

EVERYDAY PAPRIKA!

VOL.3 NO.4

10.12.2017

Robert Venturi and Denise Scott Brown, "Ugly and Ordinary Architecture" from *Learning from Las Vegas*, 1971, 64-67.

But what
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r
enter on a daily basis. Our education molds us to design extra-ordinarily for the extraordinary, but an important question to ask is: should we find ourselves designing for projects like this?

"How do design firms make more money?"
question head on. After breaking down the relationships between revenue, expenses, operating margin, and capital/profit, Kornett offered ideas to maximize the latter: "Give your employees ice cream instead of healthcare. Have everyone work remotely from their lofts in Williamsburg. Pilate your license!"

10/12: A reception celebrating student work produced during the 2017 Robert A.M Stern Seminar, "Rome: Continuity and Change" will take place on Thursday, October 12th from 1:00-2:00pm, on the third floor of Rudolph Hall. It is unclear whether refreshments will be provided.

The Fall 2017 Rudolph Open has true potential for greatness. According to one of this year's five (yes, five!) Commissioners, six MED students entered the tournament at the very last minute. Almost all first round games have been played; no clear front-runners... yet.

Stop by the Goffe St. Armory this Saturday and Sunday from 12-6pm to visit "Garden Pleasures" by IAN DONALDSON (M.Arch I, '18), DANIEL GLICK-UNTERMAN (M.Arch I, '17), and OLISA AGULUE (M.Arch I, '19). Seven booths were created by artists, architects, psychologists, writers, journalists, and other producers from images when seen from certain vantage points. Inside each booth is a small mythological garden. Collaborators on the project include: CAITLIN THISSEN (M.Arch I, '16); CAITLIN BAIADA, CHRISTIAN GOLDEN, KEVIN HUANG, HYEREE KWAK, SUZIE MARCHELEWICZ, ISABELLE SONG, (M.Arch I, '18); LANI BARRY (M.Arch I, '19); CARRIS DAWKINS, RONI INASHEVA, YO EPOWU MATTHEWMOE (M.S.A. '18).

a participatory, more transparent design process in order to shape a community more equally. Over time, the community gains social equity and confidence in advocating for itself.

Government Community Consultants. Like it or not, this is the triangle of power enabling visions today. Participation between designers and community members can occur anywhere, but it is important to choose a physical location accessible for all. Meeting in a shared facility, for example, maintains shared trust and continuity for stakeholders. While informing this summer, I learned that for the community of Waipahu's site—the Aloha Clubhouse in Waipahu—allowed nearby residents, Waipahu High School faculty, Aloha Clubhouse members, and the City Council to easily attend because the community meeting was within the community.

Plans for Waipio Point Access Road Multi-Modal and Safety Improvements have been ongoing for nearly ten years; the project entails improved parking, rainwater runoff strategies, and sidewalk expansion. The Clubhouse's repeated deferral on the initiatives is linked to political barriers. Potential problems may arise when officials neglect their responsibilities as a vehicle for constituents and prioritize external economic, political, or social gains over the local neighborhood, so making changes could lead to other projects in a city's budget. By exploring what the community envisions through walking tours, interviews, community meetings, and community workshops, a dialogue is created between stakeholders, which can develop more sustainable action for a place's longevity.

Having worked on the island of Oahu, I reaffirmed the value of the human and everyday. As creatures of habit, questioning the standard convention in practice is rare, but a sequence of Thursdays strung together, through reflection on the architect's influence, pre-conceived notions of oneself and others might change. More firms practicing today should practice community-based design processes, with each subsequent election, fiscal quarter, and retirement, place will always be the constant. Design and planning are better informed and better received by empowering all sectors of community members to participate in decision making, as all the people being used or impacted by the space should be included to sustain change over time. When will architects start sharing?

MARK FOSTER GAGE
YSA ASSISTANT DEAN
AND ASSOCIATE PROFESSOR

KATE FISHER
YSA M.ARCH I '19

RECONCEIVED
TO REMAIN THE SAME
1 Log 38, Winter 2017: Observations on Architecture and the Contemporary City.

INTERVIEW 1
PI: What is your general impression of the building? In one or two words, describe how you feel when you are in this space.
GA: Well to me, this is my second home!

PI: Do you work here all week?

GA: Monday to Friday.

PI: So you do spend a lot of time here. We see you a lot!
GA: I see people graduating, you get used to seeing them from when they first come in their freshman face, all full of wonder, all fresh; but then I just want to hug you all. First year is a hard year. I think the most difficult part is the final reviews. The library is full; there is a lot going on. I have to say, I am proud to work for Yale, period. It's a wonderful industry to work for. Seeing you even year is a wonderful feeling, I feel proud of you guys. I do cry when you leave! This happens especially when I get close to students, the ones we know by name, they share and I share my personal things, so when I see them gone—for example today, one of the Art History majors here was saying "goodbye because she's moving to Boston"—say "Don't go, please!" You get used to it, but it's not easy.

PI: Do you have a favorite place in this building? You make your rounds everyday, but you also sit here in the lobby, so is there a favorite place of yours?

GA: It's the seventh floor balcony, facing York Street, because you can see most of the University. Especially right now when the leaves are changing color, and then winter when the snow comes. Yes, that would be my favorite spot.

PI: That's probably our favorite spot too. Is there any part of the building that makes it unpleasant?

GA: I don't think so. Of course, for safety reasons. I make sure all the doors are clear. The back of the basement—I've never seen anyone there. Other than that, no. Every building has its own character. Sometimes I work in other areas of the University. For the most part I know every building in this entire University. I know the people but I also get to know the building.

PI: What do you feel about this building compared to other buildings on campus?

GA: This is my building!

PI: What do you wish this building had, if it needed anything?

GA: I don't know, like I said, every building has its own character.

PI: We're interested in how you said every building has its own character. The colleagues here definitely have a different aesthetic than that of Rudolph Hall, as they are built in a different time and have a different style. What does this difference mean to you?

GA: For example, in the Medical building, there are a lot of labs. In the Anatomy building, on the third floor, there are bodies. When I used to work in that

area, I loved it. It has a special identity to it. You know? I look forward everyday to come here. You guys make my day. I see all the projects, from the beginning to the end. And then I get to see them in the gallery. I'm one of the first ones to see it, before it goes out into the public!

AN ARGUMENT AGAINST THE EVERYDAY

I'm not sure I'm the right person to be writing on the everyday as it's not really my cup of (everyday) lipitor. I'm more of a Lapsing Souchong person. I'm more interested in the discursively anomalous than the everyday. For me, the everyday is just takeout—nothing special (by definition), but it does its job of preventing starvation when I get home. One, of course, make claims that there is actually specialness in the everyday—as has been done in architecture a few times a century since Laing—but if the everyday is special, it would no longer truly be everyday.

Everyday is often synonymous with ordinary. And one cannot, by definition, be both ordinary and special. It's a contradiction in terms. And so this argument becomes a redefinition of the term "everyday" rather than an argument about architecture. Today, the term "everyday" in architecture also connotes with "understated," or a type of minimalism. Minimalism is a style and I'm not particularly interested in style arguments. It's a contradiction in terms. And so this argument becomes a redefinition of the term "everyday" rather than an argument about architecture. Today, the term "everyday" in architecture also connotes with "understated," or a type of minimalism. Minimalism is a style and I'm not particularly interested in style arguments.

I just wrote about this as a response to Michael Meredith in the most recent issue of Log¹ on minimal design effort and "indifference" as a project. I believe the pursuit of the everyday in architecture is a form of political indifference. As if you're doing work that supports the status quo of everyday life, as it exists today (and every day) you are offering nothing to change it. That means your architectural efforts are politically inert. You can either design for the everyday in which you live, and solve its problems to keep it running smoothly, or you can design for the tomorrow you want to see—which explains my involvement with Speculative Realist philosophy. I am invested in a project of speculation about new, and more equitable, social realities—as I'm not satisfied with the current paradigms. If today's reality is the reality you think we should live in—then, by all means, design for its propagation through producing everyday architecture. Of course, think we can do better than today's everyday—architecturally, politically, culturally and socially. Now back to my cup of very special tea. My specialty, as it were...

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from disposition to green space to building maintenance—demonstrates a relationship between community perceptions and Building Project parameters ranging from the academic prompt, to the partner organization's demands, to time, budget, and zoning constraints.

Despite these opposing forces, our results indicated that even seemingly insignificant design details have a cumulative effect on people's everyday lives, and thus, on the physical, emotional, social success of buildings in their environments. The positioning of a cabinet door so it can never fully open, a window's size, shape, and relation to view—whether it can be viewed, or an open hardwood stair in a home for all to see, or a closed door in a built miniautumn, explicit the psychic effects of built miniautumn. First-hand accounts of these spatial rituals and their everyday consequences revealed successes and failures difficult for us to predict as designers removed from the life of the home upon project completion.

As students of architecture, we recognize the power of difference. Thus, year after year student proposals explore innovative forms that defy the status quo. Yes, architects usually have to specialize to survive; being in Louisville, Kentucky. Both founders, Roberto de Leon and Ross Primrose, are graduates of Harvard's GSD, and although neither of them are from the South, they credit Louisville's growing transitional economy and its growing cultural attitude to their success. In an interview with Architectural Record in 2010, de Leon said "in big metros, architects usually have to specialize to survive; being in Louisville has offered more freedom."² Since their founding in 2003, the practice has won numerous AIA, Architect, and ArchDaily awards, and I suspect that, based on the trends in the global economic markets, we may well find greater success by strategically locating ourselves in cities exhibiting signs of potential growth. By identifying vibrant cities and the investment to opportunity within and then working intimately in those communities, young architects will find the strongest influence and gratification in their work. I am positive that these are the environments in which we have the real capacity to be extraordinary as architects.

Justin McElroy, "One Chart Shows How Unprecedented Vancouver's Real Estate Situation Is," Global News, August 4, 2016, globalnews.ca/news/623633/vancouver-real-estate-situation-is-unprecedented/.

Ingrid Spencer, "De Leon and Primrose Architecture Workshop (DPAW) 2010 Architectural Record December 16, 2010 www.architecturalrecord.com/articles/623633/deleon-and-primer-architecture-workshop/

Through a sustained dialogue between architect and user, something interesting can happen in the long term: architects will begin to break down the barriers of practice and academia by extending their passion for and understanding of buildings. As architects, we can encourage non-architects to develop a stronger sense of social responsibility for their own built environments. Developers and city planners who work with communities to propose zoning ordinances often define the parameters of our work. If we interpret this model to become involved in conversations of the everyday, everyday and quality design do not have to be mutually exclusive. By empowering the community, we empower ourselves.

CAITLIN KITSING LAI,
CLAUDE HAUGH,
FRANCESCA XAVIER,
YSA M.ARCH I '18

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JUSTIN KITSING LAI
YSA M.ARCH I '18

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INTERVIEW 2
VICTORIA SOLOMON
STUDENT LIBRARIAN (B.A.'19)
ROBERT HAAS FAMILY ARTS LIBRARY

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GLORIA ABBOTT
YSA SECURITY GUARD

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