

The term *Work* has a range of definitions, disparate in nature and connotation. As both a process and a product, *Work* has managed to take over our lexicon as the primary distillation of what we—as students and practitioners, architects and artists—do. We exhaust our energy, deplete our time, sacrifice our sleep—all justified in the grand pursuit of *Work*.

Work, by its quantifiable definition borrowed from the field of physics, demands an inherent displacement—a distance and direction—in relation to a force. Both the pedagogical and practical models that drive contemporary Architecture are fueled by the exhaustive processes of repeated production and the devaluation of previous efforts. In a paradigm whereby the life of a project exists from desk to pit and back again, we ask: if the displacement of our efforts are equal to zero, are we as Architects actually producing *Work*?

Not only is the definition of *Work* subjective, but so are the means by which we collectively assign value to it. So how do we value our *Work*? And ultimately, is there a purpose for all of this *Work*?

These are the kinds of questions that we will try to discuss together in the next hour or so.

Until the early 90s both the School of Art and the School of Architecture used to work here in Rudolph Hall, formerly the Art and Architecture Building, creating a more unified culture between the disciplines. Sadly, this isn't the case today—with the great divide of Chapel Street separating our two worlds. So here we are at 180 York to reignite the dialogue between our faculties.

And please feel free to participate since this is by no means a lecture, but the chance to get as many different voices into the conversation as possible.

The following is an excerpt from the A+A Talk: 'On Work' with Sheila de Bretteville and Martin Kersels on September 27, 2016.

Hyeree Kwak: So Sheila and Martin, what are you up to these days?

Sheila de Bretteville: I'm currently on leave doing my stuff crazy with work. I have three projects I'm working on. One is in the south and it's to make visible the enslaved population at Poplar Forest, the house where Thomas Jefferson lived after to the city tearing down the old arena which was a very democratic place. My job is to make visible what it once was. The third project is something that I have proposed in New Haven, at the underpass to the train station which is the most dilapidated of what I do it well, maybe it could. So those three things are keeping me pretty busy. I'm reading everything I can find out about the arena as well and then the last one is just making sure that they don't tuck it up until it gets built. That you edit out.

Martin Kersels: [Singing:] Thank you for coming, to this talk tonight. Before I start I need you to look at the screen and things I have done before tonight. Ok so now there will be a list of things I am going to talk about, the materials I use in my work. I hope I get them all because this is the scap part of the song, a little showy. I'm going to see if I can get this right. [Singing:] Materials. Materials. Materials that I work with. Materials that I work with. Materials that I work with. Wood, nuts, bolts, and lots of wire. Aluminum, brass, and cold rolled steel. Phonographic half stacks, ba ba ba ba dee and pieces of rope, da da do da da! These things I. These things that, these things I bring to you tonight. Tonight. Tonight. You and I tonight!! Ok, so that's what I can remember. [Applause]

I think they feed each other. They're not wholly separate. One is both here and talking, teaching class and talking with students, and doing crits and doing those things that inform the work I make and also my work informs what I say to them and my experiences through that. The other is the studio when I am in the midst of being in school and being in the groove of the semester that fuels the desire of puzzling out things and thinking about ideas and solving problems or solutions to problems that I see within somebody else's work. So I could be looking at someone else's work and really try to puzzle it out and come up with something even three weeks later. Which is a way of similar towards thinking about the studio.

Jack Lissner: That's pretty interesting how one starts to inform the other. So for both of you, who you have your academic ground and there is also the 'real world' out there, what are those big differences between those two and how you approach your own work?

Sheila de Bretteville: It's that it's different and it's not different. One of the things that our students are trying to project leads to the next project I leads to the next work that happens. How it's different is that my work is permanent because it's actually a fiction, but I explain something because I mean I'm crazy in a way, about making something permanent that I can't really explain. Since my work is very much about what's been left out, it has a kind of extra layer of desire when I'm here, I'm here for the different is that I to spend all that other stuff away I want to really try to have their own work and their own projects. I really feel its separate, as a separate activity. The You're working helping you build your next work.

Matt Ford for a lecture at Ohio State on Friday. OTG wonders if he made time to take in the vista on the banks of the Olentangy.

Equality in Design hosted their first Brown Bag Lunch of the semester with Tom Angotti, professor of Urban Affairs and Planning at Hunter College. His talk, called "Land Use, Race, and Displacement," and the following discussion covered issues of tenants movements and the difficulties of helping displaced communities in New York.

First year Orii Hikanoguchi singlehandedly improves the YSOA SEO with the first installation of her Architizer column—Life of an Architecture Student. Notable Quotable: "I have yet to pull an all-nighter"

City-Wide Open Studios kicks off this Friday, October 7th, with an opening reception at ArtSpace. The event will continue every weekend through the end of the month. Check out artspacewhats.org for more info.

GTFQ AND VOTE! US citizens: register to vote in CT by November 1st. Visit sets.ct.gov to register.

Live Drawing Classes on Wednesday at the Art School, 1156 Chapel Street, Room G01 8-10pm.

Down on the Boardwalk

Alex Tatusian

The last time I visited my family in Orange County, California, I noticed the benches lining the beach. Anyone that grew up in a beach community would recognize them. They're usually made of smooth stone or painted metal, on a concrete platform describing the perimeter of the beach. People trailing fresh sand and water sit on them, as do people walking. The benches are genuinely public: offered for anyone present at the beach. They bring people together who would otherwise not sit on the same bench or even interact in the same place: "clean" people and "dirty" people. Those from the city and those from the beach. If sand makes these bodies different, then the bench makes them all the same.

For designers interested in designing zones of integration and equity (in projects like housing schemes and city plans), we also have to begin to consider the meaning of equality in public space. For all designers' proclaimed interest in "liminal zones" and "interstitial space," it's tough to find designed spaces that enable diverse groups of people to enjoy the same public spaces without disagreement, or to simply be in the same place at the same time.

Natural settings have a way of eroding class and identity markers that find a higher contrast in the city. On the beach bench you'll find a sublimely intermediate degree of cleanliness, a fluid zone that makes dirty people cleaner and clean people dirtier. In beach towns there's always a little sand in your pants, between your toes, in your car. Older people carry salt crystals in their wrinkles from age, sun, and—yes—smiling! In a disturbingly affluent county, it's acceptable to drive a car that's falling apart or wear wet or salt-bitten clothing.

It falls obvious that exposure to dramatically different people and settings affects lasting positivity in people's lives. Research into the power of regular integration to strongly improve our understanding of and behavior toward one another has existed since it informed the Brown V. Board of Education decision. But stunningly, by many measures America is more segregated now than it was in 1954. And, while we are a far cry from the days of Jim Crow, many politicians gingerly test Supreme Court rulings on LGBTQ rights every day.

Is it possible to extract a public design ethic from this little bench on the beach? How can we make spaces for diversity, where different bodies come together, and the politics of health, ability, fitness, wealth, and nudity are made innocuous?

Because when traditional markers of class distinction are removed—perfect cleanliness or dirtiness, or even clothing—we are forced to evaluate one another by other standards: less immediate, less visual standards, and more social ones.

On The Ground

The Dean's Council, including former Dean Stern, was in attendance at Claire Weisz's lecture on September 22nd. All enjoyed the White Manhattans at the reception that followed.

Dean Berke kicked off her first Building Project open house on Monday, September 22nd, in what locals are now referring to as Wlock Village, CT.

The 2016 Fall Rudolph Open is underway. Scouting reports are non-existent, but based on the team names watch out for Return of Salami Boys, THE CLAP, Say Vey, and Sarah Palin Parassaling. Succulent Peaches was winning the poster game as of press time.

Inclement weather led to the first indoor 6 on 7 last Friday. *winterscoming

Outlines had their first meeting on the 7th floor on Friday afternoon. All allies and pronouns are welcome, stay tuned for next meeting.

Undergrade: if you're reading this it's too late. Send your thoughts our way next week.

First Years' second review: Students push rock up Science Hill, watch as it rolls down.

Curious second year Dylan Weiser jumps in on last week's Gage v. Schumacher facebook debate: "Waiting to read this thread as a full page in Paprika. The headline will probably read: Schumacher and social media spark debate among students at 'SOA.' Decent guess, Dylan.

Advanced Studios are MIA for Travel Week. Keep tabs on their instagram hashtag: #MichaelYoungandAlive #glacierhardyknowher #rollpatrol #deepdeprived #TSON #McKennaGartman #OMG #MickKernada #codandBillie #enGagedinHawaii #maHOLLA #RocksHaveFeelingsToo #PapsGage #FridayDjMunSum #Shina #VandGelli #deviceman #peterspencerforbels #estranged

Last Thursday in Columbus, Indiana, faculty members Joyce Hsiang, Bimal Mendis, and Evva-Liisa Pelkonen joined Dean Berke and Bob Stern at the first annual Exhibit Columbus Symposium "Foundations and Futures," where Hsiang and Mendis presented as finalists for the Miller Prize.

200 Miles away in Columbus, Ohio, Peter Eisenman joined BFF Jeff Kijmris and

Mr. Permenance thought That doesn't seem like you. I mean, it's...

Ms. Yeah but what drives that? Because I think of my work and I think of what I do within the school and within the studio and what I do in the world in whatever galleries, museums, they're sort of all treatment, right?

Ms. I know, and that is a totally freaky thing. I had this piece in my first gallery show, it was a frame through electric wires and seeded with potassium nitrate and put the record player on a little side table that once belonged to my deceased grandmother and I just thought it grew up with it.

Ms. But you have people in galleries and museums who take care of it...

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Do you feel conflicted by that contradiction?

I do. Very much so. And I resolve that conflict by believing that a healthy student is a better student. So if my gut reaction is "stay up all night", in the end it's probably not going to yield a better result. Just to say, I remember when I was younger discovering the magic of the all-nighter. All of a sudden this packing in of work, that I was trying to anxiously complete by midnight, disappeared—and you can just relax into it. It is a fantastic thing. But it's probably a lesson I should never have learned. But once you learn it, no matter the case, you can't unlearn it—and that's how you think.

Is it problematic that many graduates are inclined to quickly jump back into the academic framework, ultimately generating a system where students are studying to become teachers in a closed, self-referential cycle?

I think that if you are only focused on practice, then you are not keeping conversant with ideas, and you're not recycling things through students that you discover in the real world. So I think there is something actually stimulating about the dynamic of that model. It gets problematic when the faculty members notice those people who become devotees and recognize that they jump when they say jump and then it's these student who are identified as ideal employees—who will probably work for not quite enough money because the relationship has been set up by an aesthetic agenda—which is absolutely problematic.

In the media 'Starchitects' are praised for their work and success, and in many cases their achievements are the result of committed, underpaid labor of young interns. Why do you think so many architecture students keep on making the decision to work at these offices?

It's because they've been brain-washed. We all have this image of the architect as somebody who makes fabulous work, maybe has social impact—who knows—but who certainly yields beautiful things, gets published and all of that. You begin to think "I want to be like that, I want to do that". For me, I just see all of my truly fabulous and talented colleagues from my time at Cooper Union, who went out into the world and have become totally irrelevant. And so I am interested in all of you talented people being relevant. And if that means becoming a little bit more savvy about how to manage your business sense, time, knowledge of how things work—so be it. Do it. I want all of you to be the ones leading firms like KPFF, not relying on the business people. And as long as you think that there is that divide between making money and producing genuinely good quality work, and that you need to choose between one or the other... I've seen it thousands of times. Little office, maybe getting a kitchen renovation, oh my gosh and maybe you get an addition...ugh! Its uninteresting! I've really gotten cynical about running your own office that barely keeps you afloat while striving to get a house that could possibly be published. Those ambitions, compared to what you can be doing in the world, are so tiny! So small!

Are we, as students in Architecture school, making "architecture" or rather, "something that represents architecture"?

No, even for us architects, we don't make architecture, if that is equated with the building we are delivering.

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A goal of this issue of Paprika is to open the conversation between the Artists and Architects here at Yale. We all experience Work and have our own methods of Work. The following excerpts are from our studio visits with many of these Artists.

Ernest A. Bryant III
Painting and Printmaking '18

My use of the plotter adds another layer of meaning to the drawing. I started making drawings with this plotter not necessarily knowing how, or what the impact of this was going to be, but as an exploration. Because my current project deals with narrative and is about time travel, I felt this was an apt tool in the exploration of that work. It's not something we have historically used in our studio practice, generally, it's more what you guys (architects) would use. It's not one of our tools right. So in that sense it does have this kind of future tense that allows me to place my drawings in a different space. It's not necessarily a drawing, nor is it a print, but it's an original that exists in this alterity. And for me that's futuristic. Part of what I'm doing is also liberating these images from their narratives and giving them opportunity to create other narratives. Otherness is futuristic. Things that we know are not really futuristic. We know them in and out, we know when they began, but, the what ifs, it's other, that's something else. I don't know what that is, so it has this future tense about it. That adds that other layer to the materiality of my work. That's how I can explain it. I don't quite have the language to really talk about it now, because this is new for me.

Do you imagine it as a bounded project? Will you finish it?

I don't know, that's the thing. It began 4 years ago. I've never worked on a project this long. I started on this as an oversized graphic novel and it turned into this 4 year project. Part of that is because of where I was, part of it is because I haven't exhausted my ideas on this project. It's still growing, but as soon as I feel like I have said what I have to say, and I have excavated the work, then it's done. I still feel very invested and interested, and

about what you're saying—if what you're doing is usually something that you want to do, that it's not the stuff of yourself looking a lot of things you're not famous, people aren't going to become strictly going to "work," at this point in your life, when the world is totally open for you, pigeonhole you to do a specific thing yet, maybe your parents or loved ones have expectation for you—but fuck them [laugh]. I need to make this work and not enjoy what you are doing.

S: There is a certain agreement that you all came here [to Yale] to get something that you couldn't get out there on your own. And that's something that you all have in common. So it's your job to get it.

And you might get something more, or something different than you expected. But that something comes from you. It's not from your teachers, they are just here to help you. But you have to pay attention to yourself. And that's a property shared whether you're a graphic designer, a sculptor, a painter or an architect. You all want to be special in your work. You want that work to reflect something about the person that you are and give meaning to the life that you lead. And that's not a crazy ideal. Especially if you surround yourself with people who share this idea.

Ms: Seeing all of these people who came to this thing on faith, all of this potential for creativity and for change, like I just think it's so awesome! Last "awesome" out, put in something like "it is so magnificent" [laugh]. And you are all going to go back to your work, your studios and your desks, and it is my hope that you can return and think that what you are doing is a worthwhile project for yourselves. And not just some sort of chore. That it's something that's enlivening you.

Ms: Do you think that sounds to "goopy"?
S: Could be. You could always say that "I'm alone and different from everybody else!"
Ms: I love satire, and I like sarcasm
S: I like nastiness!
Ms: I think certain things are more prevalent in culture now, and that sincerity is not given its due. And what you just said sounded very sincere, which is awesome—no not awesome! Its truly magnificent!
S: You can also subvert it. If you decide to go a different path, then you undermine it. I guess it's a kind of way to live in life. To just go around undermining things, so people can never get too satisfied.
J: Do you see the impact of having a decentralized spatial setting here at Yale, physically separating all of the faculties into their own island, affect the work of the students? I mean you Sheila were here when it all happened under one roof. Are things different now?
S: I think it's not so much about the work, but it definitely impacts how you are thinking. When you are in proximity there is more opportunity for conversation. Because we were in the same building I had conversations with Richard Serra and Chuck Close. There was more cross over. I didn't affect the work as much, but it helped you develop new ideas and a similarity between these groups.

Stephanie Gonzalez-Turner
Painting and Printmaking '17

The ultimate goal is to turn [my artworks] into physical forms that have dimensionality. A lot of it is trial and error, in a really step of the process—starting out with a really concrete idea of why this language interests me, and how I want to use it, but very quickly, finding it constantly undoing itself...which is ultimately good, I think. It's how it moves beyond a thesis.

That the work would transcend the thing that invented it.

Right, process can accomplish that. For people like me, who are figuring out the material they're working with, there's so much learning involved in that, and

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without having it printed too much by anybody's opinion, that really matters. Because that's the work you really want to do. If I can give you pleasure, it can give it to you again.
Ms: But pleasure, that is the part I sometimes question. Do we reach up the requirements, the pressure, the expectation, the class upon class, the extra things... do we reach up our programs to the point where we remove the pleasure for the students? Do you feel that it's important for people at school to have pleasure in what they do?
S: Yes I do. And I think you have to be able to make a lot of work.
Ms: One of my things is that there's a problem with finding pleasure in work. And work that was driven by pleasure. Now I almost seems that sometimes within work that pleasure is the worst in a way. Pleasure becomes comfort.
Ms: Because it is self-indulgent? That's very judgmental in a way. It's comfortable and therefore you are weak?
S: I can give you an example. Last year we had a student who for like a month, all he did was just make letter forms, and he said "I feel so guilty," and I said that if you don't enjoy doing it then don't do it! I said that if you don't enjoy doing it then don't do it! But being guilty about that's truly crazy. So think that it's not the stuff of yourself looking a lot of things you're not famous, people aren't going to become strictly going to "work," at this point in your life, when the world is totally open for you, pigeonhole you to do a specific thing yet, maybe your parents or loved ones have expectation for you—but fuck them [laugh]. I need to make this work and not enjoy what you are doing.

experimentation within it, that there are all of these opportunities for expansion. And I do want it to move forward.

Kevin Ting-Yu Huang
Architecture '18

In Japan, interns are referred to as 'open desks'—meaning you are desk-less and bring your laptop to sit wherever there is space. Most open desks are unpaid and work twelve hours a day. Right before a deadline, an intern may very well work for 24 hours straight. I interned in Japan twice. At one of the offices, the daily working hours were listed as (10am—). Several of those 'invisible' hours were spent on tedious, time-consuming tasks such as sanding foam, coloring scale figures, or even making near-identical models for comparison.

Most people may react with disgust. Who would want to work so much? But let's ask ourselves: How many hours do you work at school? Almost all of us work every single day, often deep into the night/morning. Our studio culture celebrates work heroically, and incapable workers are viewed with an unwarranted disdain. We believe that the number of hours we invest directly relates to how much we learn, though this often results in us being too tired or too sick to retain information. Many students are willing to take this mentality into the workplace, and firms take advantage of that.

Frankly, the big names do not mean much on our CVs. What impacted me more was working in that strange, surreal environment. I can say that I learned a lot in Japan: from

choices) that I can't help but make things that look kind of similar. There are typefaces I enjoy using, I tend to not use so much color, stuff like that. But if the occasion calls for it and if the project calls for it, it's not like I can't do that because I have to stay true to myself. Here we are making these things that almost nobody else cares about other than yourself. It's such a personal endeavor and development and I guess people who come here tend to be very similar, in what they value.

the city, from the other interns, from the architects, from the work ethics, and even from the menial tasks. I realized that it is through this ridiculous dedication to work that the Japanese develop spaces with such ineffable sensibility.

I left my well-paying job in Hong Kong to pursue those internships. Was that a foolish move? Certainly from an economic perspective, but there was so much I would not have gained had I stayed in Hong Kong. All of us who are taking/have taken Intro to Planning know that, in the real world, our profession is controlled by money. But perhaps we all hope deep down that it isn't so. After all, I chose architecture as a career precisely because I did not want to work in a cubicle for three years.

Amanda Iglesias
Architecture '18

Work is struggle. It's an hourly reckoning between tensions: energy against exhaustion, inspiration against

inertia. Curiosity contends with monotony, and caffeine compromises sleep cycles. As someone with a background in graphic design, my understanding of the struggle unique to creative work existed primarily on an aesthetic level: largely, what is the relationship between image and text? It was a two dimensional endeavor, curating relationships of content to white space. White space to page size, page size to book layout. Composition was purely planar—within the confines of a single, predetermined format—be it a book, zine or computer screen.

Other conceptual struggles entered in: what does nuance mean to design? What does dynamism look like? Even more interestingly, what is dynamic nuance? We all know what salt tastes like, as well as pepper. But salted pepper? Peppered salt? What is the interface between oppositions? These questions existed at the compositional and two dimensional scale. As a graphic designer, I was the master of my universe. But when architecture school happened, I found myself contending with the universe.

The struggle of the architectural project is one of negotiating creative and ideological frictions at the scale of real life. Our tools—reading, writing, making, drawing—bring no clear resolution. Rather, each is a medium for grappling with the larger, more complicated implications of our ideas. What are we claiming about the world through our work? What are we criticizing? What is worth fighting over, fighting for? As we design, we define the parameters, and thus define—implicitly or explicitly—our posture towards not only the world but architecture's significance within it.

What's at stake? What are the oppositional forces we architects contend with? More importantly, do we even

Ms: I am going to disagree with you. Well I came from Cal Arts which was a single building with music, dance, theatre, film, fine art and critical studies so six programs in a single building. When I was teaching there people maybe got created moments of collaboration or influence or cross-pollination. It was actually an issue that we talked about a lot. I wonder if our programs have gotten so heavy and demand so much of the students time that they cannot actually do anything.
S: So what I am hearing is that it's not always a spatial issue. It's also time and ease of access...
Ms: Energy!
S: Other things need to be made to allow for crossover to happen. It's not just a joke those Thursday mornings, they bring people together. If this is something that's desired it's definitely possible to create.

take the time to ask ourselves this question? If not, then what are we doing? I believe that these questions are the difficult but necessary work. It's not easy, and it's not linear. Rather, it shouldn't be easy, nor linear. If it is, we are impoverishing ourselves from the unique opportunity that architecture alone affords: working as a way to struggle with the thousands of tensions in our mysterious, weary, complicated universe. So, if we don't maintain the primary conviction of architecture's necessity in this world, then why are we working damn hard?

Hasabie Kidanu
Painting and Printmaking '17

For me, part of the work becomes about just experiencing it once, and having that memory rather than having something that can be watched over and over. It's like a performance. It happens once all you have is just a memory of it.

For this particular project, by not doing digital work, I'm kind of taking a stand; of course, the "digital" and digital equipments are of our time, but in terms of the presentation of a work, I question the digital projector as much as I do this guy [16mm film projector]. It brings much character to the work, but more importantly, it absolutely makes me consider the meaning of light, space, and cinema thoroughly.

We can take any medium for granted, even painting. You can go into any studio and ask why are you using this particular medium to best present your work, and people may not have answers. "How else am I supposed to portray this?" But if I use this 16mm film instead of a painting, I will be getting many questions: why are you using this? What's the effect? I would like to question the medium as much as I do the work itself.

Antonia Kuo
Painting and Printmaking '18

The paintings change a lot—the colors, the tones. Sometimes I think I know, but I rarely actually know [how the final image will turn out]. It's always kind of a

Ms: Second semester thesis shows I said—I do this every year—this is not the last show you're going to do—hopefully'. This is just one show amongst the many that you're going to be doing. Or projects, or books that you're going to be doing at a different time, different than it was from two years ago when you entered [or for three years here in architecture, right?]. So, that end thing, personally in sculpture I try not to emphasize it too much and make it the all important, because I think it just freaks everyone out.

S: I think that's true across the board. It is hard for you now to imagine thinking about your work say 5 years from now and when you look back and see what thing you made that really meant something to you. It's hard to know that in real time. So we make a lot of things. But you know which are your faves, the things you enjoy the most. If you can be attached to how you feel about what you've made, without having it printed too much by anybody's opinion, that really matters. Because that's the work you really want to do. If I can give you pleasure, it can give it to you again.
Ms: But pleasure, that is the part I sometimes question. Do we reach up the requirements, the pressure, the expectation, the class upon class, the extra things... do we reach up our programs to the point where we remove the pleasure for the students? Do you feel that it's important for people at school to have pleasure in what they do?
S: Yes I do. And I think you have to be able to make a lot of work.
Ms: One of my things is that there's a problem with finding pleasure in work. And work that was driven by pleasure. Now I almost seems that sometimes within work that pleasure is the worst in a way. Pleasure becomes comfort.
Ms: Because it is self-indulgent? That's very judgmental in a way. It's comfortable and therefore you are weak?
S: I can give you an example. Last year we had a student who for like a month, all he did was just make letter forms, and he said "I feel so guilty," and I said that if you don't enjoy doing it then don't do it! I said that if you don't enjoy doing it then don't do it! But being guilty about that's truly crazy. So think that it's not the stuff of yourself looking a lot of things you're not famous, people aren't going to become strictly going to "work," at this point in your life, when the world is totally open for you, pigeonhole you to do a specific thing yet, maybe your parents or loved ones have expectation for you—but fuck them [laugh]. I need to make this work and not enjoy what you are doing.

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Lauren Lee
Sculpture '18

That one is the "Old mouse poking at his father's butthole." And this one is "Puffy limbs in pink stiletto bending down for the cigarette stub." And that one is a "Spiky haired Italian woman with a big purple arm." This one, "Refugee on a flat bike tire," that one, "Dead baby seal in church choir," one in the back is "A middle-aged woman piggy backing her drooling husband," that is "Pink patchy man wailing before the three business men."

How do you see making these as your career?

I think I'll always make art, but I don't know if it will become my career. I don't know if I will be able to sell my work, get into a gallery... you know. So I would like to think that it is more a calling than a career. That is why I started working in small scale. I came to realize that when I was making large sculpture and installations, I could only do it because I was in a classroom setting, where I have classmates and teachers to help me. But what if they are not there, am I going to stop making art? So I had to find

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a way for my art to survive. That's one of the reasons I resorted to these. To materials that were more available to me, and small—cheap invaluable materials that people, including myself, tend to overlook. That's the birth of these works. Also people people brush me off as this cute Asian girl, making cute little things. I was so worried about that. I think that's why initially I wanted to make big sculptures, making things heavy in metal and wood. To prove to this world that I am not just a petite Asian girl that would do cute things. And it is frustrating. Whatever I do, there is a prejudice.

Kassandra Leiva
Architecture '19

Responding carefully to ambiguity, you draft a plan for conceptualized space. Put it away in a side-pocket of your mind. Amongst a pile of papers pick a few lines, high-light, relish in their newfound

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Asad Pervaiz
Graphic Design '17

X 84 * 4=336

B 234
-(130-102)=28
=206

A 246
-(133-103)=30
=216

206+216=426

(2519+465) wc/336
= 8.88
* 426

=3783.29mgomgomgomg

Jeongyoon Isabelle Song
Architecture '18

In retrospect, Michael Heizer must have thought himself insane—masochistic, even—for willingly purchasing a land in the middle of nowhere and working its hardened surface in prolonged solitude. For Heizer, the infinite landscape of the Nevada desert was his gallery as well as his canvas, the boundaries of his artwork determined only by the artist's own endurance and will in the heat and expanse. How infinitely insignificant, infinitely small, and infinitely alone he must have felt the moment he created his first incision on the earth: a tiny chip away on the ocean of dirt.

We are in denial. Unlike our fellow engineers, we cannot cover behind the veil of scientific rationality. No. We are storytellers. And as storytellers, we've fabricated stories to reassure ourselves that we have yet to be vanquished by the current paradigm. But that's okay, because we live in interesting times. We can satisfy ourselves by reminiscing on Claire Weisz's thoughts on the nature of our work in her recent lecture:

"No architectural project is transformational. The most architecture can do is that it changes us."

So like amused little boys and girls on the beach, let's celebrate in our confusion and cherish the moment. At least, we can live knowing that we laughed about it.

WERQ.

While his hermeticism can be seen as one of lunacy it can simultaneously be seen as that of enlightenment. The artist realizes his own finiteness in face of the infinite, and in that recognition becomes empowered

Matthew Weigstaft: I've only been here this semester but I would say that presenting your process is very much against the grain in Architecture presentations. You have all of this work, but you need to stay up all night for the final pin-up and make these finished things. Even your dress has to look finished. We dress-up.
Ms: How do you feel about that?
MM: Well, I make no sense. [Laughter]. It seems to be an odd version of a sort of economical model of what architecture is in the world. It's very surprising to me. I really didn't expect it.
Ms: Second semester thesis shows I said—I do this every year—this is not the last show you're going to do—hopefully'. This is just one show amongst the many that you're going to be doing. Or projects, or books that you're going to be doing at a different time, different than it was from two years ago when you entered [or for three years here in architecture, right?]. So, that end thing, personally in sculpture I try not to emphasize it too much and make it the all important, because I think it just freaks everyone out.

in his weakness. I made that little cut in the endless miles of desert ground. His mind comforts his body as he sees all that he had made and declares it is very good.

With the change in scale, however—such as that between *Rift* (1968) and *Double Negative* (1969-70)—this sensibility begins to waver. The shift in size brings a shift in the tool used, from the hand held to the mechanized; bulldozers and drills are employed to allocate the mountains of dirt required to realize the 240,000-ton displacement of desert sandstone! No longer does the body of the artist experience the repercussions of working the earth, of carrying the dirt from one place to another.

The result is the loss of "respectable confrontations" Heizer claims to have with all of his work—the occasions in which the materiality of his medium forces him to submit to the limitations he has in its transformation". As such, the one-to-one relationship between force exerted and work done ceases to exist as the artist becomes capable of doing greater work than his own physical limitations allow; man tames limitlessness and therein forgets his limitedness.

In architecture, the equivalent to Heizer's transition is the removal of the architect from site. As architects, we are preoccupied with design but often consider building a negligible skill and task. Consequently, we become blissfully oblivious (perhaps intentionally so) towards the full realization of what our designs entail when they transition from virtual to physical space.

Last May, the fifty or so of us had a taste—small, but enough—of that realization. At a humble two-story height and a square footage barely exceeding a thousand, the Building Project was no goliath. And yet as I—a person of five-foot-two stature—sweated over wrenching out a single nail from the plywood formwork—and as we—the twelve inexperienced architecture students—attempted to build architecture—it struck me that the building was, indeed, a goliath; and that every building that I will ever design will also be goliaths.

As each and every one of us goes through the three years at Rudolph Hall—in the strange irony of architectural education where we are for every training to build but never building to train—may that realization occur and linger in our minds, grounding us to our finite nature.

1 <http://www.moca.org/visit/double-negative>
2 Brown, Julia, Michael Heizer, and Richard Koshalek, *Sculpture in Reverse* (Los Angeles: The Museum of Contemporary Art, Los Angeles, 1984), 16.

Pierre Thach
Architecture '18

Our notion of work is, to say the least, clouded. We live in confusing times. There's a disconnect between the public's view of our work and the way we perceive it ourselves. Ask any person on the street what architects do, you're likely to get the answer that they build things. The word *build* is significant. It implies that we still carry out the same work as did the master-builder in a bygone era. Our profession has since parcelled into a complex web of labor division.

The reality is that we no longer *build*. The actual act of building has now transferred to contractors. Never mind *building*, we don't even design anymore. Design is too charged a word. It hints at something divine and sinister at the same time. It recalls La Bastille, the Reich Chancellery, and Brasilia. We are now beholden to public opinion. Thus we've become friendlier and softer, convinced that we mean no harm; we are but one of many stakeholders in the integrated design process. Isn't that a grotesque enough evasion for you? We used to be involved in all stages of a building, now we have become pawns subservient to the capitalist system, spending much of our time filling paperwork and attending meetings rather than doing what we are trained for. We've allowed ourselves to be *bullshitted* by the system into thinking that if we change our job description, we can increase our agency, that somehow we can be more than what we used to be.

We are in denial. Unlike our fellow engineers, we cannot cover behind the veil of scientific rationality. No. We are storytellers. And as storytellers, we've fabricated stories to reassure ourselves that we have yet to be vanquished by the current paradigm. But that's okay, because we live in interesting times. We can satisfy ourselves by reminiscing on Claire Weisz's thoughts on the nature of our work in her recent lecture:

"No architectural project is transformational. The most architecture can do is that it changes us."

So like amused little boys and girls on the beach, let's celebrate in our confusion and cherish the moment. At least, we can live knowing that we laughed about it.

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