PART I OR STUDENT

(UP TO 5 YEARS)

PART II OR GRADUATE

ASSOCIATE OR SENIOR ARCHITECT

A Thousand Tiny Cuts: A Conversation with Deborah Berke

By Paprika! Editors

The following conversation occurred between the editors of 'The Architectural Mystique' and the Dean Designate. After a long day of meetings with small groups of students, Deborah Berke agreed to meet with us and talk shop.

P: What are your aspirations in architecture?

DB: I feel like this is exactly what I am suppose to do everyday, even though some days are better than others. Because, big picture, it is profoundly fulfilling to be an architect. I am very fortunate I have a child, I have a happy marriage, I have a healthy mother. I love my work, I love the people I work with. I love teaching. I feel blessed and I hope that everyone who goes into architecture is as fortunate as me. I have worked really hard, but I like working hard. I like to party too (laughs).

umented attrition problem, wherein ture schools have long been gender-equitable (50/50), but the sion sees a mere 11% of top roles in firms occupied by women. color are also disheartening both in terms of enrollment and especially in the profession. Is this something you are our tenure as Dean?

DB: It is something I am addressing. Yale is a good forum in which to

do that. I have said this before: The gender issue is a huge problem, but it's the tip of the iceberg of a much larger problem. Architecture does not look like the population. We do not have enough women, we do not have enough people of color, we do not have enough people of 0% varying backgrounds. And that needs to change. How does it change? It has to change in kindergarten. Forget the common core curriculum. People and children need to be taught not only the significance of the built environment, but also their ability to make and shape it. If we could start doing that-broad diversity would achieve itself, of course, over an extended period of time. I can't change kindergartens, but step by step and bit by bit we are working to get a more diverse group of people involved in the mission.

P: Is it the purview of architecture to address these systemic issues?

DB: I don't know how half the population could be deemed as a special interest group. So yes of course we will talk about it - we will change it. Architecture's attrition issue is less about locating a single problem and

On The Ground

We mourn the passing of ZAHA HADID. Find inside a spe memoriam, and join FRANK GEHRY, PETER EISENMAN, BERKE for a conversation in her memory in Hastings Ha moderated by MARK FOSTER GAGE.

PERSPECTA is in crisis. After calls for a strike, rumor has it the board only 3/31: Renowned Berkeley scholar JUDITH BUTLER delivers the 2016 received one application to edit *Perspecta 52*. We ask the box Tanner Lectures at the Whitney Humanities Center in two parts, followed by a lunchtime roundtable. Though the overflow rooms are at capacity, KELLER EASTERLING, PEGGY DEAMER, ALAN PLATI DE BRETTEVILLE, to seize this as an opportunity to refor YSoA representatives are in attendance for Butler's exploration of Realistically, we expect something opaque and shady to keep it running.

Paprika! is having an election: BRAND/FISCHER and SEMBLER/YOOS are vying to lead our publication this fall. Vote by 5 p.m. this Friday as results will be announced at 6on7. We are also happy to introduce our new position editors: DAPHNE AGOSIN (M.E.D. '17), JACQUELINE HALL (M.Arch & M.E.M. '18), JON MOLLOY (M.Arch '18), and DAVID TURTURO (PhD).

This week the *Paprika!* fold is one year old! An excerpt from Fold One's On the Ground:

"TYCO copy company was deluged with portfolios printed at the last moment as students prepared to network over wine and representatives from the 32 firms who came to participate On Campus Recruiting event, organized by Assistant Dean and Assistant Professor Adjunct BIMAL MENDIS and Senior Administrative Assistant ROSALIE BERNARDI."

Evidently, we have not come that far. "It is a sellers' market—do not settle. noted PHIL BERNSTEIN as he left Monday's networking firms this time. We salute JASON ENGLAND and MICHAEL FERGUSON at YPPS and the staff of TYCO for their formidable an Hats off to BIMAL MENDIS, the indomitable ROSALIE BI ERNARDI of the 3rd floor and JESSICA ELLIOTT (M.Arch '16) and MEGHAN ROYSTER (M.Arch '18) upstairs for this year's On Campus Recruit

3/28: During his Monday night lecture, amidst images tree-plantings and bark-coated walls, STIG L. ANDERSSON's draws a "Architecture and Landscape are separate. There is no

3/29: During KARLA BRITTON'S 'Construction of Exactitude' seminar, guest speaker KENT BLOOMER recalls the horrors of modernism: "One of those things very disturbing about the International yle, for those who lived it, was continuity. Things never stopped."

3/30: "You are putting out something confrontational, rather than something easy to read," said MARK OPPENHEIMER about our often unusual graphics at a lunchtime critique of *Paprika!* MARTA CALDEIRA pointed out she reads us online now (sign up for our e-1 iler!) But MARGARET SPILLANE enjoyed the challenge: "I was so happy to read it."

SOLE PRACTITIONER

and practice at large?

balance to be had?

it's a whole ton of issues

environment, irrespective of gender?

TECHNOLOGIST OR ASSISTANT

America's architecture schools. How do you think this will affect pedagogy

DB: It certainly is a changing of the guards. It turns out there are a lot

of women who are qualified to do it! Selection committees and college

thinking about what they want the shape and attitude of their institution

presidents are looking more broadly and with an open-mind and are

P: A recent Women in Architecture survey revealed a startling 75% of

vomen in architecture reporting that they are childless – a birth rate

far below the norm-and also that 83% of women worldwide agree that

having children puts women at a disadvantage in architecture. Is there a

DB: Have you guys read "Where are the Women Architects" by Despina Stratigakos? She did her homework and the data is amazing. I would love to know the numbers in other fields because I believe women across the

field feel that having children puts them at a disadvantage, and I do not

think this is unique to architecture actually. I think there are other issues

issue of having a child is not up to us. We must respect the individual's

make that decision. I think the issues for women within architecture go beyond balancing parenthood. It's everyday and every way in which being

decision to have children or not. It is an issue when women feel forced to

a woman in a job that men are expected to hold is a problem. It wears you

down. Architecture pays so poorly that it is a struggle to afford childcare

in order to resume work. It is not just a child issue, it is also a wage issue,

P: Does your firm have measures in place to ensure a family-friendly

DB: My firm does have measures in place. We have parental leave. Even

arrangements such as caring for an elderly parent. It's more about how to

accommodate the outside lives of the people who work in your office, in a

P: There is a dearth of women-led firms, and even so, the couple/partner

model still prevails. What does it mean to "have your name on the door"?

What are some challenges you have faced and important lessons you have

for adopted children. We must also consider what is fair to other family

field that is not particularly profitable and very competitive.

learned in starting and running your practice?

3/31: "The resources here should not be used to produce mere

you want to cross the threshold?"

to make the cut? OMA's Seattle]

3/31: YSoA receives news of the

Students pay tribute by posting p

and recount their personal expe

followed by a study of the 'phanta

recounts specific details of recent

shot back PETER EISENMAN.

discussion of how to cross the threshold and create an iconic building. "Do

grievability (or the right to be grieved) of the individual on the first day,

humbles us: "At the end, Martin Luther King is more important than Mies Van der Rohe." "That's dangerous," responds Dean ROBERT A.M. STERN. Houben presented her firm's recent work, beginning with a tribute to the

bold tenacity of her friend ZAHA HADID. Stern noted that Houben will

4/1 "It's like a two decade long-one liner joke," was said of Post-modernism

at the Device seminar, where DAVID TURTURO (PhD) argued that its

corner detail made the Seagram's building postmodern, "Syracuse has

more chance of winning tomorrow than you have of floating that idea,"

likely return to Yale as a visiting professor in the near future.

ted MARK FOSTER GAGE as he led his seminar in a

Everyone raised their hand. Last building

assing of Professor Dame ZAHA HADID.

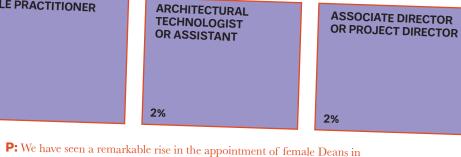
nts of her work on the 5th floor bridge

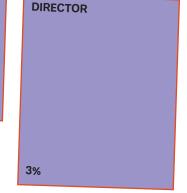
asmagoria of racism' on the second. Butler

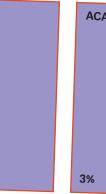
police violence, bound to the Black Lives

he Dutch architecture firm Mecanoo,

present within architecture that are not relevant to other fields. I think the









DB: It's a long slog. If you want to have your name on the door, at the risk of sounding like an athletic ad, just do it. But it happens slowly. My first office was my drafting table, we didn't have computers back then, and my living room was my bedroom. I sat at the edge of my bed to use my drafting table. My second office was my 1 room apartment- my bed was also the chair for my drafting table. I came from a middle-class background- my parents didn't have connections to provide me with clients. So it was a very slow process. But there are other ways to do it. It's a lot of really tough work. You just have to decide to do it and figure out

P: Are there ways we can bring discussions about gender and inclusivity

DB: The thought is the inverse of the quote that women leave architecture by death by a thousand cuts. I think the introduction of discussion of gender and diversity and inclusion is by a thousand nsertions-it's not one swoop. Like restaurateur Danny Meyer says, change happens by applying constant, gentle, pressure. That is the way to achieve it.

NO

4/6: "Is there a relationship between space and culture?" Asked HARPER KEEHN (B.A. '16) of Professor GEORGE CHAUNCEY at a packed lunch time talk hosted by Equality in Design and Outlines, wondering how architects could use even a dance party to change attitudes in homophobic

RUMOR has it that after more than 20 years on the market 1104 Chapel Street, the empty building across Chapel from the school long rumored to be a mafia front, has sold, and GEORGE KNIGHT is doing the preliminary drawings for renovations, but does not want to do the building itself - who wouldn't want their work to be visible to the entire school?

A note from our friends over at the medical school: 70 percent of transgender and gender-nonconforming individuals have experienced discrimination in healthcare settings, and more than a quarter of all transgender and gender-nonconforming individuals report being denied care. The Northeast Medical Student Queer Alliance (NMSQA) is advocating for healthcare inclusivity by asking fellow students to add their personal pronouns to their email signature. By adding your pronouns to your email signature, you are helping to foster a culture in healthcare where pronouns are asked rather than assumed, and where patients and colleagues of all identities can feel welcomed. For more information, please contact NMSQA.mail@gmail.com-#pushforpronouns

How will the cultural heritage of New Orleans coexist in the future with the pressing challenge of living with(in) water? Join us in conversation on the timelessness and challenges of New Orleans: its carnivals and pumps, music culture, and geographic performance—maybe even on the inexorable question of mosquitoes. Architect DAVID WAGONNER will briefly present the Urban Plan Living With Water (2006 and ongoing), followed by a commentary by Sterling professor of Theater, English, and African American Studies JOSEPH ROACH. All students are invited to attend on Wednesday, April 13, 6:30 pm, Room 322.

Contributors: Daphne Agosin (M.E.D. '17), Elaina Berkowitz (M.Arch I '17), Nicolas Kemper (M.Arch I '16), Cathryn Garcia-Menocal (M.Arch I '17), Jonathan Molloy (M.Arch I '18), Rashid Muydinov (M.Arch I & M.E.D. '18), Misha Semenov (M.Arch I & M.E.D. 19), Nix Sitkin (M.D. 18), David Turturo (PhD), Edward Wang (B.A. '16)

USTRALIA + NEW ZEALAND

Whilst on maternity leave I was made redundant? CONTINENTAL EUROPE USA + CANADA





(UP TO 10 YEARS)

"The task of architecture is the creation of human environments. It is both an expression of human values and a context for human activity. Through the design process, architecture addresses the interrelated environmental, behavioral, and cultural issues that underlie the organization of built form. The student of architecture is called upon to direct sensitivity, imagination, and intellect to the physical significance of these fundamental issues in designing a coherent environment for people. Architectural design as a comprehensive creative process is the focus of the Yale School of Architecture."

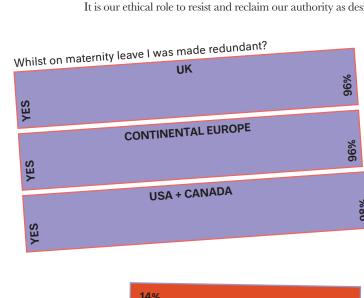
PARTNER OR PRINCIPAL

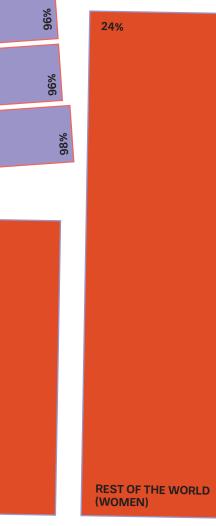
- Yale School of Architecture website, "History & Objectives"

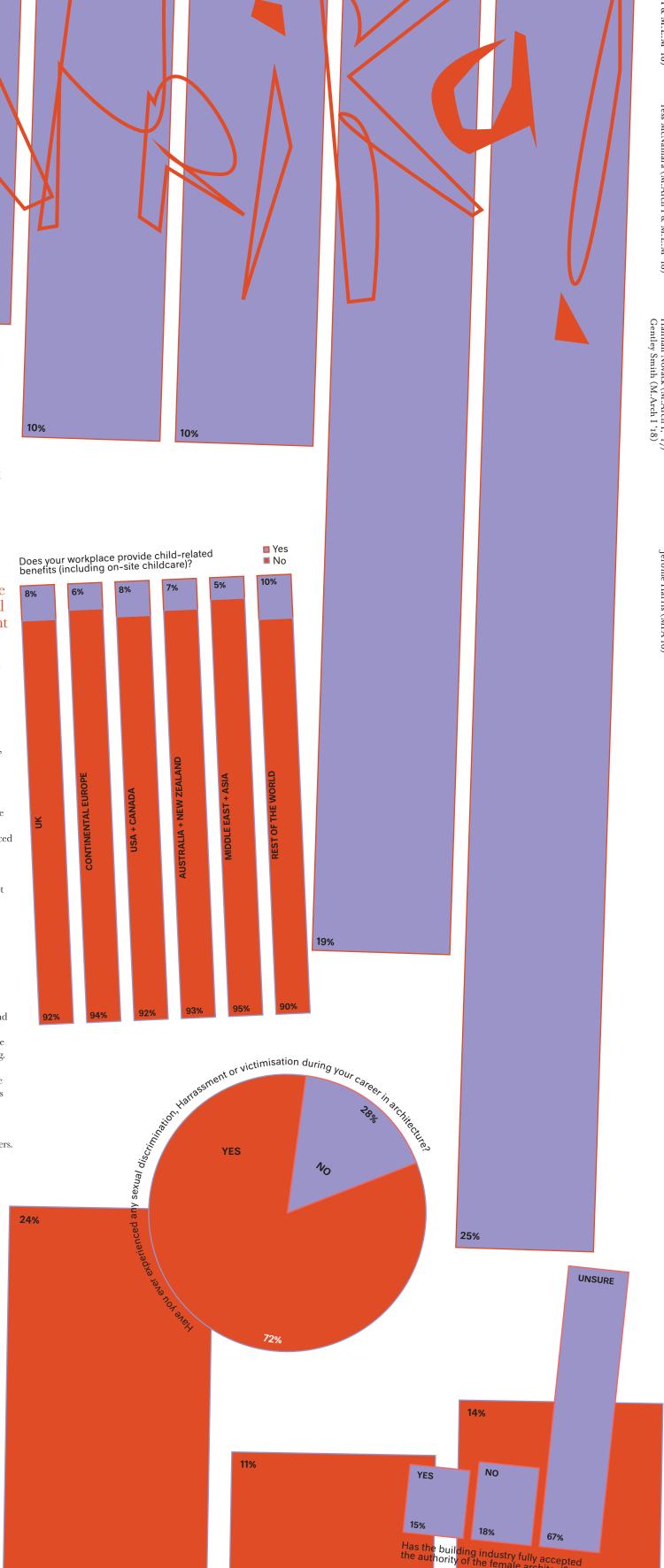
In an homage to Betty Friedan's 1963 formative, feminist text, The Feminine Mystique, our Paprika fold intends to instigate a conversation on the subject of gender and architecture. Friedan's work reframed issues of gender equity as existential questions. She initiated a wider conversation amongst the general public that women's fulfillment could be just as diverse as men's. The Architectural Review's most recent "Women in Architecture Survey", the results of which are inpart reproduced on the cover of this fold, provides a disheartening insight into the state of the field in terms of gender equity. Of the 1,152 international respondents, one in five would not recommend women to pursue a career in architecture. This statistic cannot be ignored. 'The Architectural Mystique' seeks to address the structural inequalities of the profession at large while also engaging in a more equitable vision for the future of architecture. The content acknowledges existing systematic problems that a new, more gender-balanced generation of architects will face as they enter the profession.

Structured around the three major themes of pedagogy, practice, and perception, the issue not only evaluates the current sociological makeup of the architectural profession and academia, but also acknowledges the historical omissions of significant contributions by women to the field. The rise of the female dean in America's top architecture schools is promising. However, we would be remiss not to openly discuss ongoing architectural manifestations of gender iniquity. As we observe lawmakers utilizing building codes to restrict healthcare access as well as force gender conformity, the social issues become inherently architectural.

It is our ethical role to resist and reclaim our authority as designers.







Matter movement, in order to place texts by Foucault, Fanon, and Benjamin within her 'matrix of grievabilit 3/31: FRANCINE HOUBEN, of t

4/1: Students sick of Systems class excused themselves to attend the first ever Built Environment Symposium in Kroon Hall, organized by KATHERINE STEGE and MEGI IAN LEWIS of YSoA and F&ES. Speakers included alumni and affiliates of ooth schools, such as our own ALAN ORGANSCHI, Aclima founder RUBEN HERZL, BILLIE FAIRCLOTH from Kieran Timberlake, and GSD's KIEL MOE. Sharing experience in research. colloquially as the great RAMSA-hire-a-thon 2016. practice, and pedagogy, and touch environmental studies, and urban hing upon architecture, entrepreneurship design, the speakers had one hundred and eighty attendees signed up

4/1: No joke: the Apartment Crawl ended when the police decided to join

4/2: DEBORAH BERKE met with every single student (except the undergraduates, PhD and M.E.D. students), in 20 student groups for one hour each, ending the day by treating everyone to beer and pizza at GPSCY.

4/2: A grant snafu means that the e first years will have to learn some architectural magic tricks. A revised BP brief: a two family dwelling masquerading as a single family house. Be on the lookout for a stunning quick-change: in May, students will begin construction of a house permitted as a single-family building that through a zoning variance, will eventually be transformed down the line into t nat for two families.

(WOMEN)

ONTINENTAL EUROPE

Does having children put men at a disadvantage in architecture? - YES

Gender And Space: The Colloquium At YSoA

by Preeti Talwai M.E.D '16 & Geneva Morris M.E.D '16

This year's MED colloquium, "Gender and Space," investigates how gender politics are reproduced across cultural and physical landscapes, through disciplinary lenses including architecture, art, geography, literature, history, and American studies. The motivations for pursuing this topic are multiscalar. As the first all-female class in the M.E.D program's history, we have a vested interest in gender. Academically, our theses study spatial types that implicate gender – industrial infrastructures, domestic spaces, and retail environments. More broadly, the landscape of gender is gradually shifting in design

schools, with the appointment of several female deans - among them YSOA's own Deborah Berke. Finally, we are witnessing an increasing interrogation gender and power dynamics in architectural practice.

"Gender and Space" is a vehicle to unite these questions and introduce them pedagogically to the School, where a course dedicated to gender/sexuality is currently nonexistent. We bring to dialogues at the School a particular interest in how transdisciplinary historical and theoretical frameworks can inform intervention; that is, we advocate for the pursuit of gender and sexual equity as praxis, not simply practice.

The speakers curated for our colloquium are similarly motivated, involved in historical, sociopolitical, and theoretical excavations of gender and sexuality that drive projects in scholarship, design, and activism. Conversations in the $course\ highlight\ the\ far-reaching,\ surprising\ reciprocities\ between\ gender/$ sexuality politics and the built environment.

In our first lecture, Victoria Rosner (Columbia University, English & Comparative Literature) highlighted the little-known narrative about Virginia Woolf as an architect, who iteratively rebuilt her study as a way to assert her agency. If Rosner demonstrated how space-making can empower, Lori Brown (Syracuse University, Architecture) illustrated the devastating effects of using building codes in abortion clinics as a means to advance political agendas that prohibit women's healthcare access.

Joel Sanders traced the evolution of his own work amidst the changing social climate of gender and sexuality, particularly how his practice has designed for the embodied performances of sexuality in new spatial products like the boutique hotel and bachelor pad.

Our colloquium is only the beginning of any potential changes in the School's approach to integrating history/theory into practice. A common thread throughout our discussions has been gauging the interest in gender amongst YSOA students. We had only four female students enroll in our colloquium. While it is reductive to hold these statistics as singularly reflective of the school's attitude towards gender, it is perhaps worth investigating for future course planning.

YSOA does not have any dual-appointed faculty in WGSS, and with Dolores Hayden's retirement, we are losing an important champion of gender issues. But we are also welcoming our first female Dean, who has been recognized for furthering gender equality in the profession. As we stand at a turning point in YSOA history, how can we rethink the future of gender in the school's pedagogy, for a more socially engaged, inclusive education? right now there is a painting of a body, arched over - its arm is pressing against and creating an arch window that looks into another figure's window that looks into another figure in the looks in the lo

Its private parts and creating an arch window that looks into another figure's wide open mouth. In my recent paintings the architecture of the body has created the architecture of the pointings. The binges of the body our joinery is displaced fragmented and mirrored in the paintings. The hinges of the body, our joinery is displaced, fragme impossible scale on my large canvases. Speakers:

Karen Burns, University of Melbourne, "Activism in the Profession"

Alice Friedman, Wellesley, "Poker Faces" (4/20) Dolores Hayden, Yale, "Building Suburbia" (4/27)

Join us to continue the conversation!

On Excluding Female Architects

by Nadya Stryuk channeling Le Corbusier,



B.A., Architecture '16

I originally wrote a shorter version of this piece for my Modern Architecture course. We were asked to write a reading response hanneling Le Corbusier's voice in his Vers une architecture. In his manifesto,

he addressed pressing issues of his time and called for reform in architecture. As such, I decided to address the underrepresentation of women in the architectural

'TO EXCLUDE FEMALE ARCHITECTS FROM THE HISTORY OF MODERNISM IS TO CRIPPLE OUR UNDERSTANDING OF ARCHI-TECTURE. The heroes of the modern movement, according to academia, are Loos, Gropius, Le Corbusier, and van der Rohe. They are all men. These men create unadorned buildings based on the image of a nude male. Heroic architects are not afraid to break with tradition and to bring pure, austere forms to the world[1]. Decoration and mass culture are dismissed as commercial, feminine, and, thus, inferior. This understanding of modernism is too simplistic and does not include concerns about domesticity, social issues, and changes in gender roles. In the 1920s and 30s Modern Architecture was not all about men. Margarete Schütte-Lihotzky, Charlotte Perriand, and Elizabeth Denby proved through furniture, kitchen, and urban-scale designs that rationality and modernization were not exclusively about or necessarily produced or perfected by men.[2] Women were then, and still remain, both sources of inspiration and creators of new forms. TO EXCLUDE FEMALE ARCHITECTS FROM THE HISTORY OF MODERNISM IS TO CRIPPLE OUR UNDERSTANDING OF ARCHITECTURE.

I didn't have to take an elective class to learn about Loos, Le orbusier, Gropius, van der Rohe, Wright, or Aalto. Their names and ideas

The door to my studio rests on four steel, butt hinges. They are four and three quarters inches long and three quarters of an inch wide. As my studio door swings open its backside bumps up against all of the junk I keep stacked up near my entryway: old shoes, a vacuum cleaner, my EMPTY EVERY DAY oil rag waste can. As the door slams shut the air from my rudio swaps places with the hallway air - one big breath.

school. They are naturally woven into syllabi and textbooks. Their buildings serve as precedents in studios. They are referenced in critiques. At the same time, the contributions of Marion Griffin, Lilly Reich, and Anne Tyng are still overlooked. We have to use their full names so others can try to remember who they are. The exclusion of women produces a deformed understanding of how architecture developed in the 20th century. This failure to acknowledge women in architecture happens not only in general- it happens within the architecture school, producing architects with a distorted understanding of the history of their own field.

> [1] McLeod, Mary. "Domestic Reform And European Modern Architecture: Charlotte Perriand, Grete Lihotzky, And Elizabeth Denby." Modern Women: Women Artists at the Museum of Modern Art. Ed. Butler, Cornelia H., and Alexandra Schwartz, Museum of Modern Art, 2010.

Toward a New Architecture: It's Parental, Not Maternal

by Sarah Kasper and John Kleinschmidt, M.Arch '16

On Monday evening, martini-sippers at the YSOA Career Services recruitment reception were offered coasters for their beverages. In the spirit of dispensing career advice, the back of each coaster listed a few questions screen printed by hand in Yale blue—for job-seekers to ask their interviewers:

> How many of your partners are female? How many of those partners have children? What is your parental leave structure? Do all genders make use of this structure?

This boozy

intersection between academy and practice kicked off a week in which students will field many, many questions about their professional ambitions. From a school with approxim<mark>at</mark>e gender parity and success based on merit, students

will enter a profession where the ramifications of taking time off to start a family hold women back from becoming partners and principals. Why not supply students with a few pointed questions to ask their future employers? The firms recruiting at YSOA are at the top of the profession and are therefore perfectly positioned to lead this conversation.

Earlier this year, an Architectural Review survey revealed that 75% of women in architecture are childwell below normal birth rates. For all women with master's degrees, that

number is 22% (Pew Research Center). Clearly, is not working. Unless parental leave is shared by all genders, childbirth will continue to pull women out of the workforce and needlessly make having kids amount to a professional competitive disadvantage. Countries encouraging both parents to take leave have higher female labor participation rates and more women returning to the workforce after childbirth. Simply put, everyone should take time off when they become a parent. We need to get used to saying parental leave, not maternity leave.

Equitable child care leave is not a silver bullet for gender disparity in archi-



Architecture's Attrition Problem: An Interview with Susan Surface

by Cat Garcia-Menocal, M.Arch '17

Susan Surface graduated from YSoA with an M.Arch I in 2012. Their biography describes a "designer and photographer, an organizer of events and exhibitions, and a researcher of the politics of art, design and architecture. Surface's practice centers on the creation and preservation of livable, equitable places, and demonstrates how design can support civic participation by integrating research, curatorial work, and creative production. At Design in Public, Surface is director of the Seattle Design Festival and curates exhibitions at the Center for Architecture & Design. Surface is also a curator at The Alice, an independent artist-run gallery. Surface has been an architectural designer with *super-interesting!*; an organizer with Architecture for Humanity and Artist Studio Affordability Project; and a researcher with C-LAB and the Network Architecture Lab at Columbia University's Graduate School of Architecture, Planning and

Preservation. Surface was a 2014 A-I-R at The Center For Photography at Woodstock, was a teaching fellow in the Women's, Gender, and Sexuality Studies department at Yale, and earned a B.F.A. in Integrated Design

from Parsons School of Design and an M.Arch from Yale School

of Architecture." Surface reached out to Paprika! editors after Bulletin II, which covered the school's meeting to discuss the results of the AAU Sexual Climate Survey. The following is a conversation about Surface's experiences at YSoA and beyond with Cat Garcia-Menocal.

CGM: What has been your experience in practice?

SS: I lucked out big time in practice. Mostly because my jobs have come from people that sought me out about the issues I was interested in. I worked for was Kian Goh [ed. note: founding principal of super-interesting!, YSOA M.Arch '99] who reached out to me when I volunteered with the Sylvia

Rivera Law Project. Then I worked for a small luxury residential firm which was a good learning experience —where I really learned

> What do you think about the school's lack of formal training to address sexual harassment, especially for visiting faculty? A possible reason it has not been done is because of the cost or a perception that it would be unfeasible to actually train that many people every year.

SS: That's assuming that a student will not pursue a lawsuit that / will cost [the school] way more than hiring some consultants would. That lack of policy relies on students not feeling empowered to take that kind of recourse. If these people can figure out how to design an entire city, figure out how to make the most advanced buildings in the world, write the theory that is at the forefront of our profession that will determine how we all think about this industry for the next several hundred years, then they can figure out how to offer a sexual assault prevention class.

CGM: What do you think of the perception that these issues are not within the purview of (capital A-) Architecture? Patrik Schumacher's statement following Alejandro Aravena's Pritzker win is a recent symptom of this tension in the discipline. There seems to be strange and perhaps misleading polarization of formal and socially concerned projects.

SS: You know, it's funny. I chat with Patrik Schumacher quite a bit and actually, this very week he is part of a symposium that addresses the social implications of parametricism. [ed.note: see "Parametricism 2.0 at the AA School of Architecture.] The premise of the symposium is that parametrics needs to move beyond the strict mechanical engineering component of how [form is made] and address the ways in which it is social. He is actually very concerned with how [social issues] shape urban form and the implications design has for shaping society... Now, he and I disagree very deeply on how society should be structured, but it's a misunderstanding of his particular take to say that social concerns are beyond the purview of architecture.

When you get into people that focus on a social justice perspective, who tend to be more in line with the left and the tradition of Marxism, then they do butt heads. They have dismissed Schumacher's social ideas by negating what he's actually saying about [parametricism] having a social component. I think anyone that says this is not about social issues would actually be disagreeing with Patrik Schumacher! [laughs]

Then there's the other thing, which is: What is capital-A Architecture? We have to look back into the deep history of those things you see in Architectural History 101. This goddess with a little hut forming a shelter. How is that not inherently concerned with a humanity and a social [idea]? If you look at the Western history of architecture, which is what you typically learn at Yale, Eisenman is drawing from churches. He is drawing from the history of Judeo Christianity and the Catholic church—things that were inherently concerned with proportion; they were concerned with communicating religiosity which is a way of organizing a culture and a way of embedding moral code and behavior into a space that creates reflection for that. It's a space that people coagulate around, that monarchs and religious leaders decided was worth investment. There's been an Enlightenment and Modernism. Modernism was a very social project. So maybe there is a capital-A architecture that is not concerned with social issues, but that would be a complete deviation from the entire history of architecture. Something that architects have done in order to establish themselves as a profession is to create the history and the canon. Building code is a way that municipalities create these social mores by concerning themselves with public safety, materials, ADA, and environment. Anyone that thinks these are not social issues just hasn't taken their first year history class.

Awhile back I found myself fascinated with polyptychs. Altarpieces are a form that is hinged, like our nody they provide a framework, a structure to look through. Gazing through their frame these paintings present a fragmented biblical narrative, some time old tale about gentile divine royalty, draped in

important to talk about gender or even consider gender when you're talking

that history in a meaningful way, and why is it

about architecture and the purview of architecture? **SS**: Well, a simple reason would be to say because people think it's important. Why is it important to talk about marble? Why is it important to talk about laminated wood? Because someone has made it available as a topic that is relevant. Because architecture is a social network, it's a way of relating to each other, I don't even want to reduce it to a career. Wouldn't you want or need to inform or enrich your practice by being able to address [these issues]? Anytime someone thinks that it's not their problem or it's not something they're equipped to deal with, they seem very fearful, as if they

don't trust themselves to be able to engage directly with that topic, or they

have somehow coasted through life in such a way that they've never had to.

Perhaps it's a fear that addressing it might somehow undermine the privileges

that they have been afforded. If we don't attend to things like attrition, or why certain types of people tend to leave [architecture], then we lose a lot of the richness that those people <mark>oring to architecture. Th</mark>e suffragist Catherine Beecher is known as a feminist thinker and a suffragette organizer who made all these really intense designs for kitchens and homes with the intention that she could change how families lived. Think about people like Louis Khan, who had this archetype of 'house' which is not a specific house, but a house which could then be a space that creates a family. It's a little suspicious to think that that's not borne upon how

CGM: Is architecture currently exclusionary and is that changing?

someone thinks about space and place.

SS: There is something deeply exclusionary about how people become architects. It's, to some degree gendered, but it's also very much raced and classed. Think about how you are a student: you are a full-time student and therefore either coming from some independent means, or you have a partner that supports you, or you've saved up some money, or you're living on \$11,000 a year in student loans roughly because that's about as much as Yale ays one can live on beyond full tuition (at least when I was there). Imagine earning your education as a Yale student and all the workload as a single parent. Imagine earning it, as I did, with two elderly loved ones who financially depend on you. Imagine earning it as someone who is disabled. Imagine earning it when your critic decides your model must be made of Plexiglas, must be done on Friday, and you don't have \$200 to spend on Plexiglas. When I was in school I often worked in bars and did odd jobs rather than work for Pelli or another respectable local firm, and I was told by professors that this reflected poorly on my priorities. This was considered evidence that I didn't care about my education because I was working to support myself

and pay my rent. For me that indicated a faculty and administration that does not know how the other half lives. There's this assumption that you're at least middle class. Like if you get kicked out, you have a family home to go to, but if you're financially responsible for that family home, what do you do?

The system is designed to keep certain types of people out. Think about who never gets to become an architect. There are only a few programs where you can enroll part time-Boston Architecture College. There a few where you can work while you're a student and get paid.

CGM: And it's telling that the top-tier institutions don't really entertain that

The attachment that you feel when you're starting to fall in love with someone is like a door frame. You and this parson are binged together and it is painful because if their door frame. You and this person are hinged together and it is painful because if they door trame. You and this person are hinged together and it is painful because if they don't swing in tandem with you, the hinge may fail and the door may fall on your bedy meets their frame and you swing into them. Wronged in their 3ut if you do your body meets their frame and you swing into them. But if you do, your body meets their frame and you swing into them, wrapped in their SS: I don't find it at all embarrassing to describe the outline - clicked to fit. circumstances from which I

came, but when I explained exactly what the issue was then the response was

CGM: People of very specific socio-economic backgrounds are going to be dissuaded from studying architecture not because of a potentially exclusionary pedagogy, but because out in the field, the pay is low. So the question becomes why would someone of little means want to enter into such a lowpaying position?

SS: Why would someone of means want to get into that profession when they know what it's like to earn more? Why would anyone do it? Because, for some they might feel that it's the way they can affect the change that would benefit themselves, which is the case for me. I didn't go into architec ture altruistically, I went into it intellectually and as an advocate for myself and my people. Also, I would be in a building and think "I could make this so much better. Let me!"

Urinalimbo: Masculinity's Last Stand?

by David Langdon, M.Arch '18

The future of the urinal is in limbo. As the only fixed obstacle to the changeability of binary (female-male) bathrooms, they are proving to be a stubborn and high<mark>ly contentious tripping point in decisions about gender-</mark>

Occupying an ambiguous middle ground between public (but not inclusive) and private (but not really), urinals pose some obvious problems for de-segregated bathrooms. In addition, their social role - maintained through the behavioral rituals of urinal culture and use – and their symbolic role as a phallocratic totem reinforce ideas of exclusivity that are antithetical to acces-

It is unclear just how many people would stand to lose if urinals are eliminated entirely. Domestic and small-office arrangements currently tend to rely on gender-desegregated toilet bowls, which allow users to sit or stand. And even in public settings, not all men use urinals; this includes men who are shy, some (but not all) trans men, men who are unable to use them for reasons of disability, and a growing fraction of American men who pee sitting down simply out of preference. In short, removing urinals might not be a big deal.

Sure, there are some advantages to urinals: they are time-efficient, water-savnightmare scenarios involving a stall-

increasingly walls us off from each other. Urinals also require users to touch fewer door handles (a bonus for my fellow germaphobes) and cut down on When chatting with people in the hallway at school, I find myself perched in doorframes. vine in charting with people in the hallway at school, I find myself perched in doornames.

In grounding is tied to my singing against the door letting my body fall forward, the axis of my grounding is tied to my owinging against the door letting my body ran forward, the axis of my grounding is feed to if pull on the door handle. This handle and the door hold tight to the frame, my body will col-

lapse before this door does. stranger and a malfunctioning door lock.

But urinals are imperfect, even for those who are able and choose to use them. Our quest for efficiency can also mislead us; there is surely a special place in Dante's infernal circles for whoever decided the "dry" urinals of Rudolph Hall were the best place for us to go waterless. The real cost of urinals, of course, is their exclusivity. In almost any conceivable configuration, they create de-facto bathroom segregations, which inevitably deny people equal access to a public resource and encourage a dangerous regime of body and gender policing. Such spaces become particularly harmful for people already living on society's neglected margins for reasons of identity, ability, or genetics.

If we are to avoid sending the urinal to a premature grave, perhaps its salvation lies with us as designers. Methods of adapting urinals to become more ible have already been met with limited success abroad. Unisex and female STP ("stand-to-pee<mark>") devices h</mark>ave become more popular throughou ppe over the last two decades, and a broad range of urinary aids have marketed across the world to adapt standard masculine urinals for us romen and trans men. The task of the architect is thus to incorporate ention into larger socio<mark>-spatial</mark> schemes that lib<mark>erate users</mark> from the opssive and binary-norma<mark>tive su</mark>rveillance state <mark>of modern</mark> bathrooms. As we engage with the imp<mark>licatio</mark>ns of gender-ne<mark>utral spa</mark>ce, I'm remind of the o<mark>ld adage that if we don't stand together, <mark>we fall a</mark>lone. But maybe th<mark>at</mark></mark> sn't quite true; maybe we would j<mark>u</mark>st stand alon<mark>e. An</mark>d in a bathroom, ma<mark>y</mark>be hat wouldn't be so bad.

http://www.unep.org/sbci/pdfs/SBCI-BCCSummary.pdf. University of Toronto Press: Toronto, 2010, at 219. [iv] For a list of marketed STP devices, see, e.g., Hudson's FTM Resource Guide. "Bathroom Use

& Stand-to-Pee (STP) Devices." Available at http://www.ftmguide.org/bathroom.html.

Contested Spaces: Texas's HB2 and the Weaponization of Building Code

By Nischay Bhan, UPenn, J.D. '17,

In 1419, the Florentine architect Filippo Brunelleschi began designing the Ospedale degli Innocenti, also known as the Foundling Hospital. Architecturally, the work was a marvel. Brunelleschi brought to the hospital a sense of balance and poise reminiscent of the Classical Roman style-rounded columns, circular arches, and geometric proportionality. But beyond this, the work was also a functional orphanage, operating as a safe-haven for orphaned youth well beyond Brunelleschi's time. Infant abandonment was a The Ospedale serves as testament to the enduring link between architecture

and social progress. The pre-modern Florentines recognized (just as the Modernists did centuries later) that the state must relate to architecture in a socially conscious manner. Humanism and spatial ideas were married in the Ospedale. In modern-day America, however, this link has frayed in the wake of a divisive political climate.

A jarring example of this manifests in the State of Texas's House Bill 2 (HB2). HB2 is essentially a weaponization of regulation—it utilizes the state's "compelling interest" in protecting life in order receive abortions

after 20 weeks past fertilization, barring those that seriously threaten the life of the mother; (2) prevent any doctor from performing

abortions unless they have admitting privileges at a hospital which is located not further than 30 miles from the location at which the abortion is performed or induced, or else be guilty of misdemeanor; and, (3) in an amendment to the Texas Health & Safety Code from Sept. 2014, establish the minimum standards for an abortion facility as equivalent to the minimum standards adopted for "ambulatory surgical centers". This essentially means that any center performing an abortion is subject to regulations, both State and Federal, that dictate almost every architecturally conceivable element of building, from the design of waiting rooms to the distance between words in signs. Since the passing of HB2, the number of abortion clinics has reduced from forty to eighteen. Bespeaking the larger aims of the Texas legislature to bypass federal attempts to protect a woman's right to abortion.

Zoning and building codes allow governments to restrict how private individuals use their land in order to protect the interests of citizens on a whole, allowing regulation even for purely aesthetic or historical reasons. The legislature of Texas uses it to restrict access to abortion altogether. HB2 represents a perversion of the idea evinced in the stone of the Ospedale degli Innocenti-that architecture should, and can, result in the creation of socially conscious space. The lawmakers behind HB2 have established that the goal of the bill is to provide "safe healthcare for women," but the practical result of this is that access to abortions in Texas is drastically diminished. This brings to mind Penn Central Transportation Co. v. City of New York, the landmark case in historical preservation. When the owners of Grand Central Station sought to heavily alter the façade of the famous structure, a commission denied their request, pithily remarking that: "To protect a landmark, one does not tear it down. To perpetuate its architectural features, one does not strip them off." And yet, today, the Texas legislature has done the exact same thing with women's health.

That being said, HB2 is not without its opponents. The bill has been repeatedly challenged, from its birth, when it survived a tremendous filibuster by Wendy Davis, to this very day, where its constitutionality is being examined by the Supreme Court in Whole Woman's Health v. Hellersted. HB2 has been bouncing between the Supreme Court and Fifth Circuit for a number of years now, and its current fate rests in the hands of a Supreme Court bitterly divided on partisan lines. With the The figures in my paintings wouldn't fit out of my studio if they came to life and walked

Justice Scalia in mind, the fate of HB2's future is still uncertain, although the Supreme Court recently, although temporarily, blocked a 5th Circuit decision that upheld the law as is. The questions before the court now are (1) the

out the door. In fragmenting the body, you regain agency over it as the viewer and the maker. Breasts are too emotional when they're attached to the body, but when they appear as pillowy like forms or as scars from where they once were, they are easier to manadmitting requirement for doctors performing abortion, and (2) whether the health and building regulations imposed on clinics present undue burdens to women seeking an abortion, with a related question being whether Texas has sufficiently compelling interests in order to justify the law.

For centuries, architecture has been used to combat the ills of society—even as far back as Brunelleschi's time, architecture has been used to create a socially progressive society. Today, however, Texan legislators, through House Bill 2, are using architecture to combat social progress, warping the goals of building and zoning regulation in order to undermine the efforts Federal Government to protect

women's health. HB2 is a perversion of the goal of using architecture as a tool for social progress, paradoxically using

the aims of protecting women's health in order to deny their access to healthcare.

> [1] Full text of the bill is available at https://legiscan.com/TX/text/HB2/2013/X2 [1] For more information, see TITLE 25 TEXAS ADMINISTRATIVE CODE CHAPTER 135 AMBULATORY SURGICAL CENTERS LICENSING RULES, available at http://texreg.sos. state.tx.us/public/readtac\$ext.ViewTAC?tac_view=4&ti=25&pt=1&ch=135

[1] See https://www.texasobserver.org/texas-anti-abortion-law-headed-to-the-sun [1] See Village of Euclid v. Ambler Realty Co., 47 S.Ct. 114 (1926) [1] See Penn Central Transportation Co. v. City of New York, 98 S. Ct. 2646 (1978) [1] Dan Flynn, quoted in http://www.huffingtonpost.com texas-abortion-law us_56d65db8e4b0871f60ed323e

[1] Penn Central Transportation Co. v City of New York, 98 S. Ct. 2646 (1978) [1] For an illustration of the challenges facing HB2, see timeline, available at http://www.statesman.com/timeline/

texas-abortion-law [1] For more information, see Supreme Court Appears Sharply Divided as It Hears Texas Abortion Case, avaiable at http://www.ny

Who's your Master? A Pernicious History of the Master Bedroom

By Alicia Pozniak, M.Arch '16

Let's take a moment to unpack the heavily loaded term 'Master Bedroom,' so unconsciously used here in the United States. What does the term 'Master' invoke in a domestic setting? Male/Female? Master/Mistress? Servant/ Slave? BDSM? Have you ever seen a 'Mistress Bedroom'? Despite Mistress being the linguistic female equivalent of Master, it's more commonly used to describe a man's extramarital female lover. What about a 'Madam Bedroom'? We have a Madam Secretary! Or has Madame

As I pull on the hinges of my door frame, they hold me, but I wish for a window to open up and look out of. My studio is the only one in the building without windows that open. In my little fishtank I stew with ideas about the internal spaces of body, wondering when I formulated my ideas of my I. Caught inside, closed into my rectangular mapped bedroom



Butterfly and the madams of brothels

submissive/female/other?

tainted our perception of this term too as

master /mastr/ noun chiefly historical A man who has people working for him, especially servants or slaves: 'he acceded to his master's wishes' A person who has dominance or control of something: 'he was master of the situation' A machine or device directly controlling another: a master cylinder' (Compare with slave). dated A male head of a house-'the master of the house' The

owner of a dog, horse, or other

domesticated animal

In 2013, the Washington Business Journal found certain real estate developers were re-labeling these spaces as the 'Owner's Bedroom.' This is some comfort, given that women can own houses too. Discomforting still is that homeownership is unquestionably the dominant form of housing tenure and out-of-reach to lower income populations. In studio, Pier Vittorio Aureli pointed out to us that the marital bed only

The Oxford English Dictionary definition clearly shows the term is steeped

in gender bias as well as historical, class and racial bias. Why has the term

name gracing architectural plans today. If we take Wittgenstein seriously,

the limits of our language are the limits of our world. So why does 'Master

Bedroom' persist as the given term for simply the

'Main Bedroom' of a domestic space?

managed to stay attached to the bedroom? It's mindblowing to see this room

showed up in plan in the Renaissance palazzos of the merchant class. Back in medieval days, working class people just slept altogether with their animals.

For those of you that have worked on apartment or house plans (perhaps even slavishly under the rule of your firm's master), this room name may seem as ubiquitous as sliced white bread. Will you think differently now? Will you edit all the room tags to simply 'Main Bedroom'?

You see that's the scary thing about unconscious bias, it's just that, invisible and instrumental in perpetuating the status quo.