DOWN TO THE PARTY OF THE PARTY

Think about the last time you had an intimate encounter with someone. Think about who it was with, what you guys did, and how good or bad it was. Now think about where it was. Was it in public? How many stairs did you have to climb? Did you need a lift to get you in and out of bed? Did you undress/dress yourself or were you undressed/dressed by someone else? These are some of the things that physically disabled people have to think about when they attempt an Most of the time sexual encounters for physically disabled people are inaccessible. Disabled people are limited to their apartments or homes, because their partners' place of residence isn't accommodating whether it be a flight of stairs, narrow door frames or hallways, or they don't have the right equipment to get the disabled person in and out of bed. This is a struggle I traverse within my own artwork. When I am thinking of concepts for my photography, I consistently have to think about where I am going to have the photo shoot, and more often than not, it is at my apartment. There are only so many times I can photograph within my apartment before I exhaust space of its aesthetics. a disability, you learn to be creative and adaptable, consistently thinking about the

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long run, because being able-bodied is a temporary thing.

task at hand and how to get it done. This is a great skill to have when it comes to sex. You have to be creative in the positioning, where you're going to do it, and what you can do in a certain amount of time. If we hired more people with disabilities to assist in creating and designing private and public spaces, it would benefit everyone in the

Non-compliant Bodies: Dismantling Design Standards JOEL SANDERS

Since antiquity, Western architects have presumed that the user of the designed environment is a prototypical body, one who is by default white, able-bodied, cis-gender, heterosexual, and male. From Vitruvius to Le Corbusier, architects have designed buildings based on the proportions of an "ideal" male body, one that people could aspire to but only approximate. Spurred by developments in science and medicine, in the 19th century, the notion of the "ideal" body that formed the basis of classical architectural theory since the Renaissance, competed and eventually gave way to a new conception, the "normal" body, one that could be studied and measured and that would form the basis of ergonomic design standards that have become encoded in architectural guidelines and regulatory codes that we have inherited to this day. This supposedly objective criteria has at different moments in American history, including our own, been used to justify who is allowed and who is denied access to public space based on different versions of a recurring argument: the unfounded claim that women, people of color, immigrants and the disabled possess innate physical or mental defects that render them unfit to enter the public If our objective is to re-conceptualize the

the spaces of our everyday lives will then free us to give up outmoded codes and standards transmitted through architecture curriculums and the protocols of professional practice and replace them with new and innovative relationship between bodies and built environments in ways design alternatives that register the complex, fluid and that better serve the goals of social equity, then we must intersectional nature of race, class, sexuality,

begin by looking at how design professionals — architects, Achieving this goal requires us interior and landscape architects — working in conjunction to adopt an alternative to the prevailing "separate-butwith lawyers, politicians, and code experts are accomplices equal" approach to accessibility that focuses on physical to these strategies of inclusion and exclusion. First, we need accommodations like ADA-accessible ramps and entrances. to interrogate building "types," the ordinary structures Although well intentioned, this approach is ultimately associated with specific activities that distribute bodies patronizing and stigmatizing. It is predicated on an "us" within formulaic spatial configurations that shape the way vs. "them" mentality that spatially segregates those with "special needs" who deviate from the norm. We must humans interact with each other and the world around them. Not only must we rethink the architectural typologies that implement a new approach to accessibility based on the we take for granted but also the building codes that govern awareness that each one of us is in some way, shape, or form them. Although we assume them to be shaped on objective a non-compliant body, one of many variations of being in functional criteria, both typologies and building codes are the world. Only then can we create shared design solutions that allow the maximum number of differently embodied historically contingent social contracts that frequently and identified people — individuals, friends, families and perpetuate problematic assumptions about human identity and embodiment. For example, sex-segregated restrooms caregivers — to MIX in the public spaces that shape our spatially sort people into two categories - men and women everyday experience. The process of thinking through the lens of non-compliant bodies promises to be a catalyst that naturalize the gender binary. The display dimensions that govern the heights of pictures and pedestals at art for creativity that will generate unforeseen environmental museums are calibrated according to the standard average solutions that will transform the lives of us all. eye height of able-bodied men. Uprooting the problematic cultural assumptions that have shaped the design of graduate program at Parsons School of Design.

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MONNO SA

Accessibility of Sex ROBERT COOMBS

SERENA BASSI n my project on the Italian queer movement in the 1970s and the emergence within it of a coherent vocabulary to speak, at once, of minority identity, oppression, and late capitalism; the politics of sexuality and space intersect in unexpected and at times baffling ways. One of the questions that Italian Gay Liberationists routinely grappled with was: How do you translate one of the key slogans of US-based Gay Liberation – Come out of the closets into the streets! – into Italian? The point of translating in this case was emphatically not to provide a "faithful" version of the original, but to produce a queer rallying cry that would be politically cogent for an emergent social movement that took sexual identity as one of its chief tenets. Importantly, because of its location within a wider radical anti-capitalist youth proletarian movement, the Gay Liberation Movement was simultaneously wary of producing a "single-issue" critique. What seemed most unsatisfactory to Italian activists about the English-language slogan and the discourse circulating around it in radical United States-based gay collectives, such as the Gay Liberation Front, was the reductive rendering of oppression through the metaphor of the closet — as a closed off, separate space. For this reason, Italian queer collectives looked for alternative spatial understandings of what it feels like to be an oppressed minority in late capitalism. A Turin-based collective made largely of FIAT workers who worked at the Lingotto factory (the building that became central to architectural debates on space and reform) and were previously members of the autonomist groups Potere Operaio and Democrazia Proletaria is a case in point. At the start of 1977, when this group of factory workers came out as gay and were no longer interested in organising with straight factory workers, they formed the COSR, Coordinamento Omosessuali della Sinistra Rivoluzionaria, the network of revolutionary left homosexuals. Because of their political history that brought workers struggles into dialogue with Women's Liberation discourses on the "sexual revolution," this group actively fused the political practice of "gay consciousnessraising" with theories of reproductive labour and social reproduction. In the years after 1972, a new conception of autonomy emerged out of the so-called Italian workerist movement – represented by groups like Potere Operaio and Lotta Continua – to challenge reified divisions between the public and the private sphere. At that point, mass mobilisation campaigns also became a distinctive characteristic of Italian feminism. These mass campaigns mobilised around the control and cost of general social reproductive needs like health, transport, leisure, and The reworking consumption, and eventually on divorce and abortion laws. of Mario Tronti's "social factory" thesis was crucial for this emerging strand of autonomist marxist feminism. The phrase "social factory" designates the erosion of distinctions between the workplace and society at a late stage of capitalist development as well as the transformation of the entirety of social relations into direct relations of production. The cogency of this thesis was immediately apparent to feminists, who claimed that housework and other forms of affective, sexual, and emotional labour that they engaged in was, in fact, work that capitalism structurally refuses to recognize and pay. According to the mainstream historiography of this period, feminists were the main political subjectivity that used the notion of the social factory to displace the male factory worker as the sole protagonist of the In 1977, the COSR began considering supplementing consciousness-raising with other political practices that help shed light on the role marginal sexual identities play in the social factory. The collective's initial intention was to produce something of a sexual survey which might at first resemble Kinsey's famous reports, but the epistemological horizon of this piece of research could not be any more different. The idea that workers' accounts of their work and lives was essential to any revolutionary process goes all the way back to the questionnaire that Marx wrote in 1880, originally intended for dissemination among French factory workers. Straight autonomist organisations like Potere Operaio and Lotta Continua followed on from Marx's model and began conducting *inchieste* on the lives of Italian For a couple of months, the collective of revolutionary left factory workers. homosexuals showed up with clipboards at cruising grounds, underground bars, and public toilets to start a mutual conversation with gay men in public sex spaces about the lives of both interviewers and interviewees. By conducting an *inchiesta* that substitutes the factory with cruising grounds, the collective was implicitly suggesting that the affective and emotional labour of becoming a homosexual by means of underground sexual practices is one instance of reproductive labour that needs to be considered for an understanding of the transformations of late capitalism. In other words, the inchiesta placed both public sex spaces and minority sexual identities in capital's total circuit of reproduction, and therefore within the



Fiat Lingotto, Roof test track, Turino, 1913-26, Courtesy of Archivio e Centro Storico

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How to Wear the Clinic F-ARCHITECTURE

social factory.

aving a body is a kind of truth. We've all got one. But that's where its universality begins and ends. We can tell you about how we took our bodies across Beirut in the heat of August, visiting clinics where we had no appointments. Arriving at Dr. Nassar Hospital, too sweaty and under-dressed for the over-decorated plastic surgery clinic, we found one of the spaces that promise to assist women in retrieving something "lost." Virginity remains a concern for many women around the world, even for us as New York Feminists™. However far away it might feel to us in 2K19, our own formative years spent in Palestine and Southern Baptist America have imprinted the consequences of compromising this particular bodily value, a "delicate flower" or thin mucous membrane. Through Cosmo-Clinical Interiors of Beirut, we produced research that reflects the construction and maintenance of virginity across the Middle East and North Africa, where it's felt more pervasively under the construct of "honor." We can also describe the spaces where women enter for the purposes of reconstruction. In the clinic, bodies are opened to the presiding feminine ideal, and desire is cultivated in the transaction of that ideal. However comfortably women are made to feel in plush waiting rooms and themed recovery suites, there is a lingering discomfort of choice, an inability to express its full complexity. These stories are embedded but less easily evidenced in the research and representations that have unfolded from that fieldwork in Lebanon. In our investigation of the corrective measures for a certain bodily lack — the ruptured, disappeared, and otherwise unintelligible hymen — we found something that was eminently procurable, however unspeakable. Women are reluctant to talk about a procedure that both betrays and corrects a matter of their "dishonor." Hymenoplasty and other virginity simulations are given a presence on the market in a way that they are rarely articulated in personal and shared knowledges of the body. And so, by putting ourselves in the spaces of their saleable appearance — all those strangely feminized clinical interiors — we shared an experience of sitting, waiting, and listening, in an effort to better understand. This is not an empathy exercise, but we have insisted on a practice of care, especially as we prepare this research for public exhibitions. Instead of opening private matters to an abstracted and consumable view, we focus our gaze on the clinic as the operative, affective object. Cosmo-Clinical Interiors of Beirut has left the Levant to meet new publics in Prague, New York, and Singapore; where the gallery becomes a clinic for some feminist edification. In each iteration, we have outfitted our own sequence of rooms as an amalgam of the interior design eccentricities and the hymenoplastic medical apparatus we documented in Beirut. In the gallery, it hosts a modified set of procedures that goes something

You pull back the curtain and step into the carpeted exam-room. A seat awaits your body, inflated clear vinyl atop a reflective surface. Accepting the invitation to recline, you can take a minute to examine your own self, like so many of us have done with hand mirrors in childhood bedrooms, as curious odalisques across history. From this seated position, you choose to adorn yourself with an additional view. In lieu of attending medical instruments, an OculusGo sits atop a surgical tray. It's by wearing the headset that you, the visitor of the clinic in the gallery, can enter the OR. There, your already-seated body is transposed via another layer of the clinic simulation: presented on the two screens playing in front of each eye is a dream-image of the operation room. You anticipate the surgery that will not happen to you. Surgical instruments dance overhead. Voices speak and expand

the room where they weren't before. Ham al-Banat lal Mamat. Girls cause worry until death she whispers the phrase she heard all her life. tried to locate reflection in the space of production, in a way that takes pressure off the body as an object of representation. We don't need to exploit the body, already a site of evidence and medical scrutiny, by opening it to a compromising gaze. VR gives presence to the room where it happens. But in the simulated stirrups, your viewing body is not a proxy for the

one you do not see in the OR. Those culture is more acutely felt. Women are voices are not your voice; they do not justifiably rejuctant to make public disclosure about their experiences, given the possible come out of your digital or physical body. You are wearing the headset, not acknowledged that the procedure is a wel the body of another. You are seeing known option; they all seemed to know a friend a simulation through your eyes, not or cousin or aunt who has elected to have theirs. As Jade E. Davis, a scholar of that give personal accounts of the surger virtual communication and cultural we sourced already published interviews with knowledge, reminds us; there is no patients and providers. lade E. Davis, MinneWebCon 2018 escape from one's body, we are always

Keynote Address, streamed live on April 23, 2018, https://www.youtube.

it has come into more widespread use in the gallery and the museum, as well as in practice as a persuasive instrument of design, presupposes an empathy experience while asserting a loss of the body. But having a sense of privileged access to a high-fidelity reproduction, or an assured sense that you've successfully empathized with an "other," doesn't provide the conditions for solidarity, or at least, for understanding. Rather than playing into VR's economy of empathy or escape-room tactics, we have to find other affective modes between a certainty of knowing her and the impossibility of occupying her position. We can hold our unstable knowledge of another, in all its tension. We have to assume this in-between, because there is no objective position from which to observe the cultural production of something like virginity.

already augmented: by language,

sweat, sex, culture.2

feminist architecture collaborative (f-architecture) is a New York-based research practice and shared alias of Gabrielle Printz, Virginia Black, and Rosana Elkhatib. In addition to their promiscuous design efforts, they have written widely on matters of architecture and also about blood, protest, and Princess Nokia.

Pipe Life/m²: Gay Spaces and Health Politics at the Turn of the Millenium.

POL ESTEVE CASTELLÓ ive condom dispensers in a 450 m² basement is unacceptable, said the prevention officer of the DGS (Direction) Générale de Santé). 1 His critique was addressed to the director of the Container, the biggest gay sex club in France.² The exchange took place on the 6th of March of 2002 in the Parisian headquarters of the SNEG (Syndicat National des Entreprises Gaies). Directors of other gay sex clubs in Paris, the editor of Têtu (the most popular French LGBT magazine), and representatives of Act Up and Aides (NGOs fighting against AIDS), as well as official delagates of DDASS (Agence Régional de Santé) were also present at the meeting. The order of the day was prevention protocols in gay spaces, particularly focusing on the *Container* as a paradigmatic example from which to define a series of standard measures regulating sexual behaviour. When the Container opened in 1998, it was a unique space and business in Europe due to its scale and public turnout. Purchased and renovated for 15 million Francs (2.3 million Euros), the club offered a surface of more than 800 m² and, in its best days, received close to 50,000 visitors per month. The opening of the venue evidenced a turning point on the perception of HIV: in 1997, the introduction of HAART had reduced mortality rates by almost half. After the closure of many gay venues during the peak of the AIDS crisis in the 1980s, the late 1990s saw the resurgence of spaces devoted to gay sex in Europe. It was gloryhole's comeback. In the words of its director, the Container provided a place of all pleasures, excessive, unexpected, affordable, accessible to everyone without any difference based on race or social status.³ In that sense, it succeeded. Located in the centre of Paris, the club was at a short distance from the stations of Châtelet and Les Halles. From there, the underground and the RER (suburban train) connected to the north-east and southeast banlieues, where large North-African and Central-African migrant communities lived; the easy access attracted patrons coming from Paris' extra-muros. The rather discreet entrance in addition to a lax door policy – contrary to other gay venues, no fetish dress code was required – invited men who did not necessarily identify as homosexuals but were interested in having same-sex encounters. the architecture meant to unleash gay desire. The venue included two dance floors and multiple bars: but most of its space, occupied by a maze of corridors, cabins, and darkrooms, was devoted to cruising. Across three levels and hundreds of square meters, visitors could lose their bearings in an endless concatenation of narrow spaces, thresholds, corners, and gloryholes. This labyrinthine interior was in a continuous transformation; it changed every two or three weeks providing a permanent terra incognita to returning visitors. The aesthetic was eclectic, a mixture of military motifs with funfair dungeon decorations. Nevertheless, not much of this could be seen, as the space was hardly illuminated. Tenuous lamps, often in red, and TV screens playing gay porn lit corridors and passages leading to pitch-bla darkrooms. In the dark, dozens of bodies could simultaneously interact stimulating all their senses with the exception of sight. The success of the Container, where over two thousand men could gather in one single night, immediately brought to the attention of activists and associations the lack of official health regulations The club was accused of not taking sufficient preventive measures; among other aspects, condoms and lube were not accessible enough, completely dark areas increased the risk of contagion, and cleaning habits and products did not meet the minimum standards for disinfection. Due to the lack of official regulations for sex clubs, most venues operated under alternative licenses – a billiard license in the case of the Container - making it difficult to intervene within the frame of health jurisprudence. In that sense, the meeting of March 2002, called by Act Up and the journalist Didier Lestrade, was a historical moment resonating far beyond Paris and its sex clubs. Bypassing governmental legislative instruments; activists, public institutions, and private agents came to the agreement that a new deal on gay spaces and health politics had to be put in place. Following the precepts of the Prevention Charter elaborated by the SNEG, 6 a series of architectural elements and protocols were officially instituted; such as the proportional number of *Pipe Life* (condoms and lube dispensers) per m² and number of cabins, adequate illumination levels to avoid absolute darkness, and accessible hygiene facilities to wash oneself. Smaller details included the placement of latex gloves for fisting and the cover for condoms with luminescent materials. The implementation of such policies generated drastic changes in the Container. The almost 100,000 condoms that would be distributed every month since then most likely contributed As reported in D. Lestrade, "«New Deal« dans to the prevention of infections. le plus grand sex-club de France", in Têtu, num. 66, April 2002, p 124. however not without controversy.

Some patrons saw the new measures as a form of coercion against their

individual freedoms. At the beginning, Interview to Alain Calleeuw by Thierry Mallet in the Container created a relatively safe Garçons, n 23, 21 June 2001, p 50. Translate space for anonymous homosexual from French by the author. encounters where togetherness grew French term denominating suburbs; often in the darkness –democratizing sex connoting a lower income and migrant and disrupting prejudices found in

The voluntary members of the SNEG had previously signed a Prevention Charter environment in gay sex clubs.

space dedicated to homosexual practices. The tensions between freedom and safety reappears today with the advent of new HIV prophylactic drugs and the resurgence of spaces for anonymous sex.

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other gay venues. At the same time,

the Container brought to the fore

the fragile equilibrium between the

institutional, the economic, and the

social in building a "free" and "safe"

DIEGO ARANGO

Book Review, Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics (Elizabeth Otto)

n Haunted Bauhaus: Occult Spirituality, Gender Fluidity, Queer Identities, and Radical Politics, art historian Elizabeth Otto aims to complicate the Bauhaus narrative built upon myths of technological rationalization and innovation. Using the term "haunted" as theorized by Avery Gordon, 1 she seeks to uncover the work, stories, and relationships that have been obscured in the canonical historiographies of the Bauhaus. She argues that by presenting lesser known stories and work of *Bauhäusler*² who engaged with alternative spiritual practices, gender representations, non-normative desires, and political organizing; we understand the school as a complex, layered institution that — perhaps despite itself — became the ground for experimentation in art-making, production, and

living in the Weimar Republic. Five distinct chapters respectively address: experimental religions and the occult; competing visions of masculine identities; emergent ideals of feminity; queer practices; and communist organizing and reactionary responses. The book is neither a comprehensive chronological account nor a celebratory history published for the school's centenary. Elizabeth Otto clarifies from the start that her argument is not about the tolerance and progressive nature of the Bauhaus as an institution. Instead, she reminds us of the school's conservative and discriminatory practices. She counterposes threads that, if pulled from the mainstream Bauhaus narrative, can reveal seeds of radical nonconformity. While some of these threads are more persuasive than others, this methodological tension – which structures the book in its entirety – offers insights into the ways spaces, objects, and people came together to enact transgressive politics and projects. Three such stories about the work of Max Peiffer Watenphul and the photographs of Marianne Brandt and Gertrud Arndt are indicative of the book's approach. In the photo Untitled (Young Italian Man), a nearly naked subject smiles and tucks his hand into the top of his underwear. The chiaroscuro highlights banal details: a wristwatch, a fingernail, a piece of brass hardware. Max Peiffer Watenphul captured this balance of sexual desire and nonchalance in 1931 or 1932 in a series of photos he took in Rome while at the German Academy, almost a decade after

he left the Bauhaus. All the photos feature men in sexually suggestive poses. Elizabeth Otto suggests they were daring expressions of same-sex desire for an artist living in an increasingly conservative German society. If this photo series was the culmination of Peiffer Watenphul's exploration of queerness, what was its relation to his education in the Bauhaus? Otto traces back the beginnings of this exploration to the Bauhaus weaving workshop, where Peiffer Watenphul, as one of the only male students, defied the school's gendered labor division. It was in this



workshop that he produced some of his most memorable work. Years after he left the school. Peiffer Watenphul benefitted from the network of Bauhäusler who collected and affirmed his work. Josef Albers, for instance, owned two photos from his "Grotesques" series, which captured women (often friends and family) and crossdressing men (likely his friends from Berlin's gay nightlife scene) posing in a flurry of luxurious fabrics, jewels, and makeup. Otto offers his acceptance into the weaving workshop and the positive reception of his work as evidence of a transgressive streak during his art education. If at times the connection between Peiffer Watenphul's gay identity and his four semesters as a student at the Bauhaus appears elusive, it is consistent with the book's intention. Otto offers a reparative mode of inquiry that expands our understanding of who counts as a Bauhäusler and attempts to restore queer identities without absolving the insitution at large. Equally provocative is Otto's chapter on the construction and transformation of femininity. In a section titled "Exploring the self in transformation," Otto analyzes photographic self portraits of Marianne Brandt, a junior faculty member, that tackle new ways of being for women in the workplace and society. Combining beauty, irony, and self-awareness; Brandt's photographs interrogate the traits of the New Woman — a trope of the Bauhaus — and offer diverse representations of the female within recognizable, austere, modernist Bauhaus rooms. As a foil to Brandt's work, Otto presents Gertrud Arndt's photos as a self-conscious rejection of Bauhaus objectivity. Arndt, dissuaded from studying and practicing architecture, turned to whimsical performances and ornamental costumes. The contrast between Brandt and Arndt — between productive questioning and rebellious rejection — underscores the subversive interrogations of Bauhaus phallocentrism. By focusing on Bauhäusler once relegated to the margins of Bauhaus history, Otto represents the school as a site for progressive work beyond the scope of rational modernism. Peiffer Watenphul's textiles and Arndt and Brandt's photography illustrate how the Bauhaus contributed, often unintentionally, to complex and unconventional self exploration and artistic development. There are many more Avery Gordon, Ghostly Matters: Haunting and

examples in Otto's book, which also reveal that the history of the institution was inseparable from the politics of its time. Put differently, non-conforming lives and practices have been excluded from the historiography of modern architecure as much as they have been

from the politics of modernity. And

the Sociological Imagination (Minneapolis University of Minnesota Press. 1997/2008) xvi, quoted in Elizabeth Otto, Haunted Bauhaus: Occult Spirituality, Gender Fluidity (Cambridge, MA: The MIT Press, 2019). 4. The students and faculty members who

Otto shows us that the dominant Bauhaus narrative erased valuable stories. One realizes that there cannot be one complete account of the non-compliant lives that passed through its doors. Yet, by tying these hidden and diverse stories together, the book provides a necessary starting point for future investigations into our

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Feminisms in Plural: Interview with

ANDREA I MERRETT

In your research, you have been tracing the history of feminism in American architecture. Can you discuss key historical moments where feminist movements impacted and informed architecture which can still be felt today?

লেক্স্ল ome key moments can be traced back to the 19th century through the scholarship of Dolores Hayden and Gwendolyn Wright. In their writing during the seventies and eighties, they look at the relationship between first-wave feminism and its direct impact on the built environment. They examined the work of reformers and writers who critique the home as a place which shouldn't require so much work from women, so they can have more time to dedicate to their public lives or car Another key moment was in the 1970s where you see women in architecture – a small minority which I have identified as the women's movement in architecture – responding to the women's liberation movement. They are responding to calls for equality and liberation from the constraints of patriarchal society which dictated that women and men had different places and roles. Part of the work the women's movement in architecture focused on was overcoming discrimination and having more women enter architectural schools and practices. This resulted in an increase in women within the discipline since that time. part [of the women's movement in architecture] relates to more radical feminism and ideas to rethink architecture altogether rather than trying to be a part of the profession as it was. Examples include the Women's School of Planning and Architecture (WSPA) founded in 1974, an experimental summer school program. You also have the Boston-based practice, the Open Design Office, which tried to eliminate hierarchical office structures and profit motivation and implement flexible work schedules. By the late 1980s and 1990s, feminism becomes a lot more academic. In architecture it becomes part of that turn to theory. So when everybody is reading Derrida, the feminists are also reading the works of post-structural feminists like Irigaray and Cixous. These would be key moments from history. And, I think we are in another moment now where you have people thinking about feminism and related issues around inclusion; whether coming from a feminist perspective or from questions regarding race or postcolonial theory. These questions about different kinds of power dynamics of inclusion and exclusion are being raised both in the teaching and practice of architecture

How has the definition of feminism evolved to encompass broader conversations for both women's rights in architecture and for people who do not identify with the binary constructs of gender?

I think we first need to talk about feminism(s) as a multiple which does not have a single definition. This has largely been an effort of feminists and certainly feminists of color who pushed these ideas in the seventies and eighties with the concept of intersectionality. During that time, there was a focus on how these different systems of identities and questions of power all relate, reinforce each other, and create differences in discriminations and experiences that people have. It is also important to keep in mind that a definition of feminism that is only concerned with women is a very narrow one. As far back as the second-wave, feminists' arguments were focused on dismantling the patriarchal system by thinking about patriarchy in a relational manner which does not only affect men or women but everyone embedded within the system.

You co-curated the travelling exhibition, Now What?! Advocacy, Activism and Alliances in American Architecture since 1968 with Architexx; can you speak more about the ways in which architects and designers have historically instrumentalized their work as a form of activism?

For the exhibition, we were keen on looking beyond design as the only platform for activism. Rather, we took on a broader perspective of understanding that starting a professional organization for women, for example, falls under the rubric of architects and designers who use their professional positions to advocate for both themselves and for others. One such case is the Women's Development Corporation, a non-profit housing developer based in Rhode Island which still exists today. The founders – a group of architects, planners, and historic preservation professionals – met at WSPA and wanted to establish a corporation where they can use their architectural skills to help other minorities. They started off designing housing, a lot of which was primarily for single mothers and their children. There were a lot of participatory planning sessions with potential residents in the early years asking what they want and need in order to ensure their design proposals are responsive. Their work doesn't focus on a particular design idea but rather on using design as a tool which is responsive to the clients' needs. Another organization like the Architect's Renewal Committee in Harlem, founded in the late 1960s, was envisioned as a community facilitator which helps support residents in their fight against urban renewal by making their professional skills available to others.

Queers of Colour and (De)Colonial Spaces in Europe

Europe on the map.

PAOLA BACCHETTA FATIMA EL-TAYES JIN HARITAWORN

his chapter engages with Queer People of Colour (QPoC) positionalities as

colonialism, and sexuality; inseparably, in a shared analytic. It addresses multiple

US-centric QPoC studies. Europeans are generally presumed to be homogeneously

white, while racialized subjects are generally presumed to be uniformly straight

and cis. Rarely is space understood as a formation that is co-constituted through

environments in their relation to race, subjects, and agencies. It also puts QPoC in

QPoC and Space

of racialized immobility contrasts with the celebration of queer mobility.² This

chapter revisits a gueer space debate that has often reinscribed this contradiction

(Haritaworn, 2015).3 Much work remains to be done to account for the racialized

absent presences that have haunted writings on queer space from the beginning

colour, whose degenerative failure to cultivate their surroundings contrasts with

securitizing frameworks of hate crime and queer gentrification and naturalize a

the creative proclivities of white gav cis-men in particular, prefigure neoliberal and

colonial-capitalist logic of territory. 4 More recently, these contradictions have found

expression in the 'creative city' model, where queers with race and class privileges

are hailed as 'pioneers' who break into areas hitherto considered ungentrifiable.⁵

Contemporary writings from the nexus of urban, critical race and gender studies

of gentrification and policing on low-income trans and QPoC, who are displaced

spaces for middle-class (straight and gay) residence and consumption.⁷

and the neoliberal city but goes beyond a binary of 'assimilated gays' vs.

have problematized the figure of the queer gentrifier. Writers highlight the effects

alongside other poor, racialized, and colonized bodies. A well-documented example

Our project builds on existing queer critiques of homonormativity

As early as 1989, groups such as the Amsterdam QPoC

for this is the Christopher Street piers in New York that have been redeveloped into

'transgressive queers' that is not grounded in an analysis of racism and colonialism.

Indeed, QPoC activists in Europe have identified the problem as whiteness rather than as political distinctions between LGBT, queer and trans, or left and right.

Many of these interventions, as described next, have employed a distinctly spatial

collective Strange Fruit used performances, dance parties, poetry, and their own

radio show to address issues ranging from HIV prevention for communities of

color to immigration law and deportations, racial profiling, transphobia in queer

communities, and racism among white progressive organizations. In addition to

creating their own spaces, the activists focused their interventions on sites where

QPoC convened, but rarely felt at home, such as white-dominated gay clubs and

culture. They thereby successfully challenged both hetero- and homonormative

of colour dialogued with Judith Butler about the state of queer politics in Berlin. In

a widely circulated speech, Butler subsequently declined the Pride civil courage

award due to the organization's 'complicity with anti-Muslim racism'. In their –

largely ignored – statement about Butler's refusal, queer of colour organization

provided an early spatial analysis of homonationalism and gay imperialism that

2011, queer Muslim organizations Safra and Imaan mobilized against East End Gay

stated goal was to protest homophobic posters that were attributed to 'Islamists' in

area as dangerous, homophobic, and in need of queer reclamation. While for many

racial project in fact transcended political differences; after the original organizers

queer observers the march was problematic due to its far-right taint, its snatial/

a fertile media campaign but later revealed to be EDL authored, and that marked the

Pride, a pinkwashing event organized by the neofascist English Defence League

(EDL), which frequently marches on areas racialized as Muslim. 10 The march's

specifically linked these processes to queer gentrification.9

models of place and identity.8

cancelled following the scandal,

the march was put back on under

similar signs by left-wing organizers.

That the problem is less one of political

vex! manifesto offered a similar spatial

analysis of an alternative Pride, which

anti- fascist politics. Importantly, the

anonymous authors – whose identities

prides itself on its anti-racist and

as 'queer_trans*_inter*_Black_

Mizrahi Refugee Native Kurdish

Armenian' open up QPoC formations

as shot through with difference and

privilege – argued that the race and

You consider yourself and your

and you don't even realize how

bourgeois squats to be 'pioneers'

colonial your language is, you do

not see the civilizing mission you

are part of and that you prepare

[...] Stop investing money into

[the Berlin inner city] that target

us, the 'dangerous brown mass',

and transphobia within the white

anti-homophobia projects in

and start dealing with homo-,

society – Khalass!!! We're vex!

In the same year, the French group

advertise the 2011 annual Gav Pride

March that used nationalist and racist

symbolism and contained the words 'I

vote', thereby making invisible those

queers in France who are not citizens,

specifically postcolonial immigrants.

In response, LOC, founded in 2009

in Paris to 'decolonize' feminist

and lesbian movements, issued a

statement directly calling out Inter-

LGBT for its racism and right-wing

foregrounding queers of colour as

politics.11 These interventions, while

geographical subjects on to a locale

that is often inscribed as white, are

often translocal and transnational. For

example, both the Berlin and London

solidarity statements from other

that recognizes QPoC's complex

countries.12

Pride scandals were followed by QPoC

translocal as a conceptual framework

relationship to space (as well as time),

shaped by intersecting power vectors

around race, class, religion, sexuality,

gender, colonialism, and nation. As

is characteristic for Europeans of

colour in general, QPoC allegiances

both exceed the nation state and are

grounded in local formations (the city,

the neighbourhood, etc.). However, this

multiscalar negotiation of belonging

is centrally shaped by the experience

of not belonging. QPoC do not find

We understand

Inter-LGBT proposed a poster to

the ground for other white

settlers to come.

class- privileged queers who paint

the inner city as queerphobic

also often act as its gentrifiers:

ethnic festivals like the Bejlmerfeest, Amsterdam's largest celebration of Caribbean

(e.g. Castells, 1983; Rubin, 1984). Indeed, early scripts of vulnerable yet enterprising

gays and lesbians who settle inner city areas that have been run down by people of

sexualities with other relations of power. This chapter radically rethinks urban

erasures: of genders, sexualities, and race from discussions of space; of QPoC

in Europe from discussions of European subjects, race, and space; and from

a valuable lens through which to rethink the racial and colonial imaginaries

The pathologization

of subjects and space in Europe. It brings together race, gender, class,

In 2018, you participated in a couple of workshops/symposiums — FAAC YOUR SYLLABUS: Pedagogy Workshop in 2018 with Feminist Art and Architecture Collaborative (FAAC) at GSAPP and A Convergence at the Confluence of Power, Identity, and Design symposium at the GSD – which focus on identity at the center of pedagogical reforms within the discipline. What were some of the tactics and strategies collectively discussed and proposed?

There are multiple strategies that are being proposed and tried in different places for ensuring pedagogical reforms. We had discussions about de-centering the author by co-teaching so there isn't just one voice of authority in a classroom or in a studio. When teaching history, we need to emphasize that architects worked in networks and collaborated with others who played pivotal roles in defining their practice. We also discussed restructuring the contents of the syllabus to challenge the predominant narratives in the discipline. We need more students pushing to include different voices within architecture history courses to start dissolving the narrative of the white male star architect. We also discussed questions of working inside or outside the institution and tried to understand in which space one's work would be most effective. The Founders of WSPA, as I mentioned earlier, decided to disregard the existing institutional framework and instead open their own school, whereas a lot of educators are trying to affect change from within existing institutions and schools.

The architectural discipline is overdue for change. Why do you feel architecture has been so slow to adopt new strategies? Do you have suggestions for how we can move forward?

We need to start by asking the question of why architecture has constructed itself as a predominantly masculine profession in the West. This becomes evident when you start to include other identities more visibly that threaten this definition. There also needs to be an accreditation requirement to include issues of pedagogical reforms as mandatory to ensure that changes are met. One way to move forward will be through more engagement and collaboration between different schools of architecture. A huge lesson from the women's movement in architecture in the seventies is that the success they had was due to the creation of a national network by women across organizations from different parts of the country. If anything is going to happen, it will be through a collaboration rather than an isolation between different schools

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Simultaneity in the City of Ladies

SHOU JIE ENG

n The Book of the City of Ladies (1405), Christine de Pizan lays out a city for the defense, inhabitation, and emancipation of women.¹ The City of Ladies is an extended metaphor: it is constructed, concretely, in the space of the text, while the abstract virtues and moral qualities of its inhabitants are mapped onto it. [W]e three ladies...have come to you to announce a particular edifice built like a city wall, strongly constructed and well founded, which has been predestined and established by our aid and counsel for you to build. ² Christine is the author and protagonist of her text and the builder of the city. Three allegorical figures — Reason, Rectitude, and Justice assist her in conceiving of the city. Armed with a mirror, a ruler, and a measuringvessel respectively, they lay out its lineaments.³ The City of Ladies is a specific response to a specific condition. Christine writes against the backdrop of the denigration of women by male writers; 4her response is to build a citadel ion from these predations. The city is thus highly particular. Its site is precise, being a flat and fertile plain, where all fruits and freshwater rivers are found. Its walls are high and thick, with mighty towers and strong bastions [...] just as is fitting for a city with a strong and lasting The defensive tenor of the city in the late-medieval text defense.5 would resonate centuries later. Notably, in the mid-twentieth century, Simone de Beauvoir pointedly described women as being confined to prison, necessarily engaging in combat in order to escape. It is against this oppression that Beauvoir cites, approvingly, Christine's writing as the first time a woman takes up Yet, as the oppositional edifice of the her pen to defend her sex.6 City of Ladies is developed, so are its metaphorical aspects. The site of the city is both the flat plain and the "Field of Letters," a landscape at once territorial and literary. In excavating the foundation of the city, Christine wields the pick of [her] understanding — a physical and epistemological tool. ⁷ The mortar for the city walls is mixed in her ink bottle; her pen serves as her trowel. Christine moves fluidly between the concrete and the abstract within her metaphor. metaphorical city, stories of women are simultaneously elements of its construction. Stone by stone, Christine develops accounts of historical and mythical women, highlighting their particular qualities and creating a network of stories, positions, and values across temporal and spatial bounds. The narrative of Semiramis serves as a foundation, alongside other women of political and martial strength. Sappho, Minerva, and numerous women of intellect, skill, and prudence make up the masonry of the city walls; later, Christian saints form the shimmering substance of the highest roofs. Because of its defensive crouch and its appeal to virtue and morality, Christine's construction has been criticized as "conservative" and "largely reactive." But this is to focus on the physical and adversarial half of the metaphor and to overlook the

diversity of narrative, ethical, and didactic modes simultaneously existing in the city. Rose's feminist geography reflects on this simultaneity. Rose writes of paradoxical spaces where every location is a complex of historical, social, sexual, racial, and class positions; requiring maps that are multiple and intersecting, provisional, and shifting.9 This simultaneity is also present whenever an attempt is made at creating a counterhegemonic [...] utopian space in which women are liberated from the inferiorizing definitions of men,10 especially when 'woman' is seen as a female-embodied social subject that is based on its specific, emergent, and conflictual history.¹¹ Ultimately, empowered by its metaphoric possibilities, the City of Ladies remains a source of emancipatory potential for contesting

Shou Jie is a researcher, writer, and designer narratives and spaces.

definitions of gender through space.

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structures to inhabit but have to create or reappropriate them. The experience of always being out of place — in nation, community, family, club or classroom produces locally grounded spacemaking as a necessary strategy for survival; be it in

temporarily occupying and claiming hostile or indifferent spaces or through excavating a local genealogy of QPoC activism that continues to be excluded from the archives, even those devoted to reclaiming suppressed At the same time, these situated strategies of resistance are sustained through translocal alliances and shifting coalitions. By building on the decentring of the nation in transnational feminist scholarship, 'translocal' shifts the focus to the concrete conditions under which coalitional politics are created among groups whose relationship to state and nation is fraught. The local, and in particular the city, emerge as central concepts not because we privilege urban spaces but because patterns of postcolonial and labour migration render cities as sites of a

The authors shared with us a portion of their research and the above is an excerpt from "Queers of Colour and (De)Colonial Spaces in Europe" in Global Raciality: Empire, PostColoniality, DeColoniality, For a lengthier conversation see UCHRI Perspectives Spring 2017 podcast - Queer of Color Formations and Translocal Spaces in Europe https://soundcloud.com/uchri/uchri-perspectives-spring-2017.

Speak Up, but Not Too Loudly

critical mass of racialized bodies. 14

n the 1950s, before co-education became instituted university-wide, a woman couldn't find designated restrooms in the Art and Architecture School. This wasn't an early advocacy for all-inclusive bathrooms. Come rain or shine, you had to plan ahead for an agonizing journey; climb down the stairs, walk outside, cross Chapel Street, and rush to the Waldorf Cafeteria — if This restroom conundrum extended to the classroon vou made it in time. and beyond. Yale College didn't allow women until 1969, over 20 years after the first female graduated from the Art and Architecture School. This lapse in timing often required an elaborate — or rather unfortunate — set of accommodations for female architecture students to take supplementary undergraduate courses as basic as physics and math in order to fulfill their advanced degrees. As Maya Lin (BA '81, MArch '86) discovered during her research for the Women's Table, these same students were casually referred to as "silent listeners" by the male faculty who allowed them to sit in on their lectures and take notes.¹ it was not coincidental when a comrade and Yale alumna recently recounted her experience in a seminar she took while an undergrad in the architecture program around 2014, where she was never quite loud enough to be heard. I'm sorry, I just can't hear soft or higher pitched voices, the professor would say. As a man who came of age with "silent listeners" for colleagues, auditory agnosia disguises little more than a deepset misogyny. This mindset permeates design culture at large, where paradoxically, despite the constant hounding to be louder in class, women run the risk of being altogether too loud. In the working world, we've heard terms like "confident" or "outspoken" drift to "bossy" or "bitchy" or worse. Observations of this type of discrimination, not exclusively against women, are commonplace in our anecdotal whispers (structuralfailure.tumblr.com). While less tangible than the physical location of restrooms, these are the patriarchal structures of pedagogy and behavior that we want to address. Here, we offer the setting of the "final review" as a clarifying landscape, where the assertion of intelligence, authority, and physical space by the typically white male critic — and the educational model he's created — continue to police the non-conforming minority of the architectural world at large. This is a space of man-splaining, man-spreading, and incessant interruption. This is a space where you have to yell to be heard, where diversity feels token, and where a critic would Nina Rappaport and Jamie Chan, "Yale

rather verbally command you to point Women in Architecture," Constructs, 2012, to a drawing over and over than walk hlications/41-constructs-fall-2012. the two feet to point to it himself. How long do these stories have to be

familiar? What does a different conduct look like? We would like to offer some simple, preemptive wearable devices, not as solutions but as critiques to the review culture as it currently stands. We present you with the amplifier, the pointer, and the multiplier. Our proposed devices — all intended for critic's use — serve as physical aids to the review process with the intent of cultivating a more smooth and comfortable experience for everyone involved.

1) The Amplifier: Use our best-selling amplifier for accurate volume control during reviews. The amplifier; however, may not be used to mute conversations once other critics begin to 2) The Pointer: Tired of the student who-justdoesn't-seem-to-get what you are pointing at during reviews? The specifier – our mega-long pointing device – serves the dual function of maintaining your right to remain seated while you inquire into specificities of projects. Sturdy enough to knock over models from over a 4-foot-distance. 3) The Multiplier: We offer a multiplication device that reveals tokenism in architecture's grinding machine. When

in operation, the individual may request additional speaking time for each avatar. Avatars do not count towards the administration's diversity statistics. As Halloween looms large,

haunted Bauhaus parties, we ask you to consider the

actioning of costumes as modes of disrupting the review culture. Join us on the 31st of October at Thursday's reception for an early Halloween happening showcasing our wearables in the North Gallery. Materials

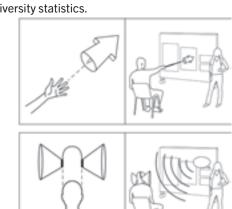
will be plenty and our S.P.O.T. on Pier 40," FIERCE, 2008, costumes excessive, for everyone to make and wear

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This project is a collaboration between Equality in Design, Outlines, the Bauhaus Exhibition Team — In Search of Space-Time, and Paprika!.

On the Ground

throughout the night.

Travel Week explorers return to YSOA to share Monday, October 7th pics and war stories. No, that's not photoshopped, Elia Zenghelis really did pick up a kitten by the nape of its neck to display it to the lunch crowd. Yes, it was scary and Branko Mitrovic is the guest lecturer for Mark Foster Gage's Theory Through Objects, using his siren call to lure the assembled students toward a Formalist agenda. Tuesday, October 8th Students in Professional Practice form new firms for the semester. Firm names include "No Vacan-C" and, after a slight miscommunication, "Dry Blood." Bernstein and Peter de Bretteville host a mandatory workshop on design attribution and plagiarism. The consensus: it's complicated. Equality In Design discusses potential topics for an upcoming school-wide debate at their bi-weekly Wednesday, October 9th Competition heats up in the Fall 2019 Rudolph Open badminton tournament. An increasing number of team posters, hung from the 5th floor mezzanine, "accidentally fall" into the pit. Tape failure... or sabotage? At the time of writing, Matt Schmid in Heaven, Canonical Dads, My Wei or the Highway, Ka-Ching!, A Guud Song, Frank you Gehry much, and Paul Rudolph's High Pile Polyester Bedspread are all on to Round 3. Thursday, October 10th The Dean's Council Bob Stern delivers the Thursday night lecture on has its annual meeting. Paul Rudolph. Deborah introduces cocktail, "the kangaroo," it's ingredients: vodka, vermouth, an olive; definitely not a martini, she explains. Closes with, "I'm the dean The student-led exhibition Space, Time, Form debuts in the North Friday, October 11th On the 6th floor, the Gehry Gallery. couch sits adorned, suspiciously, with blanket and pillow. Nearby, Timothy Wong, lying on his freshly plotted drawing, texts "feeling cute might pull an all-nighter Sunday, October 13 FC YSOA gets a bye-week. The campaign for promotion stands in the balance at 1-1. Up next: a doubleheader against the Aesculapian pair of "Internal Medicine" and the School of Nursing.