TEMPERATURE CHECK: CULTURAL SHIFT—IN PROGRESS

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immentering KIMBELL ART MUSEUM

CASA GILARDI

GETTING WARMER: HIGHER DEGREES OF STUDENT AGENCY

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

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

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

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

WHAT BUILDINGS DID YOU VISIT?

FOGG MUSEUM

GLENSTONE MUSEUM

KNOWLTON HALL WEXNER CENTER

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

ATLANTA HISTORY MUSEUM ALABAMA STATE CAPITOL

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

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

Was I too hung up on certain parts that seemed trite and unhelpful? For example, Arieff writes "[a]part from Zaha Hadid, how many female architects can you name?" and "women might be growing in numbers in the lecture hall 2 /without listing additional names and recognizing these trailblazers. Diversely, Arieff then proceeds to identify "Gehry, Foster, Ingels," acknowledging them as examples of "architects most of us hear about." Had I not heard of these names before, that's three new male architects to zero female ones. More disappointing to me was Arieff's "One Easy Fix" to the problem: "pay men and women the same." As a female architecture student, eager to play my role in shifting our culture now, this left me feeling uninspired and helpless. As of now, I am unable to control what my future employer (knock on wood) will pay me, nor will I have the final

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

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

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

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

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



They hardly ever depict the full picture.

DO WE NEED AIR CONDITIONERS?

"To me air conditioning is a dangerous circumstance.... [It] has to be done with a good deal of intelligent care.... I think it far better to go with the natural climate than try to fix a special artificial climate of your own. . . I doubt that you can ignore climate completely, by reversal make a climate of your own and get away with it without harm to yourself." Frank Lloyd Wright 1

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

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

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

Environmental data and design can be seen through the lenses of "helio-technical architecture" and "bioclimatic architecture." Fernández-Galiano Luis' Fire and Memory: On Architecture and Energy uses these terms to distinguish the design philosophies of Le Corbusier (the organic embedded in the mechanical) and Frank Lloyd Wright (the mechanical imitating the organism). 3 The mediation between

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- Frank Lloyd Wright, The Natural House (New York: Horizon Press, 1954) 2 Fernández-Galano Luis, Fire and Memory: Qn Architecture and Energy
- 6 Luis, Fire and Memory 4 "Community Center, No. 3, Lali Gurans Orphanage." MOS, www.mos.ny-/project/lali-gurans-orphanage

(Cambridge: MIT Press, 2000)

- 6 "Beneath the Paving Stones Lies the Sea," Mateo Arcquitectura,
- tp://www.mateo-arquitectura.com/beneath-the-paving-stones-lies-the-sea/ 6 Dang Hanh Nguyen, et. al., "The Use of Seashell Byproducts in Concrete Pavers," Construction and Building Materials, vol.49 (2013) pp. 151-160, doi.10.106/j.conbuildmat.2013.08.017
- 7 "Roast," KieranTimberlake, https://kierantimberlake.com/pages/view/568/roast/parent:4

mmmmmm

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

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

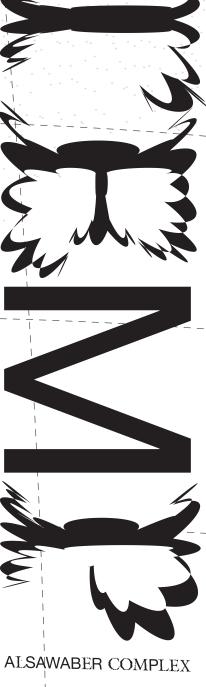
Passive design strategies are often accompanied by material investigations into biological waste by-products. The City of Nice, France looked into thermal relief through the use of shellfish waste, specifically mollusc shells, in pavement. 3 The materiality of urban public spaces plays a role in the interface between outside and inside spaces, either separating the spaces or melding them together. The use of shellfish waste allows the pavers to be breathable while bringing attention to France's fishing and shellfish farming industry and allocating that waste to use, "reducing the amount of seashell by-product being put into landfills, reducing dumping at landfill sites, reducing gravel mining and reducing hauling of natural aggregate and therefore reducing emissions."6

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

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

nourishment alongside the design of the building.

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



DISNEYLAND LIPPO CENTER

DRAGON AND TIGER PAGODAS

SEEKS

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

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



IIM AHMEDABAD

**TEMPERATURE REFLECTIONS.

SAN FRANCISCO

DO YOU WANT TO KEEP
THE FIRST-SEMESTER

YAVING A PSEUDO THESIS STUDIO

2 DO YOU LIKE THE IDEA OF

W THE LAST SEMESTER?

IMAGE. ITSELF: A MIRAGE

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

The exhibit, curated by Sylvia Lavin, aims to examine postmodernism's relationship to image by acknowledging the myth of architecture without social, political, and economic context. Lavin argues that this myth has largely derived its influence through architectural history's foregrounding of images, drawings, photographs, and renderings, rather than the empirical truths which lead to their creation. In this sense, the context of these images is subsumed by their appearance.

To this end, the CCA's gallery is filled with artifacts that challenge the canonical images of postmodernism. Its walls carry letters of correspondence and notes from sketchbooks alongside models and drawings, which Lavin uses to elucidate the circumstances of their creation. By consequence, these images become less autonomous, relegated to proposals for construction rather than fantastic fictions.

Coincidentally, these circumstances were also the focus of our curriculum this fall. In fact, a block of text on the wall titled "Design Data" sounded as if it had been ripped out of our syllabus:

One of the most persistent postmodern myths about architecture is that design begins with an inspired act of genius expressed through a casually made sketch...The first marks Robert Venturi made on paper to initiate the design of Guild House composed not a sketch, but a list of books to consult at the library. The blueprint for Cedric Price's Generator is not a diagram but the tabulated results of a series of questionnaires and when John Haiduk reflected on his body of work he produced not the standard narrative of maturation but a numerically organized chart (Lavin).

avin categorizes the "act of genius," or the "casually made sketch" as a fiction—casting it as a form of memorabilia rather than a moment of development. The first page of our syllabus condemns the the same omenon, suggesting that "design conception will be understood as a form of engagement with the world around us rather than a process of introspection or isolated intuition. Each project will begin with sampling and appropriation, not a napkin sketch."

For us, this meant starting with an image, mining it for interior formal logic, and then projecting that logic back onto the image, using it to produce architectural space. Ideally this process inspires design that responds to "data" or is in some way less introspective and isolated. By appropriating, we are meant to engage with reality in order to arrive at theoretical proposals.

Looking at this process through Lavin's lens, images seem like a tricky choice. If the predominance of images is the problem, why restrict our exploration to them? If we are avoiding the napkin sketch for its isolation from the realities of architecture, why look to the wholly unreal picture plane?

Perhaps this process of appropriation can only overcome the image, itself, if it is one of analysis, rather than manipulation. Throughout the semester, this became a focal point of discussion: the image was not to be a roadmap, but a source of data. Manipulation alone often lead towards simple extrusion, a trap many of us found ourselves trying to escape with each project. Such designs struggled to overcome the image's appearance, its autonomy, its un-reality. This type of image manipulation-is not the sort of engagement that Lavin is referring to when she references Venturi's list of books. Price's questionnaires, or Hejduk's numeriçally organized chart.

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

formal qualities. In exchange for what it was, where it was made, and who made it. I began to ask; how do edges function? Is there a repeat? Does color indicate something? What happens when two shapes meet? It seemed that the importance of this step was that it allowed for the data of the image to move beyond its origins, to be applied towards architectural form-making.

By denying the image its importance as an image, mining it for formal logics that extend beyond the boundaries of its picture plane, it is possible that our most successful projects participated in Lavin's critique of the myth of architecture, itself. However, it is equally possible that many of our designs perpetuated the myth by cooperating with the image's autonomy, playing within its un-reality. The former is quite difficult when the circumstances for our output images are images themselves, making it hard to avoid an echo chamber

SARAH WEISS.

M.ARCH I 2021

Because camaraderie is a notable aspect of YSoA, it is important for the post-pros to be integrated with the M.Arch I students, but also to be close among ourselves. The first semester post-pro studio and our smaller class size play a vital role in allowing students to form an identity and a tight relationship with each other. At the same time, the 15-20-person class allows for enough diversity in backgrounds and skills so that no two people have the same design sensibility and interests. The/pluralism for which YSoA is renowned fosters a sense of respect for each other's work and a culture which encourages students to learn from one another. Juggling homesickness, fighting for classes, and acclimating to YSoA's studio culture, I do not think any of us would have been able to survive without each other's support during the first semester. While M.Arch I students have four semesters of acclimation, M.Arch II

Eliminating the first semester post-pro studio, as currently planned, completely eradicates the opportunity to thoroughly bond with our cohort. Although we understand that required seminars such as "Issues in Architecture and Urbanism: Practice" gather students in one place, the shared struggle of studio truly brings people together. Ed Mitchell's departure from the school has brought to question the identity of the post-professional program, but the beauty of the program lies in its flexibility. Ed framed it in a way that CINCINNATI challenges students to answer why they have returned to architecture school after already receiving a professional COLUMBUS degree. While the answers vary, they ultimately lead to more questions, which may be explored in the required Practice seminar, as it is currently done. In light of this, it makes sense to place the seminar in the first semester, rather than the third, as planned. This way, each student-will establish a set of goals for the relatively short amount of time that they

students only have one.

FORT WORTH

MEXICO CITY

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

RUDOLPH HALL WEATHER REPORT:

A PSYCHO-ARCHITECTURAL SURVEY

A LETTER TO THE CURRICULUM COMMITTEE

Dear Curriculum Committee,

my point of view.

As the M.Arch II representative of YSoA's Curriculum

Committee. I am writing to you on behalf of the second year

changes to the program. I would like to note that while I aim

to represent my class, this letter is naturally skewed towards

The M-Arch # program has been on a path of positive change

for quite some time. The historical chasm between the

M.Arch I and M.Arch II programs has been alluded to by

alumni including Tim Newton (M.Arch II, 2007) and John

students are still ostracized by the school. Within the last

couple of years, however, there has been an effort to close

this gap: For the first time last year, Retrospecta took on two

post-pro editors, and even the conviviality between the two

programs has improved. One can only hope that the M.E.D.

students will become more assimilated into the school in a

BOSTON

COLUMBIA

WARREN

ATLANTA

MONTGOMERY

())

Blood (M.Arch II, 1987), who have asked if the M.Arch II

post-pros to express our thoughts regarding impending

The bridge has no merdy. You suffer an oppressive heat as the bridge elevates you|towards the radiating vents in the drop ceiling. The concrete that surrounds you makes sure this air remains uncirculated and stale. As one of the unlucky residents of the windowless bridge on the sixth floor, you are deprived of natural daylight, but spoiled with an overabundance of heat. During the first few months of one's stay, Rudolph incubates within you a burning passion for knowledge and creativity. As if reciprocating this manic energy, Rudolph turns up its temperature on you as stakes get higher and deadline's approach. As your schedule | continues at its frantic first semester pace, caffeine intake skyrockets, sleep plummets, and you wonder what happens when this fiery perseverance that keeps you going eventually burns you out.

6th FLOOR PIT ▶ 88°F / 31°C (FEELS LIKE 97°F / 36°C) As you stand in the center of it all, stumbling through your final presentation, you grow hot in embarrassment and + fervor. Your "review outfit," a tasteful blazer with a sweater underneath, only exacerbates the situation. When the jury finishes roasting you over an open flame, you turn to your neighbor and ask if they are hot, or if it's just you. They answer yes, but whether due to nerves overstimulated by scalding black coffee or the literal temperature of the pit. you cannot be sure.

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5th-FLOOR ABOVE PIT ▶ _70°F / 21°C WIND ► NE 10 MPH In your second year, your class first complains about the low ceilings. You scoff. You are an alumnus of the bridge, and a low ceiling has never contained your boundless energy. You notice with growing fear the metal vents above your desk, a reminder of last year's temperature-induced trauma. You wait uneasily for the bombardment to resume again. But when the heat finally turns on, it comes in a much gentler form. Your proximity to the low ceiling is a slight annoyance as you feel a constant warm draft tickling the hairs on your forearm. Yet, while your peers sitting near the windows don scarves, Yale hoodies, and blankets, you feel content under Rudolph's hot breath. As you begin to wrestle with DIVA in Environmental Design, you realize that you are being forced to learn the importance of environmental conditioning by suffering the consequences of this building's volatile weather. Reyner Banham rolls over; a well-tempered environment this is not.

AIR QUALITY INDEX ▶ 115; UNHEALTHY FOR SENSITIVE GROUPS The vestiges of your first year caffeine habit sends you off to the bathrooms, where you encounter increasingly hazardous conditions as final deadlines approach. You first endure the burnt plastic smell generated by an army of overworked Ultimaker 2s on either side of you. Then, turning the corner, you are embraced by the noxious odor of spray paint wafting from an inadequate ventilation booth. You cough twice. As you push open the bathroom door, the air becomes even less fit to breathe. You long for those luxurious visits to the private bathrooms in the fourth and fifth floor Loria offices, but the secret is out, and those days are long gone.

5th FLOOR BATHROOMS ► 70°F / 21°C

74 4th FLOOR WEST BRIDGE ► 61°F / 16°C FORECAST ► 14°F / -10°C _ _ _ _ _ _

In your third year, burning passions cool down. In first year, you used to do everything without question, but now you are wisened enough to question everything you do. You become skeptical of your overworked lifestyle in architecture school and begin to imagine what your life could be like on the outside. As you gaze through the expansive windows on the fourth floor, you are faced with the chilling reality of leaving Rudolph's warm embrace (which is, admittedly, way too warm sometimes) and stepping out into the cold. To prepare you for this transition, Rudolph graciously weans you off of its heat. That familiar drop deiling becomes ever so distant as you are plunged into a triple height space and left to fend the cold on your own. Only a single sheet of glass separates you from the harsh New Haven winter. You shiver, as if each gust of wind breaks through this weak thermal barrier to chil your bones.

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

When a single cough or sneeze reverberates throughout an entire school, when you can hear a sneeze and identify its owner by its characteristics (quick and to the point. piercingly high-pitched, or explosively booming), you are more than aware that there is no privacy within these bush-hammered walls. But there remains a space for seclusion, contemplation, or private conversation, Rudolph's concrete stairwell insulates you from studio noise and cell service, but not from the outside cold. The unconditioned chill is only matched by the temperament of the sullen lovers you pass by on the way up. Otherwise an intimate alcove for souples to speak in hushed tones, the stairwell can also be an awkward encounter for an unwitting third-wheel passerby. You just wanted to get some exercise, but you unknowingly interrupt a couple's private quarrel as you enter the stair. The slam of the door indicates to the couple that their privacy has been breached. Seated on the paprika upholstered bench, they stare at you silently as you attempt

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

to innocuously shuffle past.

Within a vestigial afterthought of Rudolph's less glamorous appendage, an endless supply of heat is delivered from an unknowable source. The air becomes suffocating as 52 students are packed into this small room for their final required class at Yale. As students shed their winter coats and sweaters for t-shirts and tank tops to bear the upcoming wo-hour session, you realize with dread that you did not wear your "Pro Prac outfit" today. As you sweat out your areer anxieties, faculty hotshot Phil Bernstein stirs the class with blazing truths about your future profession

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7th FLOOR TERRACE ► 17°F /\-8°C MOSTLY CLOUDY A rare breath of fresh air. At first you long for the days when

6-on-7 will return here and be freed from the confines of the back pit. But after only five minutes outside, you freeze your ass off and suddenly remember why you never leave this building.

The newly proposed independent research studio – a quasi thesis, if you will - also allows students to explore their individual interests. According to a survey I sent out, 70 percent of my colleagues support this change, while 30 percent are not so interested. Since we have completed a thesis or at least a comprehensive senior project in undergrad, the short amount of time at Yale might be better spent learning new things from professionals we may not have a chance to work with ever again. Currently the plan is to replace the first semester post-pro studio with the final semester independent research studio, but it does not seem like that has to be the case.

M.Arch II students already have the option to do an independent research studio, but few people are aware, and it is difficult to do so. I propose to keep the first semester post-pro studio and to promote the final semester ndependent research studio as a widely available option. My colleagues are producing and researching fascinating projects in their independent studies that are well worth over three units. The coordinator of the post-pro studio could also be in charge of the independent research studio, or it could be split similarly to how it is now: One of the post-pro coordinators (Joel Sanders) may conduct the first semester, while the other (Aniket Shahane) may be in charge of the last semester. Another option would be to imitate the format of the independent research elective so that the students are allowed to approach a faculty member

Keeping the post-pro studio and promoting the option to do an independent research studio fosters a tight-knit relationship between students, while helping students explore interests they are eager to delve into at the post-professional academic level. We realize that changes to the M.Arch II program are already in motion, but we hope that the administration will seriously consider this proposed compromise. Regardless, we would greatly appreciate a meeting with both post-pro classes, the M.Arch II advisors and the Curriculum Committee to discuss changes to the program,

ON THE GROUND

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

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

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

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

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

FORGET ABOUT IT Peter Eisenman receives an honorary doctorate from TU Berlin. Kurt Forster, who is in attendance, reveals that "Eisenman" spelled backwards is "Amnésie."

(Apparently you don't repeat the N.)

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

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

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

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

M.ARCH 02 - SEMESTER 01

Unable to visit New Haven during the Open House in April, I was daunted by starting a new course on the other side of the Atlantic. Arriving in the sweltering August heat, I remember being slightly intimidated by the scale of YSoA's concrete fortress as I rolled three suitcases down Chapel Street, However, my initial fears of moving abroad were somewhat eased by a thorough timetable of orientation that would hopefully introduce me to the ins and outs of Rudolph Hall.

Orientation began in the sub-basement. I remember being confronted by Tim at the wood shop door for wearing open-toed shoes, as hehreatened to pull out his glass eye while recounting horror stories involving the lathe. Within seconds I was ordered home to change into something more suitable for chopping wood. When I returned, there was an air of impending catastrophe as we were challenged to build a series of 12 identical burr puzzles within 24 hours. Despite being introduced to each floor of RDH, the remainder of orientation week was similarly jolting: with several Title IX talks about dispute resolution and an incomprehensibly complicated demonstration of the Mimaki cutter. By the week's end I still didn't know who was actually in the M.Arch II

The real orientation with my cohort happened in Mamoun's and the GYPCY smoking area, where my British accent was often confused for an "Aussie-twang." Nearly everyone in the M.Arch II program is from a different country, yet we were all unified whilst dancing to Usher under disco lights upstairs at Gryphon's. There was something frenzied about orientation week that was as familiar to everyone as it was awkward, and it set the tone for the rest of the semester. It dawned on me that the Yale M.Arch II experience is much broader than just the life within studio or the shop: it is about finding common ground between cultures and topics from other parts of the world; and by virtue, creating a much broader definition of design than the typical two-year M.Arch course in the UK.

I entered shopping week (which sounded dubiously relaxing) inspired to take courses across a range of subjects. The endless list of electives I could choose from had me shuffling between packed seminar rooms in RDH and vast theaters in the School of Management. Following the herd of students frantically sending emails to professors to gain access to their limited-enrollment courses, I remember arming myself with knowledge of faculty webpages and a bloated sense of my own worth. I thought that shopping week should really be called selling week. Although the intensity and competitiveness of Yale's academic life had become apparent, the variety of new analytical skills I could learn from beyond YSoA's walls was astounding.

I elected to take courses that would introduce me to urban design, planning, and development. Ecological Urban Design, led by Alex-Felson in the School of Engineering, was situated as an interdisciplinary course for undergraduate and

KAOHSIUNG CITY **HONG KONG**

graduate architects, ecologists, engineers, and economists. In small but diverse teams from different Yale

Similarly pragmatic was the esteemed Professor Alex Garvin's course, An Introduction to Planning and Development. One memorable lecture saw Professo Garvin narrate the story of urban planning in America by adopting three dramatis personae, all acted by himself. Donning different headwear to represent the characters in his lecture - including a cowboy hat for a nineteenth century libertarian developer from Houston - he told the story of urban planning as a negotiation between public and private players. In a confusing but entertaining turn of events, he revealed that the third character was indeed himself. Continuing thereafter to refer to himself in the third person, he spoke about his/role as Planning Commissioner for New York City and his attitude to private development. I

was reminded that at Yale + and YSoA - I was privileged to

learn from a roster of formidable (if quirky) lecturers.

resilience strategies and tested our landscape design_

interventions against economic models created by

ninent professors on the east coast.

If the focus of our first semester is on the plethora of electives, it is buttressed by a mandatory core of Post-Pro Advanced Studio and Computational Analysis Fabrication courses. Greeted by an enthusiastic Joel Sanders and Sunil Bald, our DeafSpade studio brief (to design a dormitory or library for Gallaudet University, Washington D.C.) began with discussions about normative space standards and the manifestation of the twenty-first century, non-compliant body. Throughout the semester we were reminded - by a characteristically fervent Joel - that we should be passionate about how the body occupies space at different scales: the brief was led with a reassuring appetite for fresh definitions of a "dormitory" and "library" within a university campus today. I experienced the typical ups-and-downs - with occasional periods of getting entirely lost - that I've come to expect from a student design brief: memories of my undergradu ate experience came flooding back as I battled with Joel and Sunil over the threshold between communal and private DeafSpace.

The final component of our curriculum was Amir Karimpour's abstrusely named Computational Analysis Fabrication. Most of our desk crits were marked by the ceremonial entrance of Amir - half man, half teddy bear bearing donuts and hot coffee for us to gorge on that uesday morning. We were each to design a replica of a^{l} building detail using a litany of software and machines.

69 AHMEDABAD **BOMBAY** faculties, we rigorously investigated Connecticut's coastal

> Foregrounding this were Amir's tales of his time as an M.Arch II student a few years ago. My general anxiety around the shop wasn't helped by Amir's CNC machine and industrial laser cut horror stories. There were times when I wondered whether I was learning much about architectural details, or simply learning to use a 3-D printer. Nonetheless, I wa<u>s forced to become familiar-with</u> the shop and built, what I titled, the Post-Doric column out of acrylic rods cut exclusively on the bandsaw.

My first semester as a M.Arch II student began with jarring

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initial weeks of (dis)orientation and concluded during final reviews with the realization of the possibilities after graduation. The journey between those weeks was full of difficult conversations in the studio but also a variety of other topics in seminar rooms beyond YSoA. The penness of the course has pushed me to explore other parts of the campus, and I've found myself in SOM sitting _ before a panel of private equity investors, minutes before heading out to see a Schubert concert in Woolsey Hall. I've felt empowered and stressed by the demands of so many different courses in different parts of the campus, especially by the end of the semester; there were periods when I felt my brain was overloaded with too much nformation, as if I were continuously juggling 18 things at once. But I'm glad that I've witnessed many characters including third person Garvin - and learnt how shopping week really works just before it starts again in January. I also hope that next semester begins much as it did last time, with dancing under the bright lights upstairs at GYPCY, and tales of our Christmases around the worldrecounted in the smoking area.



WHAT BUILDINGS DID YOU VISIT? WHAT CITY? TEMPERATURE?

