

Publication Index

DUE explores the impacts of urgent contemporary writing. art, politics, philosophy, and broader field of contributors across the reality, however, is one where material—similar to a newspaper. The authors are required to write something with a short deadline. Scribblings on the side of the desk become elevated to the news of the week. Within this economy of unexpected and the ad hoc becomes not only a necessity but also a quality of the medium. In a time where most of our news comes through social media, predominantly Instagram and Twitter sized, *DUE* is interested in single images and short texts—physically distributed. Digital distribution of information, news, and knowledge is outpacing the remains of the school, we learn more from one another than we ever do from our professors? Perhaps these new fictions, "real" over time through their weekly territories, and questions become my of real/fake. Ambiguity over the typical dichotomy of trust—engaging with the notion of how we trust words. *DUE* is partially interested in these new ideas of physical; "fake news" is redefining trust—engaging with the notion of ambiguity over the typical dichotomy of real/fake.

Knot is relentless. We have an ambitious schedule of posting a call for submissions to a tailored prompt, then printing them in a new issue every other week. This facilitates a contemporary writing. art, politics, philosophy, and broader field of contributors across the reality, however, is one where material—similar to a newspaper. The authors are required to write something with a short deadline. Scribblings on the side of the desk become elevated to the news of the week. Within this economy of unexpected and the ad hoc becomes not only a necessity but also a quality of the medium. In a time where most of our news comes through social media, predominantly Instagram and Twitter sized, *DUE* is interested in single images and short texts—physically distributed. Digital distribution of information, news, and knowledge is outpacing the remains of the school, we learn more from one another than we ever do from our professors? Perhaps these new fictions, "real" over time through their weekly territories, and questions become my of real/fake. Ambiguity over the typical dichotomy of trust—engaging with the notion of how we trust words. *DUE* is partially interested in these new ideas of physical; "fake news" is redefining trust—engaging with the notion of ambiguity over the typical dichotomy of real/fake.

Lunch: it's small, it's not that serious, it comes second, generally speaking—but for the bad-boy break-fast-skipper among us, it's first. As first-and-last-time editors of UVAs one and only student-run design journal, we've tried to keep these essential tenets in mind. Broadly speaking, we're amateurs, underdogs, and outsider artists, and in a sense that makes us agile: every year is a fresh start, with an entirely new editorial board with (one hopes) entirely different preoccupations to the mundane and impulsive. Although *Knot* is primarily a physical artifact, our website and Instagram account are an archive of all past submissions, printed or not. Submit-though this tends to make us wildly inconsistent, that, too, can be a strength: as Walt Whitman said, "I, too, am *lunch*," I contain multitudes." Also, we're turning 13 this year, which gives us membership in that most mysterious of demographics: pre-teens. *Lunch*, it's been said, is a break and an escape—quotidian, perhaps, but nonetheless essential. We're not sure if we're taking a break or making a break for it, but one thing's for sure: we're hungry. P.S. We don't capitalize it.

Architects are caught in a paradox. We struggle between physical exactitude and ideological generalism, between the obsessively specific and the scale of the cosmic. *Paprika*, the Yale School of Architecture's often-weekly broadsheet, measures 24.5" X 33.75", is printed in quantities of 500 on an off-white newsprint, and distributed on every level of Rudolph Hall. *Paprika*'s seeming informality belies its more existential impulse. As architecture students, we are daily sifting through and sorting what matters. Who are our heroes? What is urgent? Why are we here? *Paprika* is thus a material imprint of these questions, a constructed place where ideas unfold, convictions collide, and words work to reconcile what we do with why we do it. As such, *Paprika* has become a collective manager of essays, manifestos, drawings, bulletins, field notes, ruminations, provocations. It is both a whisper and a shout. It is timely and timeless. Ultimately, *Paprika* is a call for active participation. It is a place of the students, by the students, and for the students at the Yale School of Architecture.

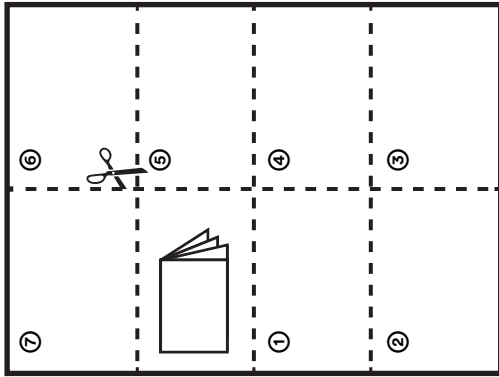
Our print magazine is a novelty item, a tchotchke, produced at an extra-large size. POOL is not discrete and is not cheap. In the era of the blur, the handheld device, the torrent, and the scroll and the click, POOL lays in luxurious opposition. As you probably already noticed, our magazine is named after a prominent yard feature. From this foundation of levity, we aesthetically operate (often tentatively) within the walls of the institution. Beyond this, POOL is an architecture project about community. Playfulness is our established tone. The magazine is not a journal. Pretense of academic expertise feels inappropriate vis-à-vis sophomore commands a certain attention and curiosity in the current pedagogical push towards digitalization, while simultaneously empowering our contributors with a non-restrictive canvas.

Founded in 2010, *PLAT* is young enough that there is no return to print. Instead, print is just the main medium of many. For us, the book and the smart phone are not antagonistic. We are interested in both formats: if anything, they cross-pollinate in essential, productive ways. *PLAT* operates with institutional amnesia; each generation of editors shapes and re-shapes the outfit. This year, we're featuring a selection of student-led exploration that is forgotten, a space for thoughtful and sort-of-matters. *PLAT* is also creatively responsive: producing "half-issues," in which contributors unpack the knowledge of the prior full issue; made playlists; hosted lectures; and thrown parties. We aren't interested in a "who's who" approach of curatorial acquisitions, drawings, bulletins, field notes, ruminations, provocations. It is both a whisper and a shout. It is timely and timeless. Ultimately, *PLAT* is a call for active participation. It is a place of the students, by the students, and for the students at the Yale School of Architecture.

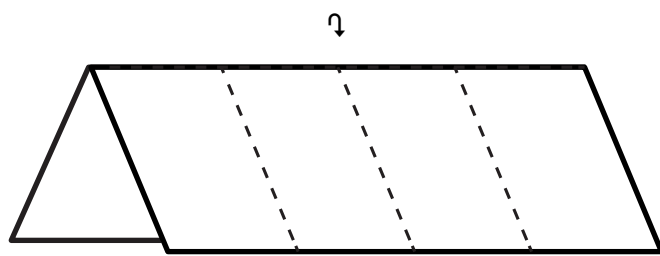
The purpose of *Prime* is to present the USC design community with a platform for experimentation beyond the rigidity of academia. Frustrated by the pragmatic nature of our education, we devised an unrestrained outlet for pent-up creativity and personal curiosities. While *Prime* exists outside the academic curriculum, our publication seeks to complement rather than subvert the students' architectural education. At its core, *Prime* has no dogma beyond instilling a greater sense of involvement in the contemporary architectural landscape saturated by digital media. Instagram-formatted morsels, and cursory glances, commands a certain attention and curiosity in the current pedagogical push towards digitalization, while simultaneously empowering our contributors with a non-restrictive canvas.

Architectural Association School of Architecture
↑
Sofia Pia Belenky
Tobias Hentzer Dausgaard
Hunter O'brien Doyle
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University of Michigan Taubman College of Architecture and Urban Planning
↑
Alli Al'Yousefi
Scott Deisher
Laura Devine
↓
University of Virginia School of Architecture
↑
Colin Gilliland
Kirk Gordon
Maddie Hoagland-Hanson
Sarah Pate
↓
Yale School of Architecture
↑
Nicholas Miller
Matthew Wagstaffe
Ethan Zisson
↓
Rice University School of Architecture
↑
Francis Aguilard
Sam Schuermann
Jack Murphy
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University of California Los Angeles Department of Architecture & Urban Design
↑
Jesse Hammer
Audrey Bauer
Heather Tipton
Dongxiao Cheng
Hong Bae Yang
Joyce Sin Ying Ip
Rayne Laborde
Summer Yuanjun Liu
Willi Davis
Sammy Hasan
Peiwel Zhang
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University of Southern California School of Architecture
↑
Thomas Wen

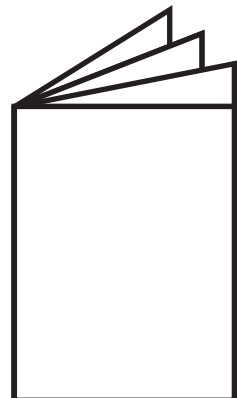
1 *DUE* due.aaschool.ac.uk
2 *Knot* knotumich.com
3 *Lunch* lunch-journal.com
4 *Paprika* yalepaprika.com
5 *PLAT* platjournal.com
6 *POOL* pool-la.com
7 *Prime* primemagazine.com



Step ② Fold lengthwise.

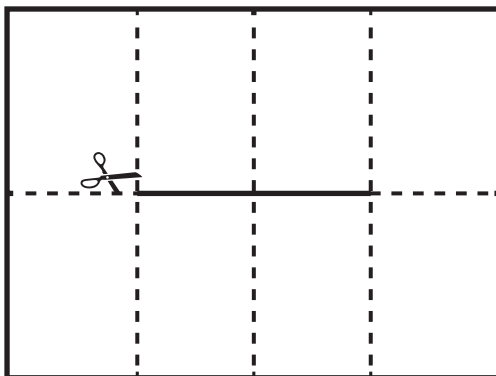


Step ③ Fold middle section over to create cover.

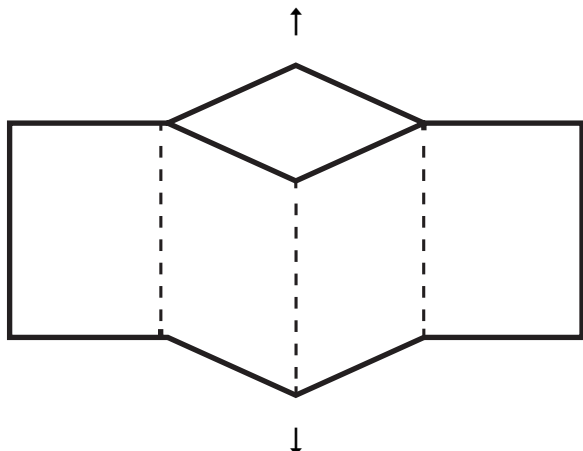


Pulp Pedagogy is an eight-page zine.

Step ① Fold entire sheet into eighths, and cut middle section as indicated.



Step ④ Pop out middle section.



Getting your work out there—being seen and heard—has always been a critical task for young architects to establish their identity within the field of architecture. The current proliferation of social media platforms offers an easy, accessible vehicle for promoting one's design work, but the sheer volume and rapidity of images on these platforms quickly dissolves into a digital haze, obscuring work just as it's trying to emerge. Moreover, the image-heavy focus of most social media discourages explorations through writing and other non-visual means.

To contend with this phenomenon, students across the world recently have returned to the older medium of print, primarily broadsheets and journals. Borrowing from both the methods and spirit of previous generations, these publications tend to be broad-ranging affairs, offering quick takes on issues of immediate relevance. The publications typically eschew the studio design project as the dominant product of architectural education, instead focusing on the conversations going on both around the schools and in the discipline right now. The tone is often irreverent; the mood, both urgent and candid.

Far from neo-Luddites, the students haven't abandoned the digital realm in their embrace of pulp. Each publication takes advantage of websites and social media to broadcast their messages beyond the extents of their print distribution. By positioning their activities as a print endeavour first, however, these publications offer a critical take on the limits of digital platforms while still taking advantage of the access to a mass audience that these platforms offer.

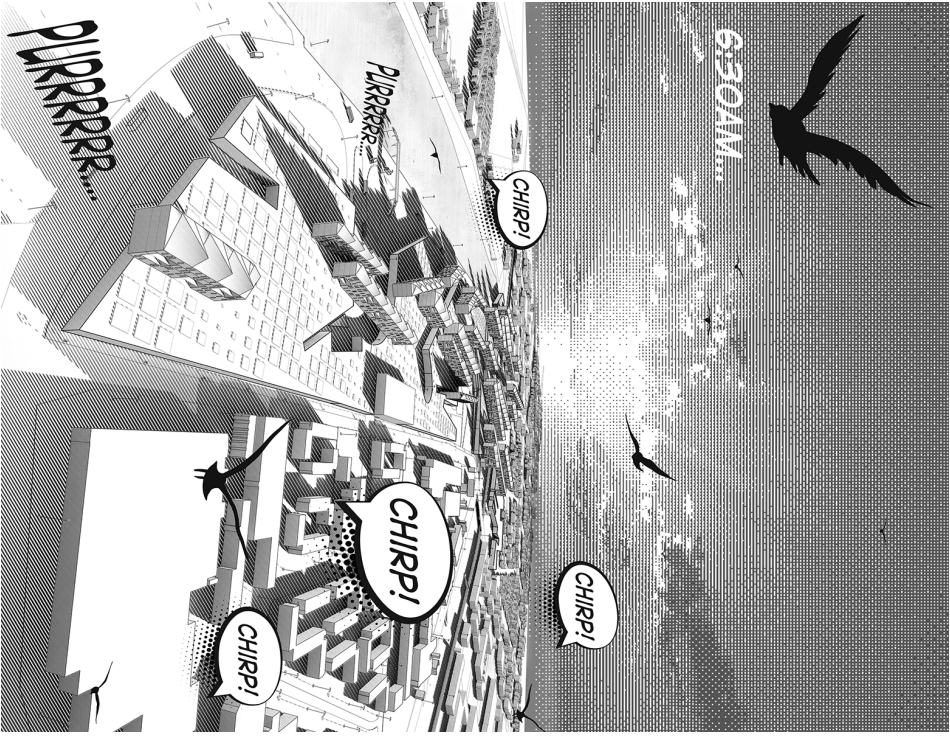
The return of the L.A. Forum Newsletter to print five years ago coincides with this renewed investment in the physical document, sharing the belief in the unique discursive potential made possible through printed matter. With this in mind, we're featuring a selection of the recent flock of student publications in this issue of the newsletter. We've asked the editors of each publication to offer a short statement about their organization alongside a representative image from a recent issue.

An exercise in stock-taking, the survey of these publications seeks to amplify the conversations found in each by putting them into a printed dialogue with one another. Pervasive in this collective discussion is a critique of the current state of architectural education; the presented student perspectives act as insider reviews of what's being taught in the schools, how it's being taught, and why. By taking a broad look at the current perspectives of the next generation of practitioners and educators, we hope to glean insightful glimpses into the future of discourse and pedagogy.



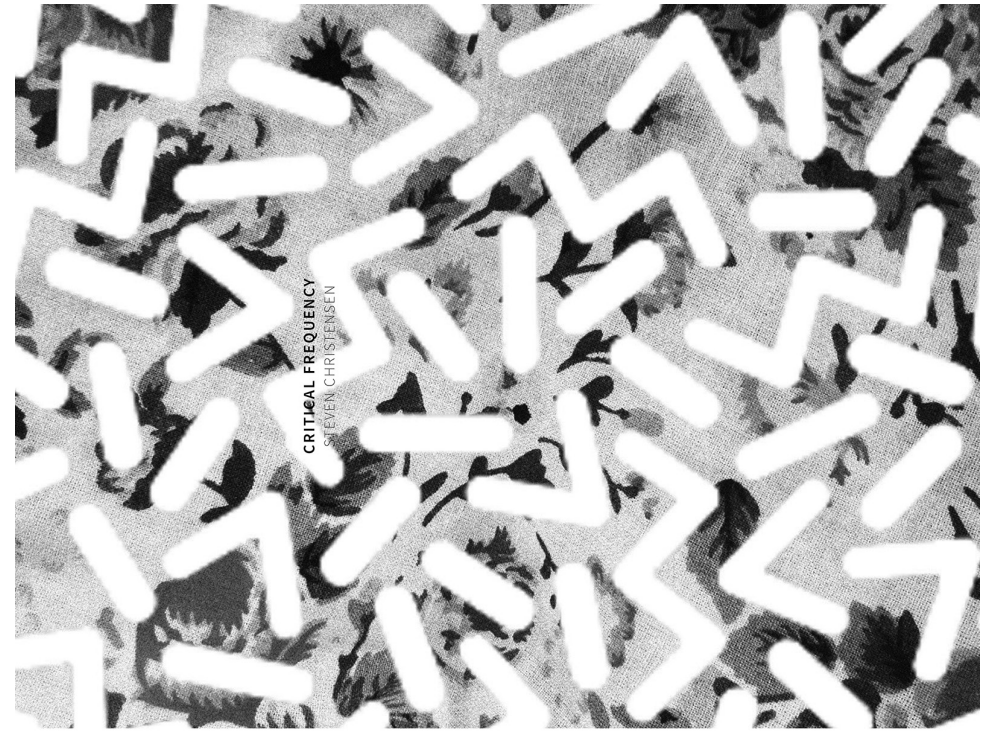
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A Collection of Student Publications

⑦ Prime

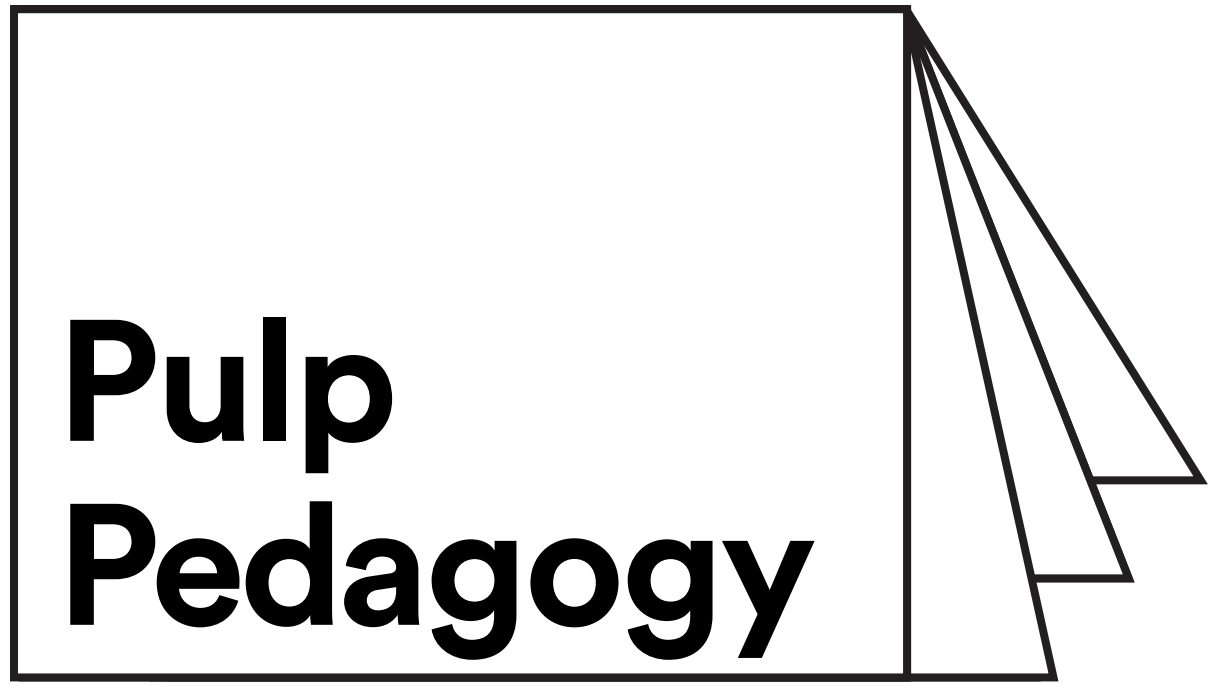


primeperiodical.wordpress.com
 University of Southern California
 School of Architecture
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⑥ POOL



pool-la.com
 University of California
 Los Angeles Department of
 Architecture & Urban Design
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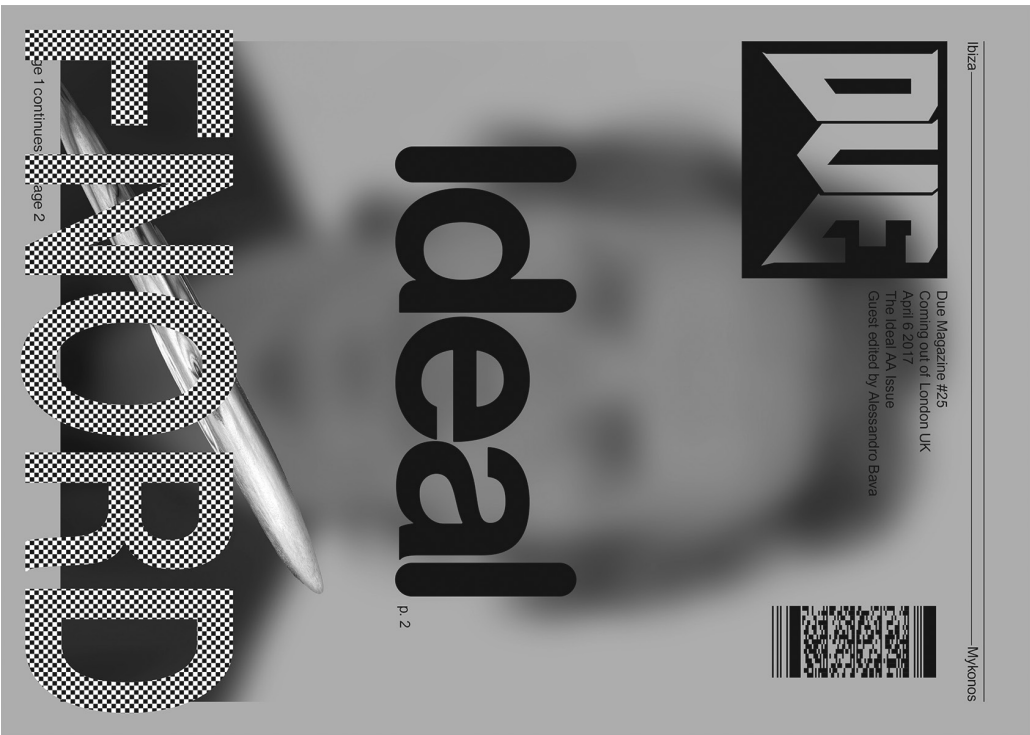
A Collection of
 Student Publications
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⑤ PLAT



platjournal.com
 Rice University School
 of Architecture
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① DUE



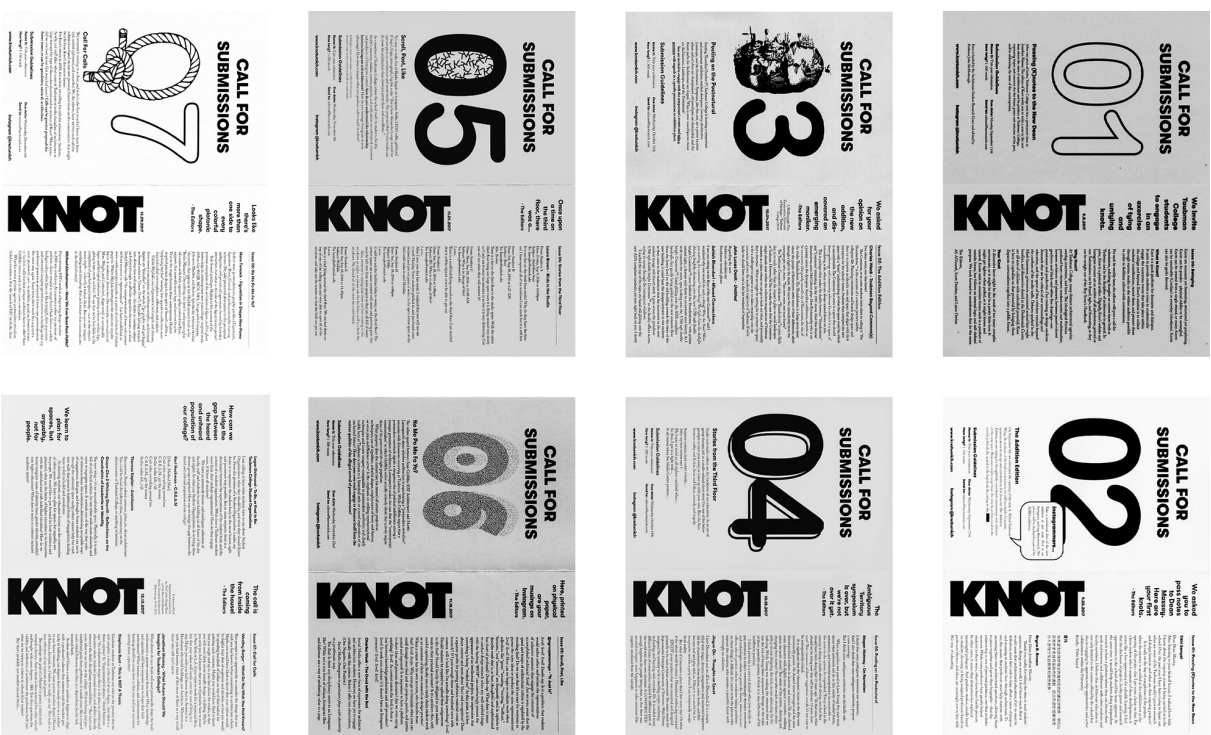
due.aaschool.ac.uk
 Architectural Association
 School of Architecture
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④ Paprika!



yalepaprika.com
 Yale School of Architecture
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② Knot



knotumich.com
 University of Michigan Taubman College
 of Architecture and Urban Planning
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③ lunch



lunch-journal.com
 University of Virginia
 School of Architecture
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