Agency and Fantasy:
A Love Letter to Architecture

Joseph Reich

How did the architecture student get such a reputation: the tortured, battered soul who dons a black uniform in various manifestations, tirelessly pursuing something they're willing to give their lives to. Be it the pursuit of topics continually separating us from the perfect time traded in to craft "money shots," these masochistic rituals continue to generate fledgling beliefs in possibility, novelty, change, and the conviction of an avant garde. Yet, in this intense discipleship, passion still tends to produce artifacts that hardly deviate from the predictable social media palettes each school has made us accustomed to. A quick scroll through any architecture school's instagram page will give little to orient yourself chronologically other than the spattering of zoom windows and larger technological trends.

We know the tropes of the practicing architect, who traded in their creative license for a stable nine-to-five, reproducing delayed responses to culture. This is, of course, in keeping with promises of efficient client-based solutions to problems centered on increasing needs for housing economic apparatuses and their societal byproducts.[1] In this search for legitimacy, the young professional finds themself departing rather quickly from the realm of academia and toward the glorious achievement of built work. We convince ourselves

that in order to shape reality, we have to abandon a criticality we spent a decade fostering in exchange for often little more than direct translation of bubble diagrams.

We now find ourselves within this paradigm where we accept architecture as entirely service driven, a reciprocal mechanism for cultural re-production. This version of the discipline offers little to no regard for the possibilities that our training so reveres. We are made to believe that clients and developers have more to contribute to the conception of projects; that ultimately, others determine what will be built despite four to seven semester's worth of constant reminders that thought can suspend "progress" long enough to supplant the blunt determinant of economic feasibility.[2]

In reality, we *do* have the potential to engage the process through varying tools, methods, and stages. Architects are, by nature and training, masters of arranging. We speculate upon the techno-social conditions that we find ourselves in and for that reason we are capable of redesigning our methods and scope of operation in order to pursue an architecture that we have an interest in. That said, evidenced by the built work that surrounds us, we constantly reify the problem at hand. We demand agency and yet do not utilize it. We undersell the nature of architectural production when we withdraw from moments that call for action, telling ourselves there is nothing we can do.

What generates a culture of passive radicality among a discipline that venerates subversion, criticality, and ambition, in it's pedagogical underpinnings? We should be confident in our abilities to succeed in something that we love doing. Our role in the production of architecture is far greater than the translation of 3D models into construction documents.

Mice!

The night before review, I am in a familiar state of panic-induced productivity: coffee in my left hand, computer mouse in my right, noise cancelling headphones blasting Tame Impala's *Currents* at 120 bpm, and blue-light filtering glasses reducing my eye strain. In this ritualistic orchestration of my senses, I've entered a mindspace where decisions can be made. Although amazed by how much I always manage to produce the night before a review, I still have to complete six more drawings. Why wasn't I working this way two days earlier?

I have a habit of procrastinating right up to the last possible moment–I take myself too seriously. I'm sure my peers are only half-listening to my desk crits, and during reviews we are all in the same boat, struggling to stay awake after pulling a late night. However, at reviews there is always a threat of humiliation, a possibility that I will be lambasted by a juror for an improperly scaled toilet or for a missing north arrow in my site plan. Nothing being trivial puts me in a state of decision-paralysis, so instead of working, I rest and untangle my anxieties in my dreams. Most nights I get eight to nine hours of sleep, considered *quite* luxurious during the week leading up to a review. The other night, however, I woke at 2am to the sound of *clicking*... is it coming from inside my head?

Click. That's it. Click. I've lost it. Click...Click. I knew I was fragile.

Am I really hearing things? I pace around my bedroom. All is quiet except for this noise that suspiciously sounds like a night of incessant mouse-clicking in studio. I fear I've achieved some kind of stress-induced psychosis. I want my sanity back.

Click. Click...Click.

The noise is audibly farther away now. Thank god–it *isn't in my head*. I take my phone out to record and verify that this is a real noise. My phone blips. The clicking noise is coming from inside the wall, behind my pillow. Something is moving *inside the poché*. How am I supposed to solve this problem? A mere layer of gypsum plaster separates the critters–likely mice–from where my head lays. The mice are probably also reducing the R-value of the exterior wall. This is unfortunate.

Maybe this is just a bad dream. The clicking finally stops. I have a review to prepare for and should get some rest now. I don't have the capacity to accept my new neighbors in real life. A soft clicking resumes as I slip into dreams of an infinite system of poché where something nests inside the walls of everything.

Michelle Deng

Do You Read Me?

KATIE COLFORD

Do You Read Me is a recurring column that uses humor as a way of cutting through academic jargon while thoughtfully communicating something about the discipline of architecture. It is situated at the intersection of punditry, poetry, and absurdity.

ISSUE 00 ARCHITECTURE KOOL-AID

Oh yeah...

Precedent: *noun*
/ˈpresəd(ə)nt/
an earlier event or action that is regarded as an example or guide to be considered in subsequent similar circumstances.

Architectural education is oddly self-referential. Reviews and critiques of student projects will include variations of "your project reminds me of…" "you should check out…" or "have you seen…" followed by a juicy precedent if you're lucky. Precedent has become–perhaps always has been–a device used to inspire or direct a reading and development within a project. Students are encouraged to look and learn through the lens of established work and thought, and this cycle begins to define an insular pedagogical timeline. Continual acceptance and rejection of ideas and theories direct architectural discourse inwards towards itself–and so students learn to do the same.

Presentations include dedicated slides for precedents and research to frame projects,

and the resultant conversations often revolve around passing precedents and references back and forth:

Have you been to the Glass House?
Take a look at the University of Virginia as an example of the Neoclassical.
You should look up the Looshaus.
Look into the writing of Viollet-le-Duc for more on gothic principles in architecture.

In the current age of information, it is much easier to access and get lost in the search for the perfect precedent for projects; One click leads to images of projects, drawings, and models related to a topic of interest. The past year of Zoom architecture school has made it even easier to quickly shake up some references in hopes they can serve as the ideal precedent cocktail. However the optics of at-a-glance precedent delivery overlooks the social baggage associated with many past ideas and circumstances. Problematic individuals, oppressive systems, and insensitivities established throughout history have been accepted as

Benjamin Faron

PROPAGATING PRECISION
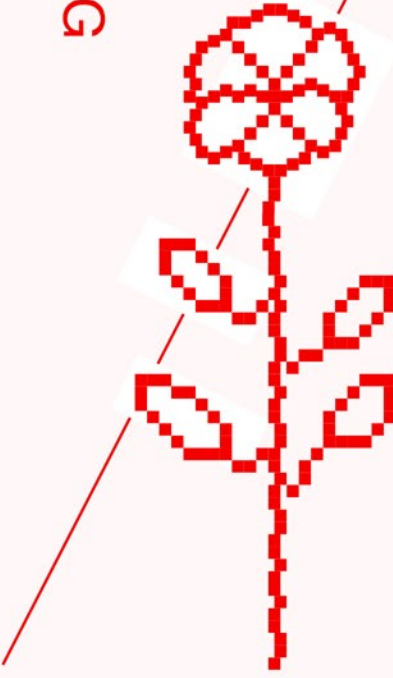
Precise, measurable, and objective. More than any other representation technique, the axonometric carries with it a culture of precision, one that is reflected in our pedagogy. Under this cultural pursuit, students and designers alike calibrate architecture as a controllable abstraction, rendered with exact lines, devoid of subjective experience. Objectifying depth and space, the axonometric neglects semblances to reality, instead it is constructed under the strictures of an abstract mathematical space. This relationship with mathematics is integral to its connotation of precision, a rhetoric born from roots in geometry and engineering. Over the years the axonometric projection has been reduced to an imprecise image, yet it perseveres as a popular form of representation. This contradiction must be understood through its genealogy across our discipline.

Paradigmatically shifted from the experientially-focused parallel projections of traditional Chinese representations–exemplary in Zhang Zeduan's multidirectional buildings unrolled across *Along the River During the Qingming Festival*–the seeds of the axonometric can be found in the Renaissance. While representation during that period is often defined by the linear perspective, the axonometric offered objectivity and precision integral to geometry and fortification. By the beginning of the sixteenth century, the mathematicians Luca Pacioli and Niccolò Tartaglia began to widely utilize parallel projections for their proofs in solid geometry.[1] This representation technique was eventually adopted by military architects in the second half of the 16th century for their designs of geometrically impenetrable fortifications. Called the soldierly perspective (*prospettiva soldatesca*), its precision in all dimensions ensured that potential ballistics could be deflected or absorbed through rigorous calculations.[2] Remaining as a practical tool, it was not until modernism that the precision of the axonometric was adopted on cultural grounds.

TIMOTHY WONG

The Paradoxical Performance

CLAUDIA CARLE

The conventional architectural critique—in which students are asked to present their work and discuss with their professors and peers—engenders and reinforces a culture of implicit competition communicated indirectly by means of innuendo and nuance. Students perceive their critique performance as a means for gauging success in design studios and creative potential. While distinction in creativity cannot be objectively judged or explained, students are compelled to compare their work and performance to one another.[1] How the audience perceives the performance is inextricably linked to socially-constructed expectations of the individual identity.[2] Exploring women's experiences within this framework provides a lens through which the complications regarding the intersections between architectural norms and societal norms can be understood.

The competitive spirit in architectural education, perpetuated by the architectural review or concours (contests of elegance) originated in the Ecole des Beaux-Arts—a French school of architecture with an incredibly wide range of influence that shaped 19th and 20th century architectural education in many countries, including the United States.[3] This competitive, ritualized performance favors

the assertive, persistent, outspoken and the bold. However, exhibiting such characteristics is often in conflict with cultural expectations pertaining to gender, race, and class.

Behavioral expectations and societal stereotypes exhibited by male-dominated juries during the architectural review impact the intellectual performance and identity development of students. Social psychologist Claude Steele argues that societal expectations and negative stereotypes of specific identities can be severely felt; resulting emotions manifest through a range of mediating mechanisms such as 'interfering anxiety, reticence to response, distracting thoughts and self-consciousness."[4] Individuals do not need to believe the stereotype to experience the threat; emotional distress and a sense of inadequacy is felt nevertheless.

Performance in the architectural review requires women to both conform to and resist gender norms. Women are socially encouraged to show empathy and be egalitarian; men are nurtured to be assertive. Societal norms insisting that women behave in a quiet and calm manner and take on supportive, caring, and socially-oriented roles limits their chance of upward mobility in a system that champions

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All Hail the Architect

Like teacher, like pupil,
Passing on the cult's morals
Sip. Wearing black is crucial
In the architecture school forum

They tell you how to ideologically subscribe
Each school is a tribe,
With the Southern Californians as the quintessential case–
Salomons and Tabis all over the place!

That competitive nature
Who just wants to be an architect?
Ingrained in our major,
I will become a Starchitect!

Yes, the Pritzker Prize is vital
Late nights in the studio, no life and no spouse
Just to win that title

Design Intelligence rankings assess relevance each year
Wherein AAP and GSD seem to always persevere.
Meanwhile, everyone wants to be at the top
We've gotten the best speaker lineup, have we not?!

Getting Virgil to lecture is goals
Passing on the sheep
Students flocking like sheep
To have him sign their soles

While the provosts compete to become the best school,
Students model by fighting for that summer stint
BIG and MAD and OMA–they're all so cool
Claiming no 9-5 remotely, take the hint

Indoctrinated by crits and thesis prizes
That are meant to prepare us for a field "full of surprises"
Professionals competing for prestigious commissions
And using students' ideas without their permission

Professors giving lectures in Issey Miyake
Students wax on Comme, wax off Y-3
Like they're following Mr. Miyagi

You see,
This this is the Architect's cult
Perpetuated by the academy

If you don't like it, you can make the engineering jolt

JOSHUA ABRAMOVICH

DESCHOOLING ARCHITECTURAL PEDAGOGY:
Counterculture And What We're Missing Out On

Reese Lewis

Architectural education is one of the most time-consuming disciplines in academia, where most architecture students spend their late teens and early twenties in the studio. All the while, our peers in fine art or other design disciplines have ample time to engage with the city. This time is spent experiencing and participating in cultural production, partying, and ultimately being immersed in counterculture. Furthermore, the patriarchal Beaux-Arts master-apprentice model of architectural pedagogy requires us to learn top-down–turn 90 degrees up to our professors rather than horizontally to each peers. This also teaches us to be non-participatory in cultural production, unfamiliar with other peer-to-peer forms of collaboration in fine art and other design disciplines. We leave school with these lessons learned and relationships missed. Due to such immense educational time demand during the architecture student's young adulthood, they struggle to engage with counterculture, hindering their capacity to interface with other cultural spheres.

Counterculture is anti-institutional, anti-capitalist, anti-racist, and politically engaged. It is a subculture that has historically been youth-oriented. After 1968, the period of widespread student movements resulted in radical architectural pedagogies. As Beatriz Colomina explains, during this period the discipline was seeking to stake its claim in the Cold War landscape by articulating its relationship to new utopian visions of technological, sociopolitical, and cultural transformations. As architecture itself became indeterminate and was forced to evaluate its own epistemic boundaries, students realized that the institutions of education were fruitful

battlegrounds for challenging systemic norms of intellectual labor and praxis, where free time became a political tool for integrating architecture into a larger cultural milieu, whether it be socio-economic or political.[1] This free time allowed students to take to the streets or reimagine the studio space as a site of protest, with the 1968 occupation of the Triennale di Milano, the 1968 student revolts in Paris rejecting the Beaux-Arts pedagogical mode, the strikes at Columbia University, and the 1969 burning of the School of Art and Architecture building and the 'Free the Panthers' demonstrations at Yale. It is through these agendas that we can begin to understand the political and architectural potential of free time. Architecture students during this period had to fight for this free time, but today, due to the growing bureaucracy of educational institutions and the pressures of the dominance of knowledge-based, late-stage capitalism in producing young people as "homo economicus," our intellectual capital is too precious to risk expulsion, so students won't fight for this free time unless it is afforded to us. Political potential of free time will only be realized when structural changes allow new forms of temporal and spatial pedagogical models.

Archizoom founding member Andrea Branzi's 1973 review of philosopher Ivan Illich's book Deschooling Society in "The abolition of school - Radical Note no. 4" published in the Italian architecture magazine Casabella, served to insert a pedagogical component into Archizoom's Marxist critique of the nexus of city, labor, and capitalism. Branzi quips that "in effect the basic aim of a radical critique of institutions, whether scholastic or urban, is not to make them instruments

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In late 2018, it became evident to most trend-watchers and fashion magazines that the next season's biggest trend would be… cult attire–from long orange tunics, smocked necklines, white frocks or sneakers, there was an obsession with the persona, the image or the collective *look* of cults. This sudden surge of interest in cult attire was in direct response to a surge of films, TV shows and documentaries all making their mark in the cultural zeitgeist—*Wild Wild Country, American Horror Story, Waco*. The fascination with such groups and charismatic figures would persist with the release of *Midsommar* and the consumption of crisp, white embroidered frocks. It is not at all unusual for films about cults to be heavily focused on and controlled in cults—leaders use it as a mode of recruitment, a way to lure in followers with their seductive image…

Pedro E. Guerrero, Frank Lloyd Wright, Tea Break #2, Photograph, Guggenheim Pavilion, NYC , 1953

Afterall, clothing and appearance are key players in the making of an identity. Take uniforms for example, not only do they allow for an outsider to identify you, but have a way of reshaping how you see your own identity. Cult clothing is a signifier of just how strong a cult's power is. For architecture, the most obvious element of the uniform is the color black, it is part of the identity of the profession. Entire books on the question have been made. In *Why Do Architects Wear Black*, a large number of well-known architects admit, they do not know "why architects wear black." Really the act of wearing black for some is a 'non-decision.' It is a dress code established by the profession as opposed to a choice made by the individual. Though strangely, the cloaking of wearing all black to the general public is also seen as an indication of mystery, intelligence, sex, introversion and silent self assurance. The cloaking of all black—as if we were part of an organized religion'—becomes a way of establishing a group identity—one that distances itself from and exposes outsiders—an alarming tactic for a service industry.

Photograph at Pratt Institute Gala and Mary Buckley Dinner honoring Philip Johnson c.1990.

Another classic image and accessory to the architect are the thick, black round-framed coke-bottle eyeglasses. Such eyeglasses became a crucial identifying element for stars like Philip Johnson and Corbusier. Johnson became so synonymous with thick round spectacles that it became a tool in the public circulation of his face—entire dinners cloaked their faces in the spectacles. The trademark became so ingrained in his image that in the 1984 AT&T Building, he formed his *own* image in his own creation.[2] A creation made in his likeness. Afterall, there is a history of architects being ordained by the divine—a key element in cult image making. Leaders are often experts on distinct aesthetic image making as a means of alluring outsiders in and establishing loyalty. Consequently, this becomes the image in which the field of architecture communicates with the public.

David Levine, Drawing of Philip Johnson, New York Review, 1994

Mies van der Rohe was an expert at this. Our entire vision of Mies and his work is one of theatrical illusions.[3] Not only was Mies strategic in his use of a pseudonym but he specifically omitted the bow tie that had become entwined with the uniform of the architect at the time. The bowtie signalling entitlement and class (I suppose I do not need to point out how the image of the architect with this attire specifically implied the image of the architect is that of a white male). Photography and public image were crucial in the making of Mies van der Rohe and helped establish his staying power in the pedagogy and profession of architecture. Sifting through photos of the lone man, he consistently sports a dark tie, crisp white button up, double breasted suit and pocket handkerchief, he is never out of uniform—A uniform that reflects the serious respectability of male-dominated corporate America.

Werner Blaser, Ludwig Mies van der Rohe in his Chicago apartment, Photograph, 1964.

As Beatriz Colomina has stated, modern architecture was produced within the site of mass media, one composed of images rather than within the confines of walls; Architecture was a commodity. In this consumer culture, where the

M. JENA MEEKS
THE MAKING OF CULT IMAGE

The Origin of Authority

Rukshan Vathupola

"Like the obelisks that are raised at the points where the major roads of a country begin, the energetic will of the leader constitutes the center from which everything... emanates"[1]

On War, Carl von Clausewitz, 1832

In 1671, the Royal Academy of Architecture was founded by Jean-Baptiste Colbert for two intimately connected purposes. Firstly, as the First Minister of France, he sought to formally systemize and propagate aesthetic theories and ideals in design to a new generation of architects. Secondly, as the former Superintendent of King Louis XIV's personal buildings, Colbert sought to legitimize the powers of the state as seen through the monarch by manifesting that symbolic control onto the landscape of the country through public design works. By centralizing the education of architects under the authority of the state, Colbert was also able to extend administrative and aesthetic control over the greater production of architecture and theory under the growing absolutism of the French monarchy.

Through the limitation of the title *'The King's Architect'* in 1676 Colbert used the Academy to institute a formal disruption in the building profession by creating distinctions between the role of architect and mason-builder.[2] This was meant to separate out those designers whose allegiances and commissions originated with familial ties and mercantile corporations from those initiated into the limited membership of the Academy who owed their positions to loyalty to the French monarchy and ability to execute works for the greater state apparatus. This State sponsored imposition led to distinct social images and castes to emerge in the minds of the greater public when considering the different factions of the design profession as a result. One was elevated through its association with intellectualism and academia, and whose primary domain became the production of drawings and text. While the other was reduced to the status of a menial worker through association with manual labor and physical construction.[3]

Though founded by Colbert through the French Monarchy, the authoritarian vision and program of the Academy was academically and intellectually formalized by its first head François Blondel. For in his inaugural address Blondel related the construction of the French state as emanating from the works created by Louis XIV during his successive military campaigns. He saw the extraction of raw materials and their transformation into objects of war through buildings, ships, and the subsequent creation of infrastructural networks of canals, bridges, and roads as a method of subjugating the natural world for the benefit of the state. Henri Lemonnier in his 1911-1929 commentary on the records of the Academy's meetings noted that Blondel in addition to being "a dogmatic, authoritarian spirit. He (also) spoke of art, both as a disciple of Vitruvius, Palladio, Vignola, and as a mathematician. He belongs exactly to his time by his distrust of innovations and by the constant appeal to the doctrines of antiquity."[4] Blondel wished to aesthetically emulate these classical motifs and features taken from ancient Babylonians, Egyptian, Greeks and Roman structures to define the French state as the successor to these civilizations and as the pinnacle of a millennium of architectural production. This, in addition to picking up on earlier strains in French architectural discourse through the works of early 1600s architects such as Salomon de Brosse and François Mansart, as well as the *Ten Books on Architecture* by the Roman architect Vitruvius, led Classicism and Classical theory to be integrated into the curriculum of the Academy as a guiding principle.[5] Here Blondel saw the Academy as not just providing a historically conscious education to students, but saw the curriculum as a corrective measure to systematically reform the morals of the profession. This was directed against the eclectic expressions of earlier competing medieval masons and guilds who created "buildings which have neither solidity nor beauty,

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Excite and Offend

Elise Limon

In the end of year review of Unit 10 at the Architectural Association (AA) in 1983, external examiner James Stirling dramatically dismissed the group of students as not worthy of their diplomas. Such experiences haunt the anxious minds of architecture students everywhere, but it was from this that the young group along with their tutor built something bigger than each of their individual portfolios. Emerging in opposition to the optimism of groups such as Archigram—whose utopian visions had long dominated the ideological position of the school—Unit 10's newly politicised agenda for architecture inspired a "postmodernism of resistance."[1]

The students, together with their tutor, formed NATØ—Narrative Architecture Today—a collective that would produce a new stream of architecture discourse, beginning from the bold declaration written in an early memo by member Mark Prizeman that "Architect is a redundant business." The work of the Unit was anarchic and unorthodox. Headed by Nigel Coates—who had taken over the Unit from Bernard Tschumi—the

students developed an approach that took on the flavour of emergent popular culture—fanzines, music videos, street life, nightclubs, fashion. This melange of influences and their expression in the unconventional work of the Unit struck such horror in the figures of authority at the school that it was deemed un-examinable. It marked the birth, however, of arguably the "last radical architectural group of the twentieth century,"[2] as remarked by Claire Jamieson who recently chronicled the previously undocumented activity of NATØ after its inception.

Is it possible that such movements—cohesive architectural moments—can emerge out of schools today? Is it still possible to be radical? NATØ arose out of a particular set of conditions—a derelict and decaying London in the '80s—that no longer exist, but understanding its ingredients might be useful to students wanting to question the current state of education. Intensely provocative, the work sought fresh options for architecture by drawing on what was outside of it, refusing the self-referentiality of prior architectural discourse. Still

EDITOR'S NOTE

Good architects act like sponges, soaking up the world around them. ~ *sip* ~ Observation and translation are half the battle, but which is more important? If you observe without translation, you aren't critical. If you translate without observing, you aren't erudite; The expectations and indictments swirling throughout pedagogy and practice buffet us as we grasp for this glorious "architecture."

But is architecture glorious, or glorified?

Let's revisit the initial question; Surely the architect needs free time to observe, but what of translation? Hard work, late nights, rigor, and determination are surefire markers of worthy translation… Isn't that what School edifies? And when we look around, isn't that how we all operate? ~ *sip* ~ But wait, are we *doing* too much and *absorbing* too little? What is the price paid for "creativity?" The countless design options, the loss of sleep and sanity, the emphasis on pseudo-masochistic "drive"—is it worth it?

Is it *necessary*? How can you choose the best iteration if you only have one? How can you assess any of your work critically off a 36-hour vigil? Could it be that architecture isn't about producing something as much as it is about observing when you've successfully "translated?"

The line between manipulation and motivation has never been more grey. Who steers the ship of pedagogical culture. Who and what instills competition between us? Are we promoting norms and forms of cult behavior that are ingrained within us as students? Are the staples of our pedagogy—each with their own loaded lineage and coded value systems—ingredients for creativity, or are they tools of perpetuation? (hint: *they might be both*) Is this bittersweet taste worth perpetuating? We love the taste, we hate the way it makes us look. ~ *sip* ~ We love the taste, we hate the way it makes us feel. We love the taste, we hate the taste, we love the taste, we hate the taste...

If you are unlucky while listening to NPR, you might encounter your local station's quarterly pledge drive campaign. The host asks listeners to donate, often with a plea that sounds something like, "If you're listening—*and we know you are!*—then call now." This gets me every time. They're right! I *am* listening! How did they know?

What about you? Are you reading me? You must be!

Who are you, though? Could you tell me? An architect? Of course. (Figures.)

Well, you're here, Reader. Welcome. This is the introduction to a four-column series that will appear in this seventh volume of *Paprika!*. You are the audience. Perhaps you are the sole member of this audience. That's okay. No one listens to me quite like you do.

Now that it's just you and me, I need to admit something: I borrowed your language. I know, I'm sorry. But it fit so well and people looked at me with respect and they shared knowing glances as if to say, "Did she just validate our worldview?" "She did, indeed." At first it was just one *typology* here and there, but recently it's been *morphology* and I worry that *modality* is next. I'm on the proverbial edge of *too far*.

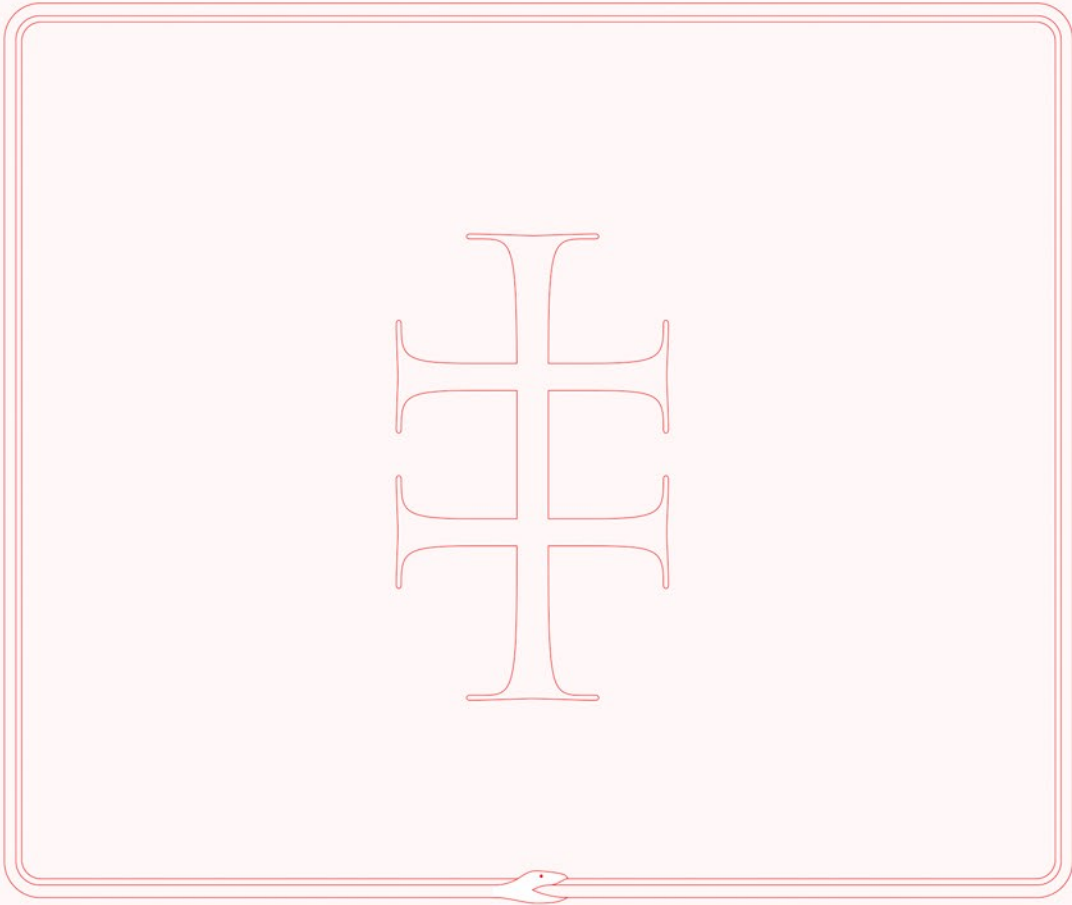The thing is, I love your words. I don't want to give them back. I love that the *-tomy* in *dichotomy* is the same as in *tracheotomy* (or name your favorite surgery!), meaning cutting or incision. I love that *render* descends from re- ("back") dare ("give")—that a rendering, as we understand it, is an image that gives us back, in a new way, the information we learned from orthographic line drawings. My brush with *ecological*, however, did leave something to be desired. Despite the fact that all physical stuff—even the most hellish concrete—is wildly interconnected with its environment, *ecological* has been hemmed in to mean, like…plants. Enough with the hemming! Ecology is not a miniskirt. It's the whole damn wardrobe.

I promise, after four columns, I'll give all these words back. (Although I'm not sure, Reader Architect, if you ever needed them in the first place.) But before I do, I need to know: "You who read me, are you certain you understand my language?"[1]

Use that white-knuckled grip on academia to help me open this jar of salsa, and let the discourse begin.

[1] Jorge Luis Borges, "The Library of Babel," in Collected Fictions, trans. Andrew Hurley (Jaffrey: David R. Godine, 2000), 35.

Click. Click... Click.

The spaces we produce generate meaning far beyond their physical manifestations, a claim without which the movement's utopian vision of Piranesi, Boullée, Superstudio, or Rem Koolhaas would suffice. The embodiment of our engagement and speculation in other mediums contribute to the cognitive register from which we begin our designs. Given definitions of architecture, even in its prized physical form, are determined largely by the selection of possibilities inscribed into the cognitive register via representation.[2] We have the ability to invert many of the prevailing global logics that seem to paralyze us and run counterproductively to our disciplinary ambitions, departing from "ideational monotheism" and "modernist scripts…that ask for successive rather than coexistent thoughts."[3]

Sincerity, however, is often akin to heresy when it begins to cross the bounds of indoctrinated bias among even the most devout of us. Identifying these biases may prove to be the most significant barrier in redefining architectural production to better serve our aims. With regards to ourselves and the greater public, we cannot expect desire to depart from the larger trends of our discipline without injecting evolved notions of ourselves beyond the safety of our bush-hammered walls. Until then, we remain heretics adrift amongst a silent mass, readily accepting the misleading voices that further cap our imagination. As we kneel in our pews before the altar in Hastings, awaiting our judgement in the pit, and read our assigned verses week after week, it may be time to stop and think: What are we preparing for? Have we accepted this limited scope as an inevitability? Do we dare step outside the lanes we were confirmed into?

As I write this, I cannot say I have been sold this professional inevitability; I cannot say that this stance is entirely liberated from architectural indoctrination. It may be yet another testament to the prevailing logic of canonical manifestos in our discourse, as much as it is to a growing frustration with the limits we place on ourselves as designers. However, what I will tell the reader who made it this far, is that these four to seven semesters are your chance to try something different, to accept the "unacceptable", and to see if we can't rethink what architecture's future might be.

[1] AIA, "AIA Document B201-2017 - Standard Form of Architects Services," AIA Document B201-2017 - Standard Form of Architects Services (n.d.), https://content.aia.org/sites/default/files/2017-10/B201_2017.sample.pdf

[2] Rasmus Wærn and Gert Wingårdh, *What Is Architecture? And 100 Other Questions* (London: Laurence King Publishing Ltd, 2015), p. 97-98

[3] "Building and Landscape Types: Types and Styles," Library Guides, n.d., https://guides.lib.berkeley.edu/building_types/styles.

[4] Keller Easterling, *Medium Design: Knowing How to Build the World* (London: Verso, 2021). 4

Hail! Hail! Hail!

CLAUDIA CARLE

THE PARADOXICAL PERFORMANCE

assertiveness. Thus, women may expect a psychic and social cost from the prospect of engaging in future competition with men. When women attempt to gain recognition during an architectural review—a system historically rooted in an upper-class, white, male-dominated environment—it elicits competition against other women because it comes at a lower social cost than competing against men.

How does one succeed in a paradoxical performance requiring both acceptance and rejection of societal norms? If a woman chooses to resist gender norms, instead opting for assertive and outspoken behavior, she is often the target of passive aggression from other women.[1] Passive-aggressive behaviors are the result of women's suppressed negative emotions in a male-dominated environment, taking form through gossip, exclusion, slights, and innuendos.[2] Recent research shows middle-class white women, bearing both a position of privilege and the responsibility of choice, were less likely to act out in opposition to the dominant culture, suggesting that oftentimes women self-objectify and embellish their archetype of innocence to gain access to power.[3] In application to the performance of the architectural review, women may feel pressure to dress in a certain manner, compare their appearance and work to female peers, smile frequently, and silently receive feedback, instead of engaging in a back-and-forth dialogue with the jury about their work. In conclusion, socialization processes accompanied by varying cultural and historical backgrounds make it difficult for women to unite and support one another in the face of sexism and racial discrimination in a masculine, male-dominated environment.

It is necessary that we continue to question unchallenged pedagogical standards. What are the alternatives to architecture school norms—such as the traditional review—that are the offspring of a masculine history? Is it simply a matter of making visible the contradictory expectations of societal and architectural norms? Did Zoom school do more to bridge this gap in one year, than in-person teaching has done in the last fifty? Would it be beneficial to conduct silent reviews, in which the identity of a student is initially dissociated from their work? Perhaps a review format in the manner of the "round robin"—which allows students to present multiple times to a rotating cast of jurors—would help make visible the subjective and performative nature of the audience.

[1] Anne Vytlacil, "The Studio Experience: Differences for Women Students," Architecture: a Place for Women, ed. Ellen Perry and Matilda McQuaid (Smithsonian Institution Press 1989), 261-269.

[2] Elisa Iturbe, "Women & The Architectural Review: The Gendered Presentation of Architectural Work," Die-Arq 20 (2017): 36-39.

[3] Jean Paul Carlhian, "The École des Beaux-Arts: Modes and Manners," JAE 33, no. 2 (1979): 7-17.

[4] Claude M. Steele, "A Threat in the Air: How Stereotypes Shape Intellectual Identity and Performance," American Psychologist 52, no. 6 (1997): 618.

[5] Ella Edmondson Bell, Debra Mayerson, Stella Nkomo, Maureen Scully, "Interpreting Silence and Voice in the Workplace: A Conversation about Tempered Radicalism among Black and White women," The Journal of Applied Behavior Science 39, no. 4 (2003): 133-144.

Reintroduced into the architectural discipline by De Stijl, the soldierly perspective embodied the movement's utopian vision of harmony through a logical system of abstraction. Showcased in an exhibition at the *Galerie L'Effort Moderne* in Paris from October to November of 1923, Van Doesburg's *Contra-Construction* depicted a house abstracted into lines, planes, and primary colors, radically shifting the projection beyond its practical applications.[1] Influencing the pedagogy of the Bauhaus, Gropius announced a rejection of the traditional academic perspective for axonometry in the same year.[1] Initially adopting the isometric projection for its human centric qualities relevant to their Expressionism tendency, their later shift to New Objectivity prompted the undistorted and precise soldierly perspective to take its place.[2] This is exemplified in the League of Nations axonometric drawing produced by Herbert Meyer, the second director of the Bauhaus, in 1927. Rendered without any shadow, color, nor context, the meticulous lines construct an image of the building as autonomous, disciplined, and objectively functional. Embodying the value of control through its technique-representation is a pedagogical tool—the axonometric had established an aesthetic of precision.

We now find ourselves using similar techniques within contemporary pedagogy, albeit with a technical shift in our production method. Influenced by studies such as the low-res composition of MOS, the intricate lines of DOGMA, or the critical close reading in Peter Eisenman's drawings, the digital axonometric drawing has become commonplace across studio walls. Propagated as a stylistic reference or an instructional technique, by making these drawings, students consciously and unconsciously inherit the cultural ambitions of precision. Utilizing modeling software such as Rhinoceros 3D, the construction of the representation has become a result of the digital model with the aid of commands and fine-tuned options (shear, rotate, and make2d). Ironically, this method does not always produce perfect depictions. When constructing a plan or elevation oblique, its projected depth ends up inaccurately measured, resulting in an approximation of its supposed objectivity. Begging the question, why do we still produce these contradictory imprecise-axonometric drawings? Is it simply for the sake of beauty or is there an underlying desire to project control through our images.

The production of axonometric drawings has shifted from the technique of precision into the image of precision. Carrying its lineage from the Renaissance and modernism, we have been taught to associate objectivity with this representation regardless of actuality. To precisely envision, draw, and eventually construct, this visual rhetoric justifies the architect's insatiable desire to have precise control over the built environment. Yet this contradiction holds the potential to subvert its oppressive way of seeing and design. We find contemporary studios such as Drawing Architecture Office combining multi-directional oblique projections in *Tuan Jie Hu*, in fact representing a more realistic image of Beijing and its urban dynamism. We must thus question and challenge our representation's embedded values, or else we risk blindly propagating its rhetoric under the guise of a beautiful axonometric drawing.

[1] Massimo Scolari, Oblique Drawing: A History of Anti-Perspective (Cambridge, MA: MIT Press, 2015). 3.

[2] James S. Ackerman, introduction to Oblique Drawing: A History of Anti-Perspective, by Massimo Scolari (Cambridge, MA: MIT Press, 2015), X.

[3] "Contra-Construction Project (Axonometric)," The Museum of Modern Art, accessed August 16, 2021, https://www.moma.org/collection/works/252.

[4] Yve Alain Bois, "Metamorphosis of Axonometry," Daidalos 1 (1981): 43.

BENJAMIN FANN

OH YEAH...

integral to modern architectural thought. As discourse stands now, these facts are either ignored or simply afterthoughts that follow popular precedents. Canonical hall-passes are given out based on pedagogical "importance."

Oh yeah… Philip Johnson wrote articles sympathizing with the Nazi Party.

Oh yeah… A large part of Jefferson's layout of the University of Virginia was to account for slaves.

Oh yeah… Adolf Loos was arrested and convicted as a pedophile.

Oh yeah… Viollet-le-Duc also wrote on racial typologies in architecture—characterizing non-"Aryan" races as "repulsive," "abject," and "simple."[1]

Does architecture give too much weight to precedents? In our current and rapidly-changing world context, is using an architectural past as an identifier for present-day circumstances still relevant? As history progresses through significant world events, there is a consistent cycle of manifestos and new ideas that blossom alongside. Pedagogies accept precedent as a reflection of their respective eras, and are thus meant to be abstract. Specifically, the conversational use of precedent within the context of reviews lessens any emphasis on background in favor of educational relevance. As the architectural timeline lengthens, new precedents extend the chronological baseline of thought whereby new work and ideas are speculated against. As our culture shifts, this branching of new ideas becomes more socially aware as well; however, irresponsible precedent-slinging returns the discourse right back to the same problematic and racist ideas it is now so quick to condemn. The "oh yeah…" context of a precedent needs to hold just as much canonical significance as the precedent itself. Back to that perfect precedent cocktail—all references should be shaken alongside their context in equal measure for longer than just a couple seconds. After the final pour, it's up to the architecture student to decide whether the result is sweet or sour.

Precedent: *adjective*

/ presəd(ə)nt/

preceding in time, order, or importance.

[1] Irene Cheng et al., "Structural Racialism in Modern Architecture" at History," in Race and Modern Architecture: A Critical History from the Enlightenment to the Present (University of Pittsburgh Press, 2020), pp. 139-142.

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seeking alternatives to Modernism, architectural schools in the '70s had developed a "dull specialism and narrow parochiality," as the editorial team of the *Architectural Review* had so frankly remarked in a special 1983 issue dedicated to reviewing the school. NATÖ claimed autonomy from the profession and took a stab at its authority. It refused to be polite or to adhere to the obsession with form that had since preoccupied architectural culture. The leadership of the AA at the time and the collection of tutors clearly had a decisive impact on the direction of the school and the exploratory conversations it engaged in. Figures like Coates and Tschumi, as well as Elia Zenghelis, Dalibor Vesely and Peter Cook, played a strong part in cultivating an intensely rich academic environment. It seems the conditions that render schools pockets of resistance—that give them the energy to produce new discourse from within the arena of architectural education—depend on a certain constellation of engaged tutors with shared motivators, but also willing students and a considered engagement with the force of external social and political circumstances.

Perhaps now more than ever before, architectural students are conditioned to identify with those in the professional class, informing how we relate to one another in our careers and in school. After waves of successive tuition hikes, departmental budget cuts, ever-worsening job prospects in a discipline seemingly concerned only with profit, and labor expected for free—all exacerbated by the force of the pandemic—it is no wonder that today's architectural student might be unwilling to take such risks in their school work. The marketization of education has twisted the relationship between the student and the institution into one of mere transaction. In this bleak scenario the student is a consumer, seeking to extract all they can in a bid to claim the most for their time and money, a desire driven by the need to survive after being thrown into practice. It is a competitive job market, they say, so "build your portfolio accordingly." Such individualization precludes experimentation. With the extent of the mental health crisis within architecture being rendered ever clearer, taking time to explore and test is increasingly confined to the safe boundaries of what is already deemed acceptable.

Within this hostile context, there are students guided (and sometimes un-guided) by design tutors producing work that excavates, challenges, and transcends its conditions. Today, it might require a complete reimagining of the University as a site of learning and a greater awareness of how we associate with one another during our education and early stages of our careers. These questions are partially being addressed in places such as the University of the Underground and the London School of Architecture. Beatriz Colomina together with a team of PhD students from Princeton University have an ongoing project to map and describe intense — though short lived—experiments in architectural pedagogy. This essay is ironically too short to evaluate their various successes and shortcomings, but it remains a site for further inquiry. Creating something new without chasing novelty—refusing the kind of privatised knowledge of intellectual property and the individual designer—is possible. To all of us entering into physical proximity with each other for the first time in over a year, this is an invitation to be brazen. *Excite and offend.* I wonder how we—together —might "travel over the frontier and join the rest outside architecture."[5]

FIGURE 0.1 Note from Mark Prizeman to NATÖ members, 26 February, 1984
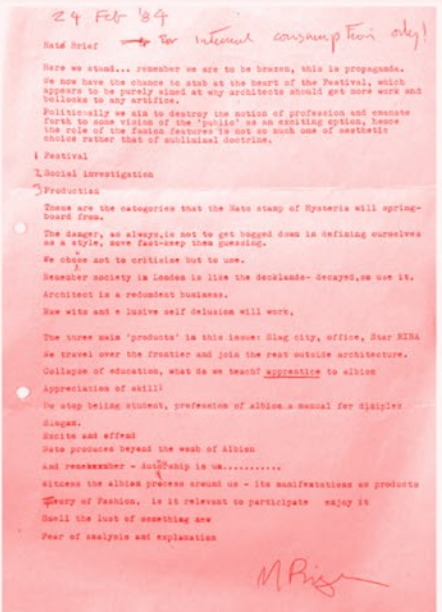
[1] Hal Foster, The Anti-Aesthetic: Essays on Postmodern Culture (Seattle: Bay Press, 1983), xii.

[2] A quotation taken from a note written by Mark Prizeman to NATÖ members in 1984

[3] Claire Jamieson, NATÖ: Narrative Architecture in Postmodern London (Oxon: Routledge, 2017).

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filled with a thousand ugly ornaments, applied with no judgment nor order."[4] This conceptual transformation of ancient classical orders into a system of signs that could be standardized and prescribed to provide definitive design solutions would prove useful in formulating the program of the Academy as part of the larger French authoritarian state. For this, "this training, together with that of the (French) Academy in Rome, was intended to ensure a supply of architects well fitted for employment within the huge building program of the Absolute State."[5]

Over the course of the next century successive generations of students and full members attempted to gradually expound on the theoretical and academic foundations of the Academy. In 1762 the Prof. Jacques-François Blondel and his assistant Julien-David Leroy issued publications calling for the integration of Gothic architecture into the Academy's curriculum to little avail. Nearing the end of the century a great force of change emerged during the early part of the French Revolution in 1790. Seeking institutional reform organized a petition outlining their desires to integrate a greater deal of egalitarian policies. Their demands included the elimination of academic favoritism, changing the regulations governing the yearly *grand-prix*, access to the resources of the library, and including a greater range of pedagogy in the curriculum of the Academy. Initially the governing authorities disregarded the protests as they saw these students as merely using the social and political movements of the time for their own advantage. For the students were part of the established order in their eyes and highly benefited from their membership in the Academy through the privileges and the royal connections it provided. However, the end eventually emerged through the political efforts of Jacques-Louis David the noted painter and Abbé Grégoire a revolutionary Catholic priest. David seeking to bring down the old royalist institutions that acted to consolidate the political privileges and social hierarchy of the Ancien Régime as representative of the National Convention, issued a decree that abolished the three Royal Academies of Painting and Sculpture, Architecture, and the French Academy in Rome on August 8th 1793. However, this wasn't to merely destroy established academia, but to reform the production of knowledge under the authority of the new revolutionary government of the French Republic through the founding of the Institut de France in 1795. These institutions would again go under academic reform with the rise of the Napoleonic Empire and revival of the French Monarchy under Louis XVIII, who established the Académie des Beaux-Arts in 1816 which remains in formal operation to this day.

Tempered by movements of the past and ever-changing visions of the futures, there is a constant pull between what is expected from the established order and those that call for a revolution. When governments and institutions call for a stylistic adherence to a "tradition" or "orthodoxy" in order to maintain the identity of a place or preserve the legacies of the past, it is important to consider whose identity and whose legacy is being prioritized in the creation of these realms of authority and for what purpose. Not too long ago for a great deal of us, these institutions of which we are now included and these spaces that we now inhabit were made without our consideration and often at our expense. These systems were constructed for the explicit purpose of excluding not just our bodies but our expressions and our voices from those halls of power. And though often mythologized as the creation of an individual genius, architecture remains as much a collective declaration as the expression of the singular designer- may that collective be an institution or community. Therefore, we must not wait or negate the authority we have in calling for change. For if not now, when? If not us, then who?

[1] Clasewitz, Carl, Michael Howard, Peter Paret, and Bernard Brodie. On War. Princeton, N.J: Princeton University Press, 1984. Print.

[2] Armstrong, Christopher Drew. "The Paris Academie Royale d'Architecture." Companion to Architecture in the Age of Enlightenment. Caroline van Eck and Sigrid de Jong (Hoboken: John Wiley & Sons, Inc, 2017): n. pag. Print.

[3] Gerbino, Anthony. "Blondel, Colbert et l'origine de l'Académie royale d'architecture." Gutric, Jean-Philippe, et al. Architecture and theory. The Legacy of the Renaissance: Conference Proceedings. Paris: Publications de l'Institut national d'histoire de l'art, 2009. Web. <http://books.openedition.org/inha/4390>.

[4] Henry Lemonnier (ed.), Procès-verbaux de l'Académie royale d'architecture, 1671-1793, 10 vols., Paris, Jean Schemit, 1911-1929, vol. I, p. xxvii-xxviii.

[5] Migeot, Claude. "Le temps n'a pas de frontières : le cas de l'histoire de l'architecture (1570-1670)". Themmes Reynald, Alice, et Bary Benjeld. Repenser les limites : l'architecture à travers l'espace, le temps et les disciplines : 31 août- 4 septembre 2005. Paris : Publications de l'Institut national d'histoire de l'art, 2005. Web. <http://books.openedition.org/inha/855>.

[6] Louis Savot, "L'Architecture françoise des bastiments particuliers, Paris, S. Cramoisy, 1624"; ed. by François Blondel, Paris, Veuve F. Clousier, C. Clousier et alii, 1685, p. 18.

[7] Herrmann, W. "Antoine Desgodets and the Académie Royale D'Architecture." The Art Bulletin, vol. 40, no. 1, 1958, pp. 23-53. JSTOR, www.jstor.org/stable/3047746. Accessed 11 Aug. 2021.

[8] Rabreau, Daniel. "Le relativisme de rénovaeux classique dans l'architecture des Lumières". Gutric, Jean-Philippe, et al. Architecture and theory. The Legacy of the Renaissance: Conference Proceedings. Paris: Publications de l'Institut national d'histoire de l'art, 2012. Web <http://books.openedition.org/inha/3422>.

[9] Valérie Nègre, « Les enjeux intellectuels et esthétiques de la technique dans les expertises de l'académie royale d'architecture (1750-1793) », Livraisons de l'histoire de l'architecture, 34 / 2017, 27-58.

MISTER X: The Definitive Collection Vol 2 Cover Art, Dean Motter, Seth, Neil Gaiman, Dave McKean, Radiant City, Trade Paperback Comics Collection, 2005

architect becomes yet another consumer choice, product and person become inseparable.[5]

Let us dig into how this has played out more carefully…Consider Apple's 1998 "Think Different" campaign that showcased the company's definition of "genius". It shows Gehry in front of his then newly-built Guggenheim Museum in Bilbao, Spain. The banner is not on a billboard but on "his" building, the Binocular Building. Apple is attempting to be "hip"—the viewer is supposed to relate to "the independent, affluent, confident male individual".[4] He becomes a way to universalize the experiences of the white white male socioeconomic class and becomes a means of bringing corporate colonization to everyday life, as noted by architect and critic, Tom Frank. Moreso, the very idea of a creative genius is based on the image of the white male—for us most notably Frank Lloyd Wright—which the hero architect of *The Fountainhead* is based on. The very depiction of architecture in this manner makes the field inaccessible...It is no wonder architect and critic Tom Frank refutes the idea that architecture is a service. Such illusions of individuals can so easily be used for selfish gains and to bully clients and patrons into carrying out their fantasies.

Landmarks and Follies, Beaux-Arts Architects Ball, Ely Jacques Kahn (Squibb Building), William Van Alen (Chrysler Building), Ralph Walker (1 Wall Street), Photograph, Beaux Arts Architects Ball, 1931

The criteria of what is good and what is bad in architecture remains ill-defined, and thus we rely on the rituals of stars of a past life. How smart the cult of architecture is to develop an army of introverts and lone-geniuses, who have been bred to believe the collaboration is a compromise. Alas, like all good cults, we have begun to implode as we start to see behind the veil. We are all too aware and equipped with the tools of personal branding and image making; We are all experts of self invention. The myth of the individual hero is breaking down. Will we be able to accept our humanity?

The image of the architect is a myth and we must stop worshipping cult leaders– we must move beyond myth and fantasy. W. J. T. Mitchell has a pointed metaphor for images and their lives. He uses an image from Jurassic park. The image here of the myth that life begins with the word of god—the image, as we know, ends with that which has been created seeking to destroy the creator.

Spielberg. Steven. 1993. Jurassic Park Still. United States: Universal Pictures.

Frank Gehry in Apple's "Think Different" ad (portrait of Frank Gehry by Todd Eberle taken at Bilbao), Chiat/Day building, Los Angeles, 1998. Photo ©2017 Todd Eberle.

Looking closer at the image, Frank Gehry looks leisurely, relaxed in his loosely buttoned shirt and tousled hair. Is he carefree? Diane Favro finds this depiction of the male architect common—he is self-assured, and an individualist. She says that typically while the male is leisurely, the woman is often depicted as being white, and dressed in generic suit attire. She is a professional above all else but he is an individual hero, *he is an architect*. Sporting a black coat and black rimmed spectacles whilst smoking (another popular element of the architect, one that filled the studio with a mysterious alluring veil), *he is the architect*.

[1] "Architects are missionaries. - Hermann Kaufmann" Rau, Cordula. Why Do Architects Wear Black?. . Berlin, Boston: Birkhäuser, 2017.

[2] Schnapp, Jeffrey T. "The Face of the Modern Architect." Grey Room, no. 33 (2008): 6-25. Accessed August 15, 2021. http://www.jstor.org/stable/20442806.

[3] Colomina, Beatriz. 2014. Manifesto architecture the ghost of Mies. Berlin: Sternberg Press.

[4] Originally Maria Ludwig Michael Mies, Mies added his Mother's surname "Rohe" and added "van der", since he would not use the German "von der" as it was relegated only to noble heritage as a means of offsetting "mies" which translates to "lousy".

[5] Colomina, Beatriz. 1996. Privacy and publicity: modern architecture as mass media. Cambridge, Mass: MIT Press.

[6] Hornbeck, Elizabeth. "Architecture and Authorship." Journal of Architectural Education (1984-) 63, no. 1 (1999): 52-57. Accessed August 15, 2021. http://www.jstor.org/stable/1425559.

His guise is projected to the public as the image of the profession—an ideal and a leader in the field.

Cult leaders tend to be successful at controlling the masses by producing an alluring fanciful, almost godlike, depiction of themselves—an image to be admired and to be made in his likeness. So we sit, with our caffeinated drinks or our black attire and trendy glasses, sharing stories of love. Sleep deprived, we fix our studio 'errors' and study a fame-forward architecture carved out by a mass media that is obsessed with personas.

It is important to consider through these historical examples that radical challenges to architecture students' engagement with cultural spheres outside the discipline with free, spontaneous forms of tacit knowledge produced radically new forms of architecture that came after. Rem Koolhaas reflected on the role of tacit knowledge generated by free and collaborative architectural teaching when he explained the context for his own educational experience at the AA:

"THE SCENE: London's Architectural Association 1970-72: a school awash in sex, drugs and rock and roll. David Bowie hanging at the bar; flash to a person with experimental hysteria quickened by the visionary projects of Archigram, architecture's answer to the Beatles; galvanized, sort of, by the European action politics of May 1968; intoxicated by the spontaneous American Love-enhanced of Woodstock and its shadow, the erotic violence of Altamont: edited by the froth of the rumors of Friedman thought; drawn to design, to mod and Carnaby Street, and to antagonism, to the swagger of the infinite cities of Yona Friedman and Italy's Superstudio and Archizoom. Anything goes, everything goes. For studio, write a book if you want. Dance or piss your pants if you want. Structure or codes or HVAC? Go to Switzerland."[5]

Deschooling is exemplar of the antipragmatic spontaneous social environment that Koolhaas is addressing here, as it is a form of knowledge gained from social relations that results in accumulation of experiences and skills not directly quantifiable as with explicit knowledge. Even Beatriz Colomina characterizes this period as collective defiance against the authority of institutional, bureaucratic, and capitalist power relations, but goes on to explain that we are now in a period where:

"Students wait for a sense of activist engagement with a rapidly evolving world but graduate before this happens. Teachers likewise worry too much about institutional hierarchies… As schools appear to increasingly favor professionalization, they seem to drown in self-imposed bureaucratic oversight, suffocating any possibility for the emergence of experimental practices and failures."[6]

Archizoom and Illich's concerns over the increasing standardization of human knowledge under late-stage capitalism are being realized in full intensity in our architecture schools today.

How can the architecture student engage with the politics of youth-oriented counterculture when they are beholden to studio demands? After the summer of activism in support of the Black Lives Matter movement and open letters written by architecture students demanding structural change within academia and the profession, this activism lost steam during the school year as students were burnt out and overburdened by their academic demands.

Youth-oriented counterculture offers a reservoir of urban, architectural, and political lessons. Productive misreading of the urban landscape in the anti-capitalist act of graffiti art and skateboarding. Underground rave culture which détournes unused urban structures into spaces for free expression and acceptance within marginalized communities, and the radical praxis of Indigenous youth land and sea defenders, are just a few examples.

It is crucial to consider the spatial and temporal dialectic of studio culture, to consider what we as architecture students are not doing in our young adulthood, the spaces we do not occupy, and the time not spent with others when we are expelling energy in studio spaces. In realizing the limited capacity in which we are able to participate in counterculture, it becomes evident that we are missing out on many lessons from our young peers and the city. Physically stuck in studio, and mentally imprisoned by pedagogical expectations, counterculture has never felt farther away. Free time is a key ingredient to plugging into the social, political, and cultural spaces around us, and without it we simply become atrophied by the bureaucratic and economic pressures of late-stage capitalism.

[1] Beatriz Colomina. "Radical Pedagogies: ACTION-REACTION-INTERACTION," Learning Environments Lecture presented at the KTH Arkitektur skolan, February 24, 2015. https://www.youtube.com/watch?v=e5Ash-GT-bAU&ab_channel=KTHArkitekturskolan.

[2] Rem Koolhaas, Eta Zenghelis, Madelon Vriesendorp, Zoe Zenghelis, Exodus, or the voluntary prisoners of architecture, 1972, in Jeffrey Kipnis, ed. Perfect Acts of Architecture, exhibition cat., The Museum of Modern Art, New York, Wexner Center for the Arts, Columbus, New York, 2014. Great Britain, 2001, p. 14.

[3] Andrea Branzi, "The Abolition of School - Radical Note no. 4," Casabella 373 (1973): 10.

[4] Rem Koolhaas, Eta Zenghelis, Madelon Vriesendorp, Zoe Zenghelis, Exodus...

[5] Beatriz Colomina, "Beatriz Colomina on Education," The Architectural Review 120 (2017).