



VALUE

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EDITOR'S NOTE

"Value" is the theme we seek to explore as members of The Architecture Lobby @ YSoA — a group of students who aim to articulate the value of architecture, and its production, for ourselves and the public. The Architecture Lobby was founded by Yale professor Peggy Deamer in New York City, where a growing number of architects are joining its ranks. The group is represented across the country in the form of student chapters, some of whom give updates on their activities in On The Ground. We want to articulate why, in the "real world" of architectural practice, our expertise risks lying dormant — due to the often necessary position of working under bad labor practices, bad pay, and poor influence. This issue aims to address three questions — First, what are the cultural conditions within architectural practice and education which cause us to devalue our architectural work? Second, how can architects re-define their role in an effort to capture value in new ways? And finally, how can we reassert the value of the architect to a larger audience? We believe that architectural production needs to be restructured to allow for work/life balance, the integration of new forms of knowledge, and fair compensation for our work. Throughout the issue, we feature drawings done by our colleagues, and keep track of how long it took to make them. Issues of time spent, forms of representation, alternate forms of practice, studio culture, how diversity can increase our value, what a good practice looks like, and how we communicate to the public are all explored. We hope to reassert and redefine the architect's expertise, rather than let our profession fall to the decision making of predominantly developers, politicians, or engineers. At the same time, we hope to re-evaluate the idea of the architect as solitary genius, forever relegated to the confines of their desk, isolated from a larger political and cultural conversation. By increasing the value of architects, we hope to also increase the value of architecture. Special thanks to our graphic designers and everyone who contributed to this issue!

ON THE GROUND

At U.C. Berkeley's College of Environmental Design, architecture students ERIC PETERSON (M.E.D., '15) and SBEN KORSCH are organizing a 5-week workshop series on "History, Theory, and Practice." The salon style discussions center around topics like "the everyday all-nighter," and "I know you got paid last summer."

At GSAPP the student group A-Frame, in collaboration with the Architecture Lobby, put on an event about entrepreneurship and the precarity of the architectural profession, discussing everything from the viability of Start-Up culture in architecture,

to the ethical/social threat when architects only chase projects for money, to the disassociated nature of architectural education from capital and the real world conditions that prevent students from making an impact. A-Frame is an activist group for students to engage collectively and critically with the social, economic, and political issues that frame the fields of architecture and design.

10/2

In Washington, D.C. at the German Studies Association, TIM ALTENHOF (PhD '18) bested the skepticism of literature academics as he presented his paper, "Inside/out: Gustl and the Aerial Architecture of Modernity." He argued that, just as the emergence of the psyche in modern literature destabilized a clear distinction between inside and outside, so modern architecture's boundaries have been dissolved through the development of new construction techniques.

10/7

In a talk at the School of Art sculpture department, Artist DANIEL BOZHOKOV explained his meticulous research process and how he wants his work only to emerge through interaction, to be "less like an object and more like the weather."

"The guy who builds a cube, can say I know everything about this cube," said ROBERT BORK as he explained the appeal of classical architecture. In his talk, "The Anti-Gothic Turn: Explaining the Architectural Revolution of Circa 1500," the art historian (not the court nominee) championed the late gothic of PETER PARLER as a vital, almost algorithmic, process driven design approach, in contrast to the classical, portrayed as descriptive, and dealing with set objects. The case harks to ERWIN PANOFSKY, who argued that gothic architecture never stopped. Certainly our Dean would agree.

10/8

"If you are doing fieldwork, you cannot be afraid of making a fool of yourself," said SASKIA SASSEN — the guest of Perspecta 48 Amnesia editors AARON DRESBEN, EDWARD HSU, ANDREA LEUNG, and TEO QUINTANA (MArch '13) in a lecture focusing on Finance, "the steam engine of our epoch," where — in her fieldwork — she infiltrated Wall Street banks by joining their Dominican janitors for midnight lunches.

10/9

Students in MICHELLE ADDINGTON'S Studies in Light and Materials seminar visited the offices of SO-IL and James Carpenter Design Associates in New York City to look at the cutting edge in light design. Earlier that week, Addington, the Hines Professor of Sustainable Architectural Design, revealed that she was — as suspected — indeed born in the eye of a hurricane.

10/12

At the Yale Architectural Forum, ELIHU RUBIN'S (BA '99) presentation on American Ghost towns was questioned by ROBERT STERN (MArch '65) as having taken on too much — can Detroit and a western mining town really be in the same category? ALAN PLATTUS (BA '76) defended Rubin — in each case the town was abandoned by single industry. Rubin will teach a seminar on the topic next semester.

SUNIL BALD and NICHOLAS MCDERMOTT'S advanced studio's intergalactic trajectory toward the dark side was intercepted by the gravitational pull of Bar on Crown Street. The studio attended Astronomy on Tap, where astrophysicists and astronomers discussed dark matter (still don't know what it is) and recent news of water on Mars (which acts like the salt put down on an icy winter road).

In Built Environments and the Politics of Place, DOLORES HAYDEN lectured about a movement of feminists in the late 19th century. In Hayden's Book, The Grand Domestic Revolution, she calls these women 'material feminists', who insisted on pay for domestic work and sought to socialize domestic labor through spatial reconfigurations of the home, neighborhood, and city. One of these women, ETHEL PUFFER HOWES, taught a course at Smith College on work-life balance.

10/13

"You guys have the talent and you could have a great impact in the built environment in a way that doesn't happen when non-architects lead the development process, which is unfortunately 95% of the time," said BRUCE BECKER (MArch '85, SOM '85) as he and a panel of ANNE GOULET (MArch '00), and RYAN SALVATORE (MArch '13) chose the 183 Crown Street development proposal of Team 16 — DYLAN WEISER (MArch '18), BENJI RUBENSTEIN (MArch '17), and MARISA RODRIGUEZ-MCGILL (FES '17) — as the winner of ALEXANDER GARVIN'S opening game.

ANN MORROW-JOHNSON (MArch '14) and representatives from the Disney Imagineers presented floating mountains and the way to realize them through Integrated Project Delivery. Structural Engineers? "The gravity police." Standard of satisfaction? "Awesomeness factor."

KURT FORSTER concluded his Modern Architecture lecture with a sumptuous explication on how Mies "milks" his materials for "every ounce of beauty and presence they will yield." Ending the lecture with a close up image of onyx, "looking into the cauldron of the earth," Forster paused, then wrapped it up: "the greatest beauty about beauty is that while it could kill you, it doesn't. Have a good day."

+

This weekend, the 2015 Vlock First Year Building Project house will be featured in ArtSpace New Haven's City-Wide Open Studios. Guest curator ELINOR SLOMBRA will present works throughout the house, including a mural in the stairwell developed with input from the new homeowner. Saturday and Sunday 12 — 6pm at 193 Winthrop Ave.

Also Saturday and Sunday, have coffee with HARPER KEEHN, Paprika contributor, as he lives out of his custom-built teardrop trailer on Cross Campus in front of Sterling Library (Teardrop, featured in Paprika! Hands On, September 18th).

Next Tuesday, October 20th, from 8 — 9pm will be the first round of Dinner In The Pit! All students are invited for a potluck to be shared in our paprika-carpeted badminton court. Email madelynn.ringo@yale.edu to sign up.

This week's On The Ground includes contributions by chapters of The Architecture Lobby located at schools across the country, in addition to our regular contributions from Yale students.

Contributions by Sben Korsch (UC Berkeley), Violet Whitney (GSAPP), Tim Altenhof (PhD '18), Jessica Elliott (MArch '16), Dante Furioso (MArch '16), Harper Keehn (YC '17), Georgia Kennedy (MFA '17), Amanda Iglesias (MArch '18), Madelynn Ringo (MArch '16), Nicolas Kemper (MArch '16), John Kleinschmidt (MArch '16), Andrew Sternad (MArch '16)

The views expressed in PAPRIKA! do not represent those of the Yale School of Architecture. Please send all comments and corrections to paprika.ysoa@gmail.com.

To read Paprika! online, please join our group on facebook: PAPRIKA!

THE PLEDGE

Last semester, a total of 68 students from YSoA, Harvard GSD, and Columbia GSAPP signed The Pledge, which is an agreement developed by The Architecture Lobby to uphold the value of architectural labor when seeking a job. The three points of the pledge are as follows:

- 1 Refuse unpaid internships.
- 2 Negotiate your employment contract — ask for overtime pay, a living income, and a healthcare subsidy.
- 3 Be ready to walk away.

If you're interested in signing the pledge, please contact the editors.

\$
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° SURVEY— POST GRAD

PAPRIKA! interviewed students with Masters and Bachelors degrees about their experiences after graduation.

PAPRIKA!

Do you feel your education prepared you for the job? Yes. Particularly the Building Project.

I was prepared as a thinker and as someone who has studied/learned things outside of architecture. In terms of details, how things work/come together and software, I learned very little in school.

Having worked in offices before, I would say our education doesn't really prepare us for the job we are about to do. While critical thinking,

The large firm (over 100 people) I worked for used to pay overtime and then they hopped on the oh-so-trendy bandwagon of not paying overtime. What hard-working, educated designer saddled with debt deserves to be fairly compensated for late nights in the office anyway? Apparently, none. This firm used to pay interns hourly as well as overtime; however, once they learned that they could still

have desperate interns flooding their email server with portfolios despite fair compensation, they nixed the overtime. I was fortunate enough to experience overtime pay while working there last year, but I opted not to return this past summer because of their bogus reconfigured pay structure. They don't even pay their entry level designers and junior architects

overtime. The interns are salaried (rather than paid hourly) in a pathetic attempt to scrounge as many bucks as possible. As for the small design office I worked for (around 30 people), they stipend their interns with a measly sum that, when you do the math and divide it among countless hours per week, works out to be about \$11 per hour. I could have made more this summer working at a McDonald's.

I worked as an unpaid summer intern for one month at a firm that had no active projects.

When I was working on competitions or concept design, I consistently worked for twelve or more hours a day, seven days a week with no overtime for three months at a time. Generally, miscommunication was an enormous problem—partly because of my bosses' personalities and partly because they were over-committed and poor time-managers. There were many public, heated arguments between the two of them and also with their employees including instances of name-calling. I can ascribe most of my negative experiences in the firm to their inability to communicate clearly.

Seeing someone else take credit for an idea that was your own.

PI

Please describe a good working experience you had in an architecture firm.

This past summer I worked for two women in a small firm for six weeks. They were both amazing people and we had a lot of discussions about how they manage teaching, working, and being parents of young children.

All the firms I worked at were really great for the time I was there. The 20–30 person firm I worked at was very well established and had a great mentoring system in place that helped make a short term internship experience very fruitful and an easy transition.

The firm was like a family. We celebrated birthdays and holidays together. I was also able to make two international trips for the project I was working on, which was unique for an employee with relatively little experience in a small firm.

Last year I worked at an office that had a great office culture and extremely reasonable hours. My project manager also exposed me to a wide range of tasks, which greatly benefited my development as a designer.

Large firm, great benefits, great people to work with (very important, very), appreciative of the work you do, you can move up if you follow the right steps... if you are smart about it you can maintain a good work/life balance and fulfill your creative side with things in your spare time.

Getting paid well and given freedom and responsibility.

Designing a significant building for a major city with former colleagues, now life-long friends.

I was incredibly fortunate—my office was humane and lovely. I worked late rarely and got to travel a lot.

A summer during grad school during which I was assigned one clear & manageable design project, with a clear understanding of budget and billing. When and how long I worked was up to me. This task-based work plan accommodated my personal life, and the transparency of budget/time limitations made sure I wasn't spinning my wheels endlessly.

Being given immense amounts of responsibility, with free reign to design, as well as credit for my designs.

PI

If you've worked in something other than architecture, but used your architectural training to get the job done, please tell us about it.

I worked for a professor during undergrad who research alternative modes of practice that are outside the scope of typical patronage. We worked on a variety of projects that investigate



10 weeks
Ron Ostezan, M.Arch '18

modeling, and presentation skills improve during our time in school, it is not enough for real world experience.

Not explicitly. My experience working prior to my education prepared me more than my education.

O1

How long did it take you to find a job after graduation?

≤ 1 month	53%
1–3 months	27%
≥ 6 months	20%

me to have my hands in every aspect of the work—I spend my days jumping from sketching rough plans to project management work to drawing plumbing diagrams to rendering to modeling in Rhino. It's given me a chance to understand architecture as more than just design, but as a broad-scoped labor of love.

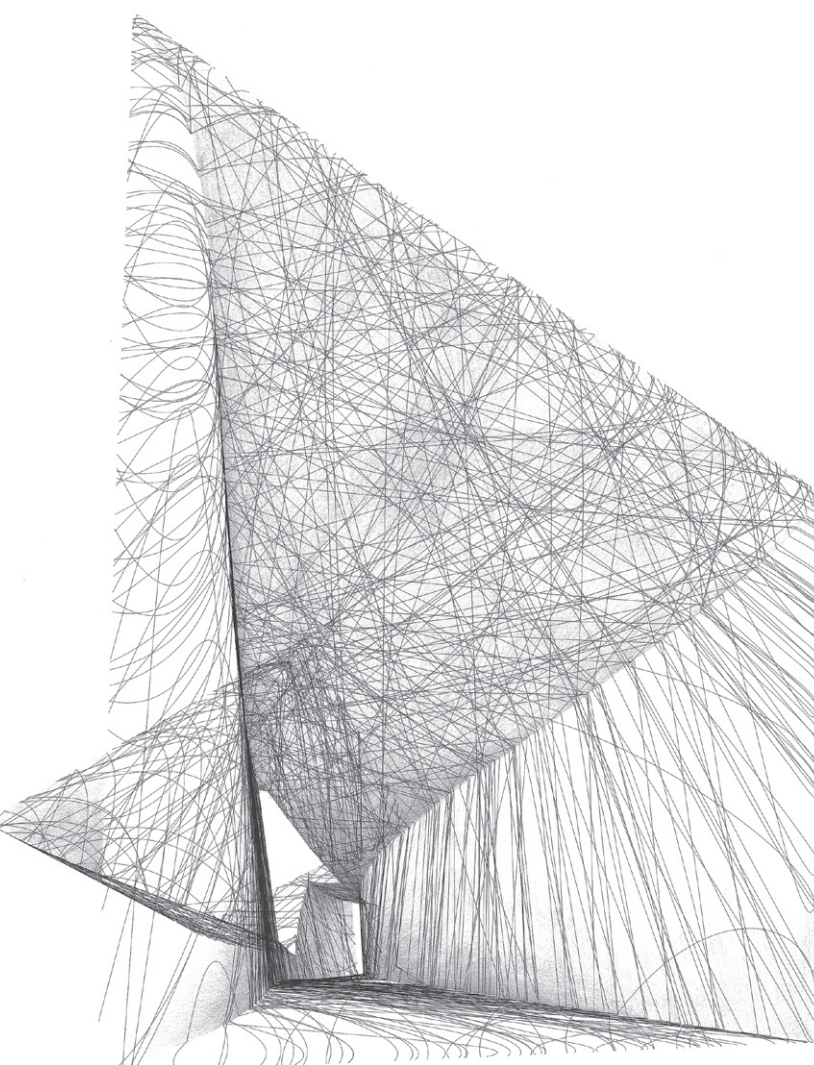
Yes, tasks are a bit boring/menial sometimes, but that's expected.

Yes, I think it's a good starting point. I probably wouldn't work in an office like this long term, but it's a great learning experience to have before grad school.

PI

If you wish, please tell us the name of your firm.

Pelli Clarke Pelli Architects
Apicella + Bunton Architects
Robert A M Stern Architects
TsAO & McKOWN
Studio Gang Architects
Bohlin Cywinski Jackson



4.5 hours
Paul Lorenz, M.Arch '17

▽ SURVEY— WORK EXPERIENCE

PAPRIKA! interviewed current students about their work experiences this summer—respondents include Carl Cornilsen, Jessica Elliott, Jacqueline Hall, Kirk Henderson, Roberto Jenkins, Michael Miller, Madelynn Ringo, Rob Yoos & more.

O2

What did you base your job hunt on?

office	53%
city	34%
other	13%

PAPRIKA!
Please describe a bad working experience in an architecture firm.

RE- THINKING STUDIO CULTURE

Matthew Zuckerman, M.Arch '17

Rethinking Studio Culture—
Practice forms habits.

The Yale School of Architecture is a total institution. The term, coined by the sociologist Erving Goffman in 1957, refers to an isolated social system which controls all aspects of participants' lives. Like many other demanding academic environments, the YSOA is an institution acutely insulated from the general public. The school is rigidly structured, with prescribed academic and social schedules, and it is a system governed by studio culture.

Studio culture is romantic, consuming, and outmoded. It perpetuates the myth of the withdrawn design genius burning the midnight oil. It is incompatible with healthy, balanced living, and it is the direct progenitor of a professional culture which shuns outside influence. It is the reason so many of us stay up late on Sundays

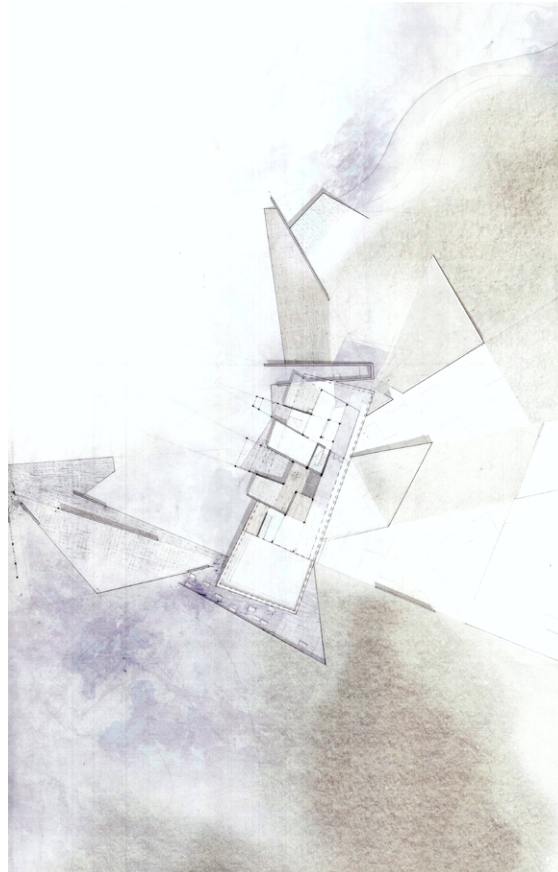
and Wednesdays, overindulge on Thursdays and Fridays, and sleep through most Saturdays.

Total institutions consolidate work and residence, and Rudolph Hall is no exception. Our desks are workstations, yes, but also pantries, dining tables, and closets. Classrooms and pits moonlight as living rooms, dining halls, and badminton courts. The gallery and terrace are our social halls, the drawing studio an occasional aerobics studio, and the fourth floor pit our silver screen.

We cope by romanticizing the extreme circumstances of our education. We poke fun at the excessive demands, the lack of sleep, the last time

O6 How many hours do you work per week, on average?

20–40	30%
41–50	60%
50	10%



5 hours
Andrew Padron, M.Arch '17

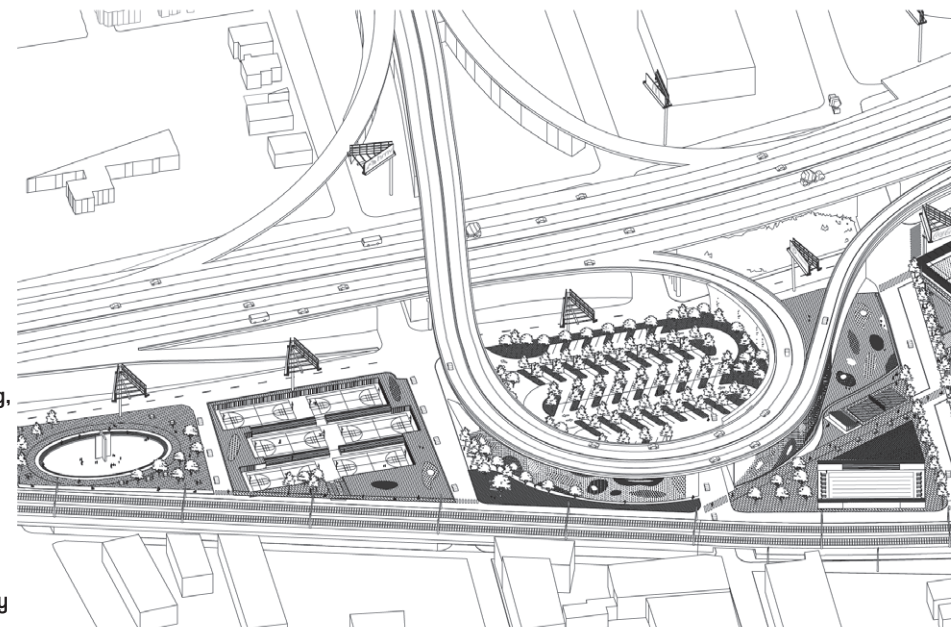
ways in which architecture can help preserve species threatened by extinction. This job was fairly compensated and I was never overworked.

NYC, end of '08–09, I found work for an art dealer who was trying to establish a bespoke design company to fabricate one-off design pieces. She had commissioned Zaha Hadid and Patrik Schumacher to design various things—a tea set, fireplace, tables, a screen. I used my project management skills to coordinate the design production process.

I worked at André Balazs Properties who is a famous boutique hotel developer in New York with properties such as The Standard and The Mercer and Sunset Beach Hotel. I worked under the Design Director and we managed all of the renovation projects for the hotels. My first project was designing a ping pong club to be put

in on the second floor of The Standard in downtown LA. Lots of material specification, budgeting, scheduling, furniture and lighting specs and interior design layouts. It was a fantastic job! I would definitely go back and work for this company as an architect.

1 semester
Pearl Ho & Andrew Dadds, M.Arch '16



Worked at a tech start-up company when they were just starting out. Did all sorts of things from app and product design, service design, graphic design, sales materials, 3D scanning houses and creating floor plans. Every week was different and exciting.

PI

If you would like, name your office and categorize it as a 'good' or 'bad' place to work and why. RAMSA—Good. They are extremely conscious about nurturing young designers in terms of training and licensure as well as varied experience. If you see an opportunity within the firm to develop as a designer and ask for it, the partnership takes that kind of initiative seriously.

WSA Studio—Columbus, Ohio. Good. Being a teacher, the principal was dedicated to helping young architects earn the experience that they needed to achieve their personal goals. It's an office full of honest, hard-working and hilarious people. I would do it all over again in a heartbeat.

HBRA Architects—It was a great place to work because of the reasons mentioned above, in addition to many others. The size of the firm was small enough for me to be involved in many projects and many phases within those projects. Also, the size of the firm didn't limit the scale, quality, or type of projects we had the opportunity to work on. I learned so much from my coworkers and principals.

PCPA—Good, flexible atmosphere, clear expectations.

SO—IL (Solid Objectives) Brooklyn, NY—Good! Small, young office = lower pay. Interesting work with an opportunity to get highly involved in a project.

O5

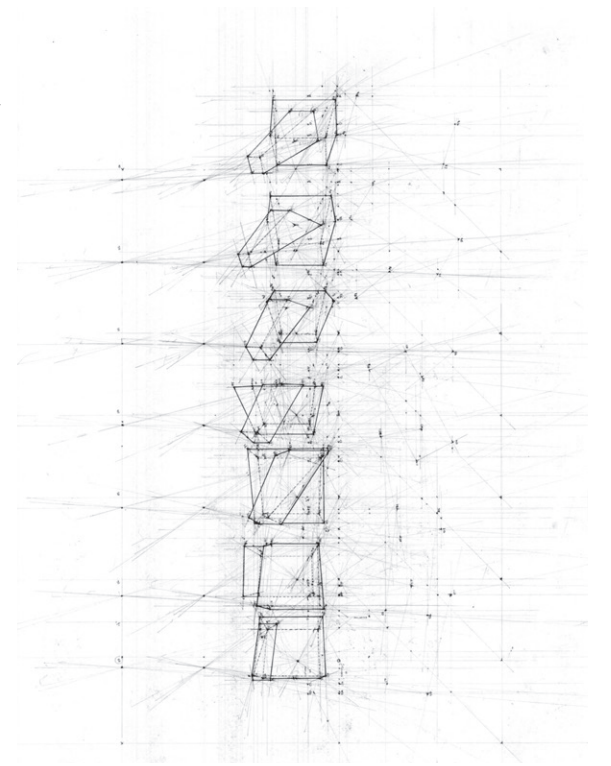
How many offices did you interview with?

0	6%
1	13%
2	13%
3	25%
4	22%
5	6%
6	15%

Joeb Moore & Partners—Fantastic! Extreme respect for their employees, flexibility with work schedules and an acknowledgment of a healthy work/live lifestyle. Great place to learn all the ins and outs of residential architecture.

Waggoner & Ball Architects—Good, because the firm does more than buildings by leveraging the long-term visioning skills that good architects have in order to engage in urban design, public advocacy, and coastal resiliency efforts.

3 hours
Justin Oh, M.Arch '16



inherit a professional culture struggling with issues of diversity, representation, and compensation, complex issues that design alone cannot address. Modifying studio culture to recognize the importance of work-life balance is an important step in urging the broader professional realms to value the time of the architect.

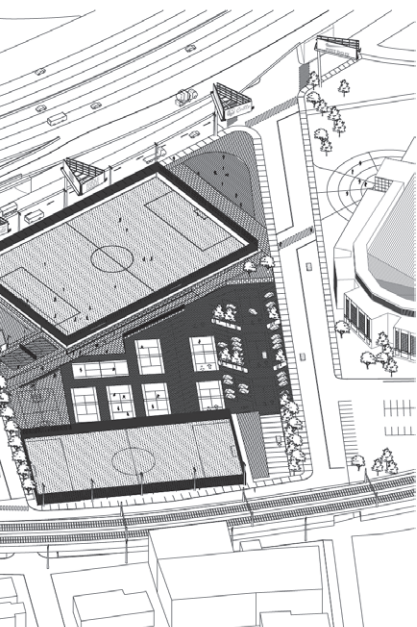
Simply put, we must value our own time as we call others to do the same. We must take responsibility for perpetuating a culture that does not serve us and give ourselves permission to seek fulfillment outside the total institution. Our extracurricular affiliations, many of them nascent but growing, do not threaten our architectural training. They actively support it. If it is the role of the architect to re-imagine the built environment and shape the backdrop of our daily activities, then we become better architects by living fully and well.

BLACK IN DESIGN—A REFLECTION

Francesca Carney, M.Arch '17

How we can aspire for diversity to increase our value.

Hundreds of beautiful moments happened this weekend at the Black in Design Conference hosted and organized by the African American Student Union at the GSD. It was a gathering of people from around the country addressing and discussing cultural and racial issues within design fields. Over a day and a half of discussions, workshops and lectures brought forward topics that covered issues of poverty, health and civic engagement. It was an inspirational conference; the energy was exciting, positive and hopeful.



Organized around understanding space at various scales, from the building to the region, and including pedagogical discussion on practice and concluding with a conversation of "What Does it Mean to be Black in Design." Presentations were accented by interludes of song and poetry which

added to the positive atmosphere of the event. Speakers used musically connected themes: food deserts were addressed by playing Goodie Mob's

Does your office pay overtime?

yes 50%
no 35%
varies 15%

Soul Food, which led to a discussion on health issues and food image within the African American community. We learned that Marvin Gaye was actually revealing the true ecology of Detroit in his famous ballad "Mercy, Mercy Me," and a deeply personal interlude was wrapped up with "Hell You Talmbout," a tribute to the

countless lives that have been lost in recent years due to racial profiling.

Another undercurrent of the presentations was work that considered and engaged the public through successful outreach, ensuring projects' success from feedback to implementation. Maurice Cox, Planning Director for the City of Detroit, reminded the audience that people build cities, and to truly capture the spirit of a community, it is important to recognize who that community is in order to bring equity into projects.

But above all else, the conference was honest, and that truly really made this event unique. Within

Dean's Diversity Initiative. What is Yale doing and how can Yale do more to take part in this change?

For minorities, there should be no excuse to not want to pursue a career in design. The Creative Director at The Atlantic, Darhill Crooks, summed up design as something that can make you feel happy, feel safe, and provide a narrative from a different perspective. Through my eyes, the conference was just that. It brought topics to the table that need to be addressed in order for racial discrimination in design to be eliminated. By being forthcoming and honest, the speakers looked towards a future of change where people, actions, and design make a difference—a difference in which I hope our school can participate.

In an emotional statement, Craig Wilkins declared, "People of Color are important and design can make a difference." If there was anything that I took away from this conference, it was that not matter one's creed, culture or background, our connection through design makes us strong individuals and it is important to take that with us as we seek to make a more equitable future. Philip Freelon, founder and president of The Freelon Group and one of the keynote speakers of the evening, stated that obstacles are opportunities to persevere and the ability to be flexible is invaluable. As architects, we must not only value our profession, but also value ourselves and recognize our ability to change the culture of the world around us. I left this weekend's conference with a renewed faith as a student of color. The expressions of passion, commitment and engagement revealed a sense of strength and a drive to see a change in practices. I hope that as students of the Yale School of Architecture we can be part of that change.

1 <http://www.gsd.harvard.edu/#/about/diversity/deans-diversity-initiative.html>

LEAN MEAT

Michael Loya, M.Arch '17

Liquidity in Architectural Production

"Nice rendering." One of the more frequent utterances of a young critic, both an empty compliment and signal of the moment in which the whole room should shuffle a few feet to the right. A curious occurrence, the short exchange illustrative of the current tension between the market shaping forces at play in the profession and the ritual of studio criticism that serves as the nucleus of our education.

These days, our clubs, classes and conversations grapple constantly with the desire for architecture practice, or rather, the business of architecture, to change and adapt to a new, digitally fueled future. The disparity between labor and compensation, liability and control, designer and client have been Venn-diagrammed to exhaustion. Organizations have sprouted to champion the 8-hour workday, the fair market contract, and higher pay for difficult work. These ideas are noble and necessary, yet just as often as the disparity is highlighted, the fact that the design process is rife with inefficiencies and labor waste is just as often overlooked. When contracts result in razor-thin margins and fees are constantly undercut by old classmates trying to make next month's rent, cash flow is unlikely to increase in the short-term and costs must be kept to an absolute minimum. A competition economy and huge increase in global

How many jobs did you apply for?

1-5 70%
6-10 10%
11-15 15%
16+ 5%

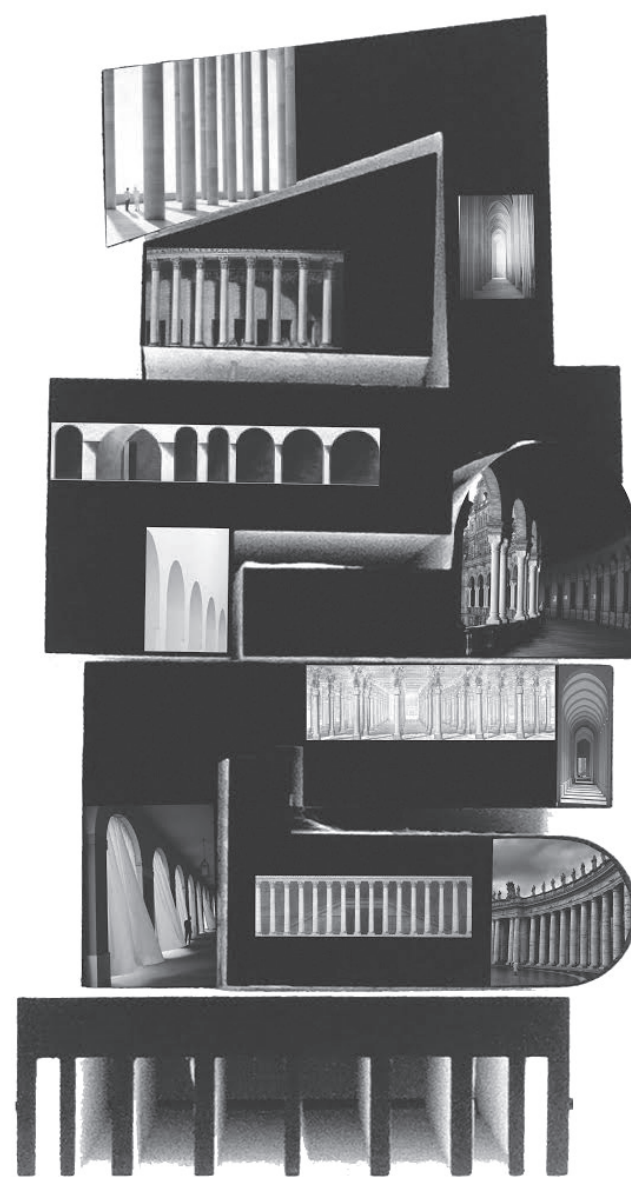
competition has necessitated this focus inward, resulting in an industry wide cost cutting of considerable scale. This disparity between labor and compensation forced the creation of a new architectural product; the digital rendering. A hyper-lean product in which a building can be

shown in its totality: exterior, interior, mood, circulation, occupation all at once.

Whether or not the rendering is well executed or not is irrelevant, this medium has taken hold as the first step towards a new efficiency. The market has mandated a leaner product, and now we trade in images, trading cards that facilitate liquidity and movement to a previously viscous marketplace.

This shift has not gone unnoticed, rather far from it. Architects and theorists have been lamenting the commoditization of architecture for a while now, while others relish the creative freedom that digital architecture has provided. Some decry overly perfect images as easy and deceitful, others claim there is no better way to express the mood or intention of a design. Nevertheless, a debate persists in the profession about the role of the rendering, and this debate persists outside of our particular academic community. The pit is light on digital artistry; a ped

agogical push towards the handmade keeps the rendering relegated to the final days of studio production. The rendering is treated as a second-class form of representation, a final snapshot of design, rather than a complementary visual medium through which one can find mood, meaning, and potentially architecture. This should not be the case. We cannot sideline the primary form of representation in our industry. By doing so we do ourselves a great disservice. The digital image is not here to replace the old methods, it is only a tool through which we can design and represent, and it should be treated as such. It is time to let the rendering become part of our



discussion. Digital images should stand equally with our sections, be picked apart and destroyed with our models, and be critiqued as part of the whole, not a digital afterthought.

We study to be better architects, to understand space through making, yet we remain perpetually vulnerable. We may graduate at the pinnacle of architectural education, yet we will be unable to traffic in the most basic currency of our contemporary economy. We should not leave ourselves disadvantaged, yet we must proceed with caution. We cannot fall into a pit of digital saturation, endlessly iterating and scheming until the architecture is lost. We mustn't be distracted by the beautiful images around us, we must think critically by combining, critiquing and re-imagining our heroes of the past and present. We practice drawing, debating, model building and pitching. Let's practice rendering as well.

CLOCKING IN

John Kleinschmidt, M.Arch '16

A Checkup

Where is your office located?

New Haven 30%
New York 50%
Brooklyn 10%
Los Angeles 5%
San Francisco 4%
Tokyo 1%

In this semester's first issue of Paprika, I set out a plan to track the hours I spend in Rudolph Hall in a self-reported public timesheet. I invited all who are interested to join me, and 14 people did. Of that group, two students tracked diligently for three weeks, one student for a single week, and the rest for less than four days. Two started a spreadsheet but never made a single entry.

Students who did not maintain a timesheet said that it's simply too difficult to know when to hit the stopwatch button. Tracking time as a busy student on a non-stop 24-hour cycle is fundamentally different from doing so as a working professional with one or

two projects on a humane schedule with work and life less entwined.

Reconciling perception with fact is a powerful experience. One student reported that she was able to recognize patterns in her work habits and can now plan time more effectively. Several students admitted that it was difficult to fight the impulse to chronically

What's the lowest/highest you've ever been paid by an architect?

lowest \$0
highest 89K

under-report "lost" hours. A few students said they were surprised at how little time they spent working on studio relative to other pursuits, and also relative to other students. The timecards are public, after all.

So what's next? It's not too late to join. On Thursday, look for another e-mail invitation to join the Studio Clock project.

OUR OWN NARRATIVES

Abena Bonna, M.Arch '18

My experience at the Black in Design Conference

Dialogue. Scale. Pedagogy. These words resonated with me during the Black in Design Conference, which I attended with Francesca Carney (M.Arch '17) this past weekend at the Harvard GSD. They touch upon how we can critique definitions of process, growth, and inclusivity, as well as how architectural history relates to sociology, economics, and media. The conference covered the history of social capital, the use of data, and the engagement of narrative, all with the goal of invigorating marginalized communities through design.

These tactics set up core values and notions of accountability that should drive designers, planners, and students to better define their scope for a project in the context of wider society. Many speakers at the conference spoke about the need for pluralistic structures of participation outside of design, and

Did your office pay overtime?

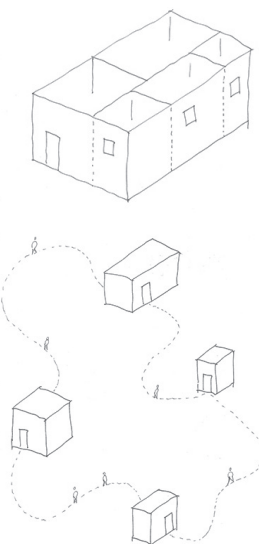
no 26%
yes 74%

how designers must change hats with multiple professions to better take on complex issues. The conference went beyond buildings and looked at the broader cultural picture. Liz Ogbu's talk on creating impact with design was one example, and one of my favorites.

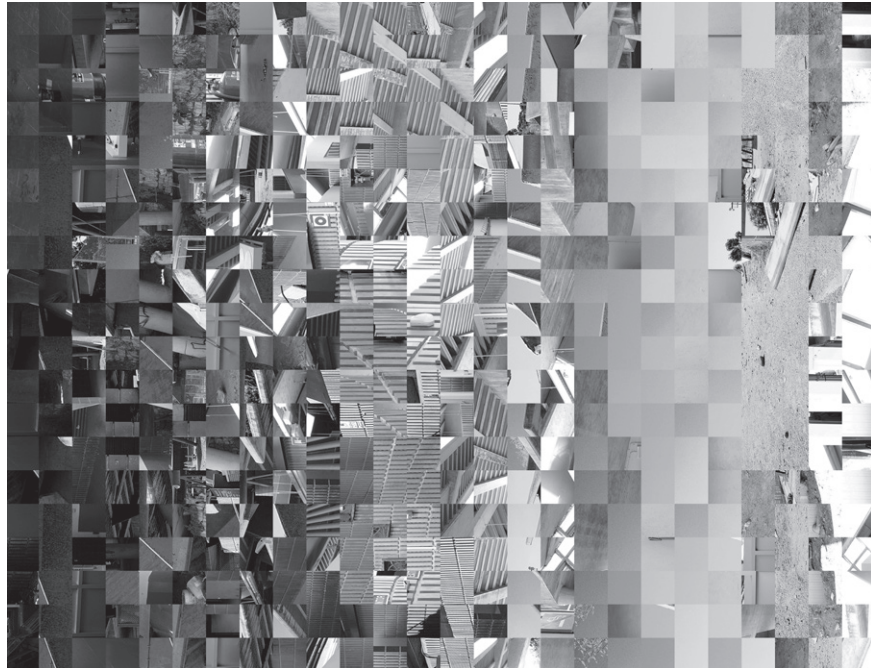
Ogbu described herself as a "designer, urbanist, and social innovator" who works in sustainable design and spatial innovation. For her, design reveals one's capacity to care and see people as individuals, not categories. In this way, the architect can allow her empathy and emotional intelligence to create opportunities for community empowerment.

The conference concluded with remarks by Phil Freelon, one of the architects of the Smithsonian National Museum of African American History and Culture in Washington, D.C. Freelon's words encapsulated the intentions of the conference—"the way you present your story and yourself matters because [each individual] has a different perspective." Freelon's words lead me to reflect on my story of coming to architecture as an African American woman. There are few architects of color, and even fewer who are women of color. I was driven to pursue architecture in part so that I can be a resource to future women of color in the profession. In my view, our different demographic backgrounds and cultural experiences are a key part of solving social issues through design.

The Black in Design Conference should not be a one-time event. It can be adapted to a smaller, more intimate scale to fit our school. Harvard's African American Student Union (AASU) took great care to plan a conference that was inclusive, and we left the conference with new colleagues and resources. Through the group Equality in Design, we intend to continue the conversations begun at the conference, and broader discussions of inequality, here at YSOA.

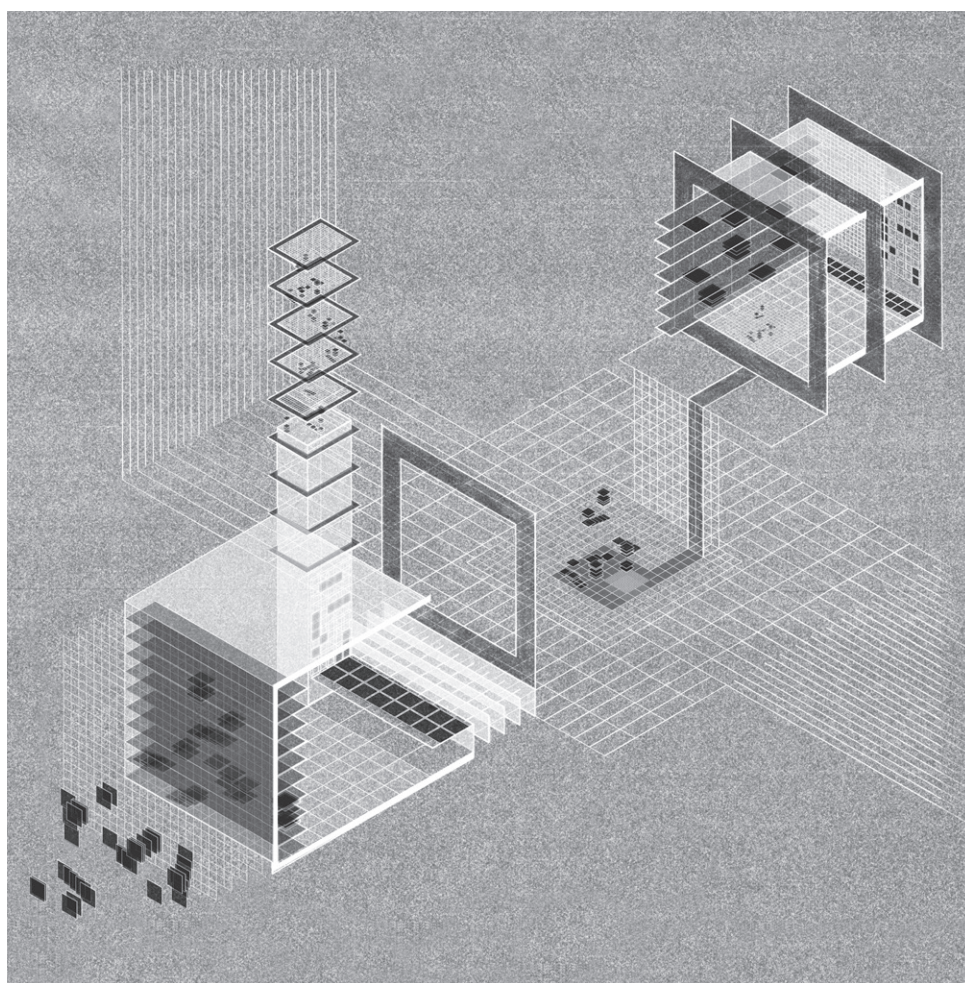


2 hours
Amy Chang, M.Arch '17



architecture specifically, African Americans represent a small fraction of the population. Less than 1% of registered architects and just under 6% of those enrolled in accredited schools are African American. These numbers are strongly represented within our school among the faculty and student body alike. Diversity efforts at the GSD are making a change at that institution. The minority student population has grown significantly over the last several years, increasing the African American population threefold since 2009,¹ in great part due to the efforts of the

12 hours
Alexis Hyman, M.Arch '18



1 minute
Xiao Wu

1 minute
Xiao Wu, M.Arch '17 & SOM '17

\$

THE VALUE OF GOOD PRACTICE

Luke Anderson, M.Arch '16

Known for design excellence as well as creating an excellent place to work, Cesar Pelli of Pelli Clarke Pelli Architects tells PAPER about the relationship between good design and good practice.

LUKE ANDERSON

Do you think that paying architects fairly for their work produces better work, and creates a better office environment?

CESAR PELLI

Yes, I believe that. First of all, I think it's important to pay properly because we think it's fair, reasonable, and just. And yes, it produces better work, no doubt.

LA

Rumor has it that you ask for a minimum fee of 18% from clients. Can you tell us a little bit about your fee structure?

CP

Nothing remotely like that. Today architects have to be very competitive. Clients also know that and they know exactly how much they can squeeze out of you.

LA

How do you think good design intersects with good business practices?

CP

The truth is, they don't necessarily intersect. It tends to be that people who are good designers are also very intelligent, so they also apply that intelligence to running a company one way or another. One very good example is Norman Foster, who is a very sharp businessman and a very good designer. When I brought Fred [Clarke] here, he knew nothing about business, he was just a junior designer with me in Los Angeles. Desperation made us learn. He was a very good learner, and he had a good sense for business. If you're smart, you get advice from business people and lawyers. It's not very difficult to get good advice. You can also read about it.

LA

What is the relationship between expressing a unique and personal architectural idea, and fulfilling your responsibility to the client?

CP

We take very seriously our clients' desires and wishes. We believe that's part of our responsibility as architects. They are the people that are putting in the money, they are the ones selecting you, depending on you, and if they don't like your work, they can fire you. We like

our clients to be part of the decisions from the beginning. They help in shaping the design. They are our collaborators. And we are very good listeners.

LA

How would you describe your office culture in terms of the design process? Would you characterize your office organization as hierarchical?

CP

Slightly hierarchical, but not much. Some order, no doubt. And you need some order, because decisions have to be made and projects have to move ahead. But the office culture is very open compared to other firms I know. We let everyone in the team share their opinion and it's taken seriously. We listen to everyone, even the youngest collaborators. That is very much part of the office culture. It helps the design process, no doubt.

LA

How would you characterize a good client?

CP

A good client for me is someone who has clear ideas about what he or she wants and needs and expresses them clearly. And also someone who makes decisions. We like very clear directions and clear decisions.

LA

It's very interesting to consider "sustainability" as more than just an environmental issue — you've described it as having economic and cultural significance as well.

CP

I think designing buildings that are as sustainable as possible is essential if we are going to survive in this world. Economic and cultural considerations are also essential in every project. Economic considerations define the limits of the project you work with, and we design for the budget. And we very much like to understand the culture of the place we work in. That's what made a huge difference in the competition to design the Petronas Towers. All the architects participating were not from Malaysia, but I was told by the client that we were the only ones to take the request to design a Malaysian building seriously. The other designs could have been built anywhere in the world.

LA

I understand that you see good management as essential to good design. Do you think architects are trained to be good managers? If not, how can we improve?

CP

No, architects are not trained to be good managers at all. It is very difficult to learn management for an architect in school. Sometimes the management taught at school is not quite the kind of management we need. The management taught in school is how to make money, what we need in the schools of architecture is how organize work efficiently. You may or may not make money. Probably if you are very efficient you will make money, but that's just a byproduct. It's a good byproduct, but not the primary objective. I think if you make your primary objective making money, you'll never do decent buildings.

LA

In order to restore to the architect his (implied) former position of power and influence, the "politically questionable and dangerous," overly intellectual work of Eisenman and his school must be swept out of public view. Says Grima:

"This exhibition is really about reclaiming architecture from that group of people who attempted to hold it back from the rest of the world in order to consolidate their own power through embracing its exclusivity. So this exhibition is... saying that time is over, and this is the new architecture that will displace that notion and bring it back into the public realm... So it's in this public building, which is accessible to everyone, there's no ticket... and this is the architecture that everybody's welcome to." The Chicago Biennial is the place to meet, free of charge, a new kind of publicly-minded and publicly-accessible architect, one resolutely outside of an intellectual ivory tower, and perhaps even outside of the design studio as we know it:

"What's at stake is not just about representing... the architectural artifact, it's also the figure of the architect as something that is much more hybrid and ambiguous... that's the reason and rationale for all this extraordinary diversity of the projects: to show that all these together constitute architecture."

The "extraordinary diversity" is certainly impressive. Several installations tackle the issue of low-cost housing head-on, including full-scale models of Tatiana Bilbao's adaptable single-family house being deployed in Mexico and Vietnamese firm Vo Trong Nghia's easily-assembled straw-and-steel home. An MIT Self-Assembly Lab installation of a robot-built rock sculpture suggests new directions for construction. Socially-minded Plan B and Studio Mazzanti present their Colombian cultural facilities and parks in user-interactive exhibits. An entire gallery, "BOLD: Visions for Chicago's Future," is dedicated to speculative proposals for the Windy City, including Urban Lab's offshore water treatment plant topped with a public park and David Brown's scheme for reusing the city's vacant lots for housing and public programming. Studio Gang's "Polis Station" is a response to growing antagonism between police and the communities they serve, proposing to heal the divide by integrating stations with community facilities. Plenty of projects are direct political critiques, notably installations by TOMA and Didier Faustino. With so many projects that delve head-on into interdisciplinary

issues, it's almost refreshing to find more purely aesthetic exercises like Sou Fujimoto's "Everything is Architecture," a collection of everyday objects inhabited with tiny human figures and accompanied with at times cute, at times profound aphorisms.

Once the sensory overload from the models and diagrams wears off, however, a larger question surfaces: in an exhibit so interested in selling architecture to the public, how exactly do its curators propose that the "value" of this architecture be

THE ARTIST'S ARCHITECT

Maddy Sembler, M.Arch '17

Taylor Dover pursues a post-architecture education by working for artist Olafur Eliasson.

MADDY SEMBLER

I'm very interested to know how you began working for Olafur. Did you work for artists or art institutions before?

TAYLOR DOVER

The short answer would be no, I never worked for anyone in the art field before. I did spend one summer at Diller Scofidio + Renfro, and though they have some sort of art department they are still at the core an architecture studio. Olafur was the first and only artist I considered working for. It wasn't even exactly Olafur's art that attracted me to working for him, it was ultimately his studio that was the real lure. It amounts to something like a factory of experiments, conducted by craftsman, designers, writers, thinkers, artists, color specialists, you name it... all with Olafur at the helm. The range of work, ideas, and people in the building is something that an architecture practice can't (and might not need to) foster. It presented itself as the ideal place for me to be post-graduate; it is a sort of education in its own right.

MS

Had you considered working for other artists straddling the line between art and architecture?

TD

The general idea of working for someone who was operating on the edge of architecture was appealing to me. There was a discussion at the GSD about the difference between designing an object and designing a building. They focused on how to teach these two topics but it always seemed to me that there should be no distinction in an educational environment. Of course, architecture demands a certain skill set and expertise on a number of technical areas of knowledge, but the core ways of thinking about a piece of architecture or a piece of art have a great deal in common. If you believe that architecture is ideated form, then art isn't so different at all. Olafur has a position of the role of the subject in his work that I share, and it is this belief that occupants are themselves the producers of reality. Architects too often see their built work as the full embodiment of itself, they see it as complete in itself. I think Olafur understands his art to be the stimulus or the setting within which the real work takes place. This is something that is easy to talk about but harder to do.

MS

What is your relationship to "client" currently? Is it the art world? Donors? Collectors? Institutions? Are you your own client? Comparing art and architecture, how does the collaborative process between the author and capital work?

judged? The interdisciplinarity and diversity of projects is impressive, but it can also become a distraction. Studio Gang's project should be judged by sociologists on its success in the community; the vacant lot proposals need to integrate urban policy; Urban Lab's wastewater treatment cells certainly ought to be judged on the basis of their environmental engineering.

The organizers made a deliberate choice to avoid technical details; there is no mechanical explanation of how a pollution filtration cell works nor a book of dry housing legislation. But neither are there many technical architectural drawings or workflow diagrams, explanations of a total design process, demystifications of computer software. What you get is a beautiful, colorful diagram, a visual way of thinking or rethinking what may have seemed to be the realm of another discipline. That leaves the visitor impressed with the powers of architecture but still bereft of an improved knowledge of its inner workings, of the ways of judging it in its own right, of understanding how the forms on display came to be. Perhaps this is asking too much of a public exhibition, but if, as panelist Cristina Goberna Pesudo said in an opening panel, the exhibit's perceived aim is "to help the public defend themselves when they make decisions related to architecture," it seems essential. In the absence of an implied disciplinary toolkit, how are visitors to know, or even guess at, why Vo Trong Nghia's cheap hut is good Architecture, beyond the economic argument, or how Tatiana Bilbao's home is any better than the standard issue Mexican housing it proposes to replace? And what are they to make of comments like those of Ecuadorean participant David Barragan of Al Borde Architects, who, at an opening weekend panel, responded to a question about precedent by boasting that "our projects are not intellectual metaphors," are dictated by "terrain and conditions" alone, and stand independent from Eurocentric or North American theories that simply don't apply when dealing with housing in a Latin American context?

The struggle to find a source of authority is, of course, an eternal one in architecture, and it is, one could argue, what gives rise to the need for architectural theory to begin with. The Eisenman extreme internalizes authority by making architecture referential only to itself, measured by its ability to make an intellectual statement within the discipline, other issues be damned. It's no surprise that Herda and Grima want to avoid exposure to this esoteric and socially pessimistic language, which was not meant for public consumption anyhow. But there are certainly other sources of architectural authority that are far less alienating. Christopher Alexander, whom Grima does claim to be his "absolute hero," wrote *A Pattern Language* as a way to find a more objective, user-centered form of authority for the discipline. Carefully studying the habits of human beings and the vernacular spaces they have constructed for millennia, he drafted a series of empirically-derived "patterns" for an architecture that makes people feel most comfortable and best suits their natural inclinations, encompassing everything from the psychological associations of particular shapes to flows of crowds through space to biophilic preferences. If for Eisenman, architecture is a language that must be

TD

The issue of client may be one of the definitive differences between art and architecture. Of course, a work of architecture does not have to be realized in order to be valid; many influential works were never built nor meant to be built. In art this is rarely the case. It is possible for an artist, with sufficient means, to conceive of, develop, and produce a work of art with no client at all. The piece can be complete entirely in the hands of the artist. We have clients that include museums, collectors, artists and architects, publishers, and even governments. The content produced might be a spherical sculpture or a policy piece presented for the UN.

MS

How does your lifestyle working for an artist compare to working for an architect?

TD

The studio fosters a way of life that I have never seen architecture practices aim for. Part of this might be because of art in general, part might be to the fact that the studio is in Berlin and

The range of work, ideas, and people in the building is something that an architecture practice can't (and might not need to) foster.

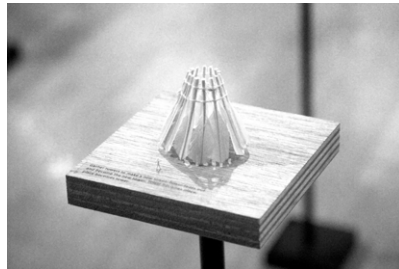
of course Olafur himself has shaped the studio into a work of art in its own sense. The unofficial motto of the studio is Take Your Time. This isn't a suggestion of laziness and not even slowness, but it is more about a careful and deliberate way of working and being. So yes, sometimes we work very long hours, but we do this very rarely. As I mentioned before, the number of backgrounds in the studio is immense. There are about 10 – 12 of us trained as architects, but after that it is all over the map: artists, writers, editors, curators, computer scientists, painters, fabricators, chefs, conservators, light and solar specialists, and we also have business and marketing teams. In general the studio values time spent developing an idea more than time spent just producing. This allows me, as someone working there, to feel less pressure and experience more room to speculate.

Taylor Dover graduated from Washington University in Saint Louis with a BA in Architecture in 2009 then GSD with a M.Arch with distinction in 2013. After graduation, he went to Berlin to work for Studio Olafur Eliasson in the Design and Development Department and now also works for Studio Other Spaces, an Olafur Eliasson and Sebastian Behmann collaboration. Special thanks to his warm outreach from overseas.

analyzed and deconstructed Derrida-style, in Alexander's view architecture is a language used to tune its occupants' psychological and even physiological state. In the now-infamous Eisenman-Alexander debate, held at Harvard in 1982, Eisenman claimed that true architecture was about ideas, not about making people feel comfortable, while Alexander accused him of "fucking up the world" for the sake of his own intellectual satisfaction.

Thirty years later, Grima seems to echo Alexander's tone in his indictment of Eisenman's architecture-for-architecture's-sake, but the exhibition itself is hardly Alexandrian. RAAF's "End of Sitting" taps into human behavior patterns and Tatiana Bilbao's model home embodies the ideals of flexibility and adaptation, but something is missing. Many New Urbanists embraced Alexander's ideas and designed buildings and communities around human behavior patterns, but they are absent here, as is any kind of traditional or classical architecture, with their more defined rule sets, or a real inclusion of history. The role of codes in shaping the urban environment is not discussed. In other words, the overall picture of the discipline is one of a game without rules: no Five Points, no Beaux-Arts methodologies, no formal intellectual ramifications, no pattern languages. The frameworks that do seem to bind architecture are sustainability, social justice, experimentation. But if that is the full state of the discipline, then isn't something being lost? Now the question architects must answer is whether the history, theory, processes, concepts, and limitations of architecture can be presented to the public in a way that is as appealing as its ability to break rules and innovate. And in forcing us out of our silos to ask this question, Herda and Grima may ultimately have the largest impact on the discipline.

Sou Fujimoto's "Everything is Architecture." Photos by Daniel Glick-Unterman, M.Arch '17



1 <http://chicago.curbed.com/archives/2015/10/09/chicago-architect-biennial-visitors.php>