Wes Hiatt Bass Scholar in Architecture at the University of Cambridge M. Arch I, '17

Rebuilding *Rebuilding*

If one can't already infer from the title Rebuilding Architecture, a not-so-between-the-lines reading of the abstract for this weekend's symposium will leave one feeling that architects have found themselves in a bit of a pickle. We're told that certain "basic tenets" exist which "prevent architecture from being socially relevant, politically powerful, financially rewarding, and personally fulfilling." This crisis scenario Rebuild*ing* sketches out seems to indeed be the case—wages are low, attrition is high, and evidence of architecture's contribution to current public discourse is nonexistent. As such, these talks will focus broadly on constructing alternative modes of education, practice, and representation within architecture's "discipline and profession."

Curious, however, is this emphasis on the architectural discipline (as a branch of knowledge) and the architectural profession (as a remunerated service) while architecture itself (as a cultural artifact) is almost entirely absent. By architecture, I mean the form, organization, and effects of the built environment. In fact, the word "form" appears only once in the symposium abstract, next to "fame" and "social irresponsibility" as baggage architects ought to "move beyond." The subtext here is a rebuke lodged many times before: that formal and aesthetic concerns are too inaccessible for a discipline lacking an audience, and too indulgent

for a profession confronting the myriad problems of capitalism, globalization, infrastructure, inequality, and so on. Of course, form—unlike now-hip

topics like neoliberal speculation or refugee migratory patterns—is one of the few matters that fall fully within the scope of architectural expertise. At present there exist no buildings or cities without a certain shape, organization, or appearance, and virtually every inch of our environment has been considered, described, and given form by an architect. Everything, it turns out, looks like something. Call me old fashioned, but it would seem that any rebuilt conception of architecture, by virtue of its very ontological status, would necessarily include the formal.

But even beyond this rather commonsensical defense, I would argue that architecture cannot exercise its political and social capacity-an apparent interest of this symposium—without taking advantage of form and its effects. A critical vocabulary already exists to consider this. Take for example the term character. Today we may use words like character and style interchangeably. But a closer reading of how character has been used previously would reveal that it has less to do with the historical linguistic mores associated with style (which would certainly have no place in the world of Rebuilding) and more to do with endowing form with a certain ethos and value system. Often, as is the case in writings from Serlio to Blondel to Ruskin, the ethos embedded into architectural form via character is necessarily dependant on specific people-groups with which that architecture is associated. And while this associative quality of character has been used to assert

damaging social hierarchies in the past-Serlio's classed houses for nobility and farmers; Ruskin's appeals to the Northern Goth—it is significant that architecture has been furnished with such an explicitly political communicative role in the past. This fundamentally societal function of art continues in other arenas of aesthetic production: Afrofuturism, Steampunk, and Vaporwave are just a few examples of subcultures which construct identities around extremely specific aesthetic expressions characteristic of their values, aspirations, and relationships to other people-groups.

This digression is of course not fully formed; I only wish to bring up just one way our inherited history of ideas could be mined to see the issue of architectural form (which isn't going anywhere) as concomitant with other issues oft-considered to be external to strictly disciplinary knowledge. It is concerning that Rebuilding Architecture counts this out as a possibility. In fact, this assumption that the formal must be separated from the social or political doubles down on a lethal structural assumption of current architectural discourse: that such a division of architectural form from its effects and content is at all possible.

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of exposu and spirit outcomes understan In public the altruis can becor cacies of tion to re-ism of ou as concep our journ with the J we conce hand, and an(an allow ar from essence far

We seek t We seek t in which of exposu In public ciations for expe full, just -sib lanoitan to level of national dis-

involving space ever becoming savocacy. Do you see questions lot on site-specific activism and AD & OH Your work focuses a

ethically and politically. urbanists need to learn to think think spatially, and architects and social scientists need to learn to commitments in our work is that that animate them. One of the main ditions, and the human experiences

social, political and economic conarchitecture-without engaging the shape of 'form'-much like form in and philosophy often take the sand ideas in the social sciences in terms of design, is that theories

Another way of thinking about this, way of thinking about politics. place—it's a really limited, narrow which democratic agency takes without engaging the spaces in measure its successes and failures, about democracy for example, to think spatially. To think and debate sciences in general is a failure to A major problem with the social NAMAO7 ANNO7

Subisab

XEDDY CRUZ &

tists investigate relating to form or that you or other political scienyour field. Are there any questions take in the work of other people in what dimension architecture might process as a political scientist, and chitecture figures into your thought Fonna, we are interested in how ar-ΟΒΓΙ ΗΑΚΑΝΟGLU 8 ИАЯЏО ОЯОИАЈАЈА

region and beyond. in the San Diego-Tijuana border and civic / public interventions variety of urban research agendas public culture, Cruz + Forman lead and urban policy, visual arts and ture and urbanism, political theory transgressing the fields of architecbetween theory and practice, and Blurring conventional boundaries emphasis on Latin American cities. and public culture, with a special urbanization, civic infrastructure investigating issues of informal architectural practice in San Diego man, a research-based political and Estudio Teddy Cruz + Fonna For-Cruz and Forman are principals in

> Fonna Forman Teddy Cruz and Interview with

or the Yale School of Architecture? institutions like UCSD, your practice you imagine between the public and regular basis? What interfaces do that you need to engage with on a experts in other fields, and others effectively engage the public, the ies of your profession? How do you communicate beyond the boundar-AD & OH How do you work to

ion of ou creativity

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of broker

At the c

ence to constructing the city. scale parcels as the unit of referagendas that have defined largeanticipatory of challenging policy spatial relations we explore are tions. Additionally, the small-scale yield particular formal configuradesigners of economic process to in tandem-so that we can be the 'pro-forma' economic frameworks the formal attributes but also the we are trying to design not only economic agendas. In our work, nncomplicated political, social and is with form for form's sake, with their lives). But our dissatisfaction communities also need beauty in as a social dimension (marginalized form, both from an aesthetic as well stand and embrace the power of TC & FF Obviously we under-

brocess? of so many other variables in your wards form, given the prioritization What is your work's attitude toquestions figure into your work? AD & OH Do any explicitly formal

top-down urban policy. knowledge, in order to transform diators, or facilitators of bottom-up practice we consider ourselves meimagination. That's why in our '90 it alone'. We need a new public processes that we so admire can lsool qu-mottod and that the bottom-up local to the logics of privatization by space. We don't want to capitulate tutions investing robustly in public the radar. We believe in public instibottom-up processes are often off cultural institutions, for whom these resources of top-down public and knowledge with the knowledge and ing that incredible resiliency and always been committed to bridgof informal urbanization, we have the local, bottom-up processes we are committed to engaging

TC & FF Absolutely, yes. While people care?

through what mediums? Should legal rights or healthcare? How and course, on par with, say, issues of

its own local economies and urbanthe community capacity to produce development that can emerge from a new political economy of urban fore our interest is in producing part of market studies, and theredemographics whose needs are not TC & FF We are designing for

izer... Froi striking ov these disci from the o vastly diffe

Tuture where this is not the case? than the rule. Do you foresee a activism are the exception rather forms of architecture and political ics. As a consequence, activist demand and within market dynamare built in response to consumer AD & OH By and large, buildings

ot bnplic knowledge. arts and culture to become agents that this required the mobilization of more just and equitable city-and ship culture as the foundation for a possibility of constructing a citizen for example, who believed in the tanas Mockus in Bogotá, Colombia, inspired by political leaders like Anand public goods. We have been ideals of equality, transparency, public pedagogy, committed to the deeply, for this reason, in urban/ and ethical realities. We believe grounded in reflective, scientific siso pelieve in public knowledge, we believe in collective will. But we tred—but we believe in democracy, closure, misogyny, and race hanarratives of exclusion, border right now with the rise of populist TC & FF Mass thinking is scary

people to know? scale? Or is it enough for the right needs to gain traction on a massive der for an idea to acquire agency it AD & OH Do you think that in or-

partners. communicate and collaborate as have agency and knowledge, and where universities and publics both other words) to a horizontal plane, ries for research—inert objects, in with our knowledge, or as laborato nities as empty vessels to be filled bearing all knowledge, and commu (where the university is seen as engagement from a vertical plane the model of university-community thing we are committed to tipping beyond the university. For one true for cross-sectoral engagement thinking and acting. The same is get in the way of integral ways of sities like ours, and yours, too often and cultures in big research univer-TC & FF Disciplinary languages

pation for social programming. of community resources and particias architects, and the hidden value these logics our own sweat equity and reconfigured by injecting into vate benefit. This can be hijacked ulates time and resources for pribe taught: how a developer manipbenefit. This is something that can veloper and reorienting it to public acquiring the knowledge of the debroadcasting, but more about TC & FF It's not so much about

When I thi and the arc

words cor constructo

ores of of Public Health

Ashton Go Yale Schoo

casting of our message? To whom? depend on a more tervent broad-(the developer, the investor etc.) of the urban from the typical actors AD & OH Does wresting control

fousing, and intrastructure? ty's capacity to produce spaces, and tools to increase a communihas been: what are the processes case, pedagogically, once question we need to create them. And in our ment, we cannot wait for the client: -timmoo leointe bne leoitiloq htiw just city with others. As architects us all, to help co-produce a more back, there is a responsibility from robust public investment comes public client. So while the more to be the 1%, in the absence of a the client of architecture continues fortunately already for a long time, -nU .sloods and in the schools. Unis our architectural education. So vilisinamebrut motensi of sbaan own protocols. One institution that enact urgent adjustments in their the problem for what it is, and to emen of anothutitani to name in today's political climate is the TC & FF One of the tragedies

practicing architects?

across the wider community of cast and for change to be catalyzed way for the message to be broadhow? What is the most effective messages be targeted towards and it is built, etc. Who should these architecture is practiced, for whom wod ni stilds letnemebrut ed of AD & OH We all agree there need

nized by logics of consumption. tous ideal of urban planning orgaproduction, rather than the ubiquito anoitazinadru rot asinotanodal as declared immigrant neighborhoods ization. For these reasons, we have



Statement Editorial

" the first for whom?" "for whom?" "rebuilding be with should When tasked question

never this point architecture draws heavily an But environment. B d outside of our <u>S</u> <u>.</u> has rk of other specialists seems that our work espousing everyone acknowledged agree that e of the built are that few fields; the work ur own. But it s€ similar vein, can fate to theirs. seems rarely own. we the architects, <u>⊆</u> .≓ our reality is instrumental n D estment from other discipline critical to view this of

our practice better Can our discourse emphasize that together, as a society, we are all keholders in the fate of the built environment? Who audience and els of practice c and what can we learn from How do architecture more valuable to the public wider audience our and work. Can we re-imagine societal context? we can "rebuild" models relevant Expanding our our of the relevance of σ more our practice by engaging re critical, n a broader s asks how this expanded public vice versa? disciplines. operating outside more strengthen situated within aprika! stakeholders and and other to make This Pa them, only and WG S

Ground The

llity in Design held a orship event with fre

25 all an <u>e</u>.<u>e</u>

Half of us are going to end ead...there's so much crap ne hallwav" Tim much ut that cellph carpet Paul Ri Ē Dea

Javid Benjamin present vork in his lecture titled Ve See Now.' Hastings v

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common and the p

Students scurried to fill out the

course enrollment form before

importantly the \$35 late fee.

Outlines first meeting of the

plans for the school coming up!

Peter Eisenman doesn't just pick

each year. He also learns one

piece of new slang. Last year it was "mé-més" (memes). This year

"manlining," or "mainsplaining"

(mansplaining).

site model masses.

blowing.

he learned about "mainlining," or

Hula-hoops, drink umbrellas and

floral wreaths were the recipe for

themed 6-on-7. First years played

apartment crawl of this year with

five locations in total (30 minutes

each). Beginning at Claire's Brick

House and ending at the Texas

A&M sanctuary (also known as

the Pink Haus). Side note: Hunter

really needs to work on his vuvuzela

Jenga with the previous semester's

this week's successful beach-

Third years planned the first

a new conceptual topic to analyze

4pm to escape JJ's wrath and most

semester. No doubt they have great

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Jonathan Hopkins M.E.D. '19

LOCAL AREA NEWS History Repeating: The Redevelopment of New Haven's Church Street

> "You sometimes wonder why did they do that? [F]or redevelopment purposes they did that."

Church Street South Housing is a 301-unit project-based low-income residential development in New Haven built in 1969 and designed by former YSOA Dean Charles Moore. Today, the complex is almost entirely vacant except for a few families awaiting imminent relocation to other apartments in the area. The three- and four-story concrete block buildings sit between a burgeoning medical district around Amistad Park containing the nation's ninth largest hospital, a rapidly developing Downtown district, and Union Sta tion, the sixteenth busiest Amtrak station in the US, which serves the third busiest passenger railroad service in the country.

At the time of its completion, Moore's design received generous praise from various critics. "Progressive Architecture" gave the development a cover story in its May 1972 issue. Don Metz, an architect and author, declared the complex "a cohesive urban environment." And venerable New Haven architectural historian Elizabeth Mills Brown called Church Street South Housing "a civilized urban environment [with] much to study and enjoy.'





Views of a largely vacated Church Street South Housing in 2017 (New Haven Independent)

By 2015, when a coordinated relocation effort of 288 existing households began, Church Street South Housing had suffered from nearly five decades of deferred maintenance, leaving the project in a state of severe deterioration. That same year, Northland Investment Corporation, the Massachusetts-based real estate firm that has owned Church Street South Housing since 2008, stated in a report that "based on the challenges facing the building structures and their obsolescence it makes no economic sense to repair and/ or replace the deficiencies in an ad hoc or piecemeal fashion or, for that matter, in their entirety. Furthermore, it would not be in the best interests of the residents as any meaningful reconstruction would be tantamount to new construction and be a long-term undertaking (i.e. years)." The statement goes on to claim that "any money invested for the benefit of the Church Street South families would be better spent in relocation costs to find them suitable,

alternative housing."2 Moreover, HUD spokeswoman Rhonda Siciliano deemed the residential complex as "functionally obsolete and probably more cost effective to tear down and replace." However, according to a 2016 New Haven Independent news article, individuals still residing in Church Street South, reported having no immediate plan to move out despite it having been deemed uninhabitable. One woman in particular who, after living at Church Street South with her three children for 15 years, had "never had a problem" and said her apartment was "in good condition".³ Nevertheless, the property owner, city officials, and relocation service providers at the Housing Authority of New Haven have decided that all tenants must be forcibly relocated to alternative housing

As of January 2018, after more than two years of daunting relocation efforts, nearly all households from the complex have move out. Some residents preemptively relocated on their own into the private rental market. Others moved to new project-based complexes in the area. Most transferred their project-based rental vouchers to the portable Section 8 voucher program accepted by private landlords throughout the New Haven area. For some, the move likely represented an improvement in accommodations, but for many, relocation has been devastating. Some had to settle for smaller residences farther from the city center and its resources, others moved into one of the many slumlord-owned properties in the area, and still others moved back to Puerto Rico to live with families only to be welcomed by Hurricane Maria this past summer.4 Northland Investment's most

recent plans for redeveloping the site, released in July of 2016, depict the 12-acre parcel being replaced with nearly 700 structured parking spaces, 25,000 square feet of commercial retail space, and over 1,000 residential units in a series of perimeter-block, 5-story stick-frame corridor buildings. The City of New Haven, through the Livable City Initiative, applied for a \$30 Million grant from HUD to reserve 30% of this new development as "affordable units", while the rest will be market rate.5

The story of Church Street South Housing is, in many ways, tragic. The once acclaimed design was never adequately maintained by its owners. The low-income, largely Spanish-speaking population of Puerto Rican heritage, was required to disperse from their center city apartments to wherever alternative housing happened to be available, which was often in disparate locations. And the story is made all the more tragic when considering the site's history.



Union Station and the Green in 1934 (left) and 1965 (right) (Map and Geographic Information Center, University of Connecticut)

As part of the Church Street

Redevelopment Project, Church Street South Housing was built at the tail end of New Haven's Urban Redevelopment program, a federally-funded initiative enabled by the 1949 Housing Act. Declared a slum by city officials, federal funds subsidized the acquisition, condemnation, and demolition of an entire district in New Haven's center without a definitive plan, clear goals, or guaranteed financing for new construction. Referring to the former warehouse district and working class neighborhood that the Church Street Redevelopment Project sought to replace, Richard C. Lee, mayor of New Haven from 1954 to 1970, recounted:

"The buildings that were used were obsolete and inefficient, relics of a bygone age. Streets were too often littered with refuse and filth and infested with rats and vermin. This was the sight that greeted visitors to New Haven as they left the railroad station. One can hardly imagine a less impressive entrance to a city."6

According to a former resident of the redevelopment project area, Harry DeBenedet, however, "the buildings were [structurally] sound and it was a nice neighborhood. It was a safe area and they knocked my house down [and] you sometimes wonder - why did they do that? Everything was fine there. It wasn't a problem. For redevelopment proposes they did that."7 At the time, New Haven city officials didn't deny that suitable housing stock was being demolished; they viewed the loss as a necessary means to meet a larger goal. In reference to the adjacent Oak Street Redevelopment Project, the New Haven Redevelopment Agency stated that "not every structure in this area is sub-standard, but like cutting a rotten spot from an apple, some of the good has to be cut away to to save the whole."8 So while mid-century planners may have agreed that not all structures in the Church Street area required replacement, they nevertheless justified total clearance and new construction as was then stipulated by the Housing Act. The Church Street South

Housing site was originally planned for private commercial development, but when there was no market interest to support that plan. As a result, the program was changed to housing funded through Section 122 of the Federal Housing Administration and parks financed by "federal recreational funding", despite the entire premise of the Urban Redevelopment program being that subsidizing acquisition, demolition, and parcel bundling costs would entice private market investment.9 Furthermore, scores of residents were relocated from their homes to other areas of the city. Some were moved to neighborhoods subsequently targeted for redevelopment, resulting in a second displacement for those households.¹⁰ Ultimately, 707 households were displaced from the Church Street Redevelopment Project in the mid-20th century.

The issues associated with Urban Redevelopment Projects like Church Street in New Haven influenced amendments made to the Housing Act in 1954, which provided funding for rehabilitation and preservation work as an al-

ternative to widespread clearance and redevelopment. This lesson learned over 65 years ago - has seemingly been forgotten as evidenced by the recent tragedy of Church Street South Housing, the very Urban Redevelopment project from which the lesson was originally derived. One is left to wonder how the residents and buildings of Northland's new redevelopment project will fare in 50 years time. In closing, a former resident of Church Street South Housing, Babz Rawls-Ivy, said of her childhood home: "It was a beautiful place – it

was a lovely, lovely place. It was very colorful. We knew everybody; we knew families. There was a grocery store, there was a dry cleaners, there was a pharmacy, there was a daycare center – I mean it was amazing - there were fountains with water, there was grass everywhere and flowers. It was well lit - it was beautiful. We had a larger family; we had four kids and a mother and father and we had an up-down unit with two bathrooms and a yard and the whole thing. I thought the design was amazing – it fostered a sense of community."11



soon after its completion in the early 1970s (Progressive Architecture, May 1972)

Kelly Gooch. 25 largest hospitals in Redevelopmen America "Becker's Agency Records Group 1814, Box 396 (January 18, 2017) Planning and Plan Amendments, Manu Hotels Rising, Not At scripts and Archives Coliseum Site "New Yale University, New Haven. From Emily Haven Independen Dominski. "A Nowher Amtrak. "National Between Two Some-Fact Sheet: FY 2015 wheres: The Church Street South Projec and Urban Renewal n New Haven" (2012) MSSA Kaplan Prize fo Association. "Publi Transportation Rid-Use of MSSA Collecership Report Four tions. Paper 7. Quarter 2016" (March

Hospital Review'

Paul Bass. 2018

(January 3, 2018)

(February 2016)

Transportation

3, 2017)

2 Northland

Investment Corpo-

ration. "Operationa

Decommissioning

3 Brian Slattery

Demolition Begins

4 Paul Bass

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Robinson Meye

Slumlord Doc Bails

Profits "New Haven

Independent" (Apr

What's Happening

With the Relief Effort

in Puerto Rico? "The

Atlantic" (October 4

5 Allan Appel.

6 Remarks of

at Citizens Action

Commission Annual

Meeting, April, 24,

Projects, New Haven

1965, Series XVIII:

Sq. Plans Advance

Plan" (2015)

American Public

History Project. Harry DeBenedet "Life in the Model City: Stories of Urban Renewal in New Haven" (The Community Foundation for Greater New Haven, 2004) Church Street South

7 New Haven Oral

8 Alexis Zanghi "New Haven Indepen Making A Better City dent" (March 21, 2016) Out of 'Model City' "City Lab" (September 28, 2016) 9 Gerald Aller

> "Monographs on Contemporary Architecture: Charles Moore" (Whitney Library of Design; 1980) p. 60 10 Adrien A. Weibgen. "There Goes the

Church Street South

Neighborhood: Slums, Church St. South, 9th Social Uplift, and the Remaking of Wooster "New Haven Indepen-Square" (2013). dent" (November 22, Student Legal History Papers. Paper 24

11 Paul Bass, et al. Mayor Richard C. Lee Dateline New Haven: Friday Pundit Panel "WNHH Community

Radio" (Episode 6,

2015)

nossiZ nedt3 nsuY notsniW sbidsoY silliM NW VeP Daniel Whitcombe legieW seeileM DnsW i9wiJ Afthew Wagtaffe Lucia Venditti Christopher Tritt Colin Sutherland Luke Studebaker AtimS lispidA Priyankaw Sheth hatted Schaffert Miguel Sanchez-Enkerlin 9ls2 nsv3 Melissa Russell Mariana Riobom Iven Peh Kola Otoman Minakshi Mohanta Nicholas Miller Martin Man nil ('neffery Kassandra Leiva isJ ut-nisH Erin Hyelin Kim Ryan Hughes Orli Hakanoglu Kerry Garikes Pik-Tone Fung Kate Fisher Alejandro Duran Nicole Doan Haylie Chan Brian Cash

Davis Butner Samuel David Bruce Nino Boornazian Katherine Barymow Lani Barry Gwyneth Bacon-Shone Diego Arango Tayyaba Anwar nnsmtlA stsA əulugA ssilO

The Undersigned Students thank you,

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alternative ways of productively moving assume responsibility and offer

again but rather that the administration to be executed from the beginning once process. We do not wish for the process administration rectify the faulty selection and ultimately a request that the calling out our confusion and frustration it did not. This is a letter of solidarity means of selection benefitted and those We represent students whom the

As a law student, I refer back to my own iscipline, which is often racked with imilar failures, which can be organiza-onal, in the case of progressive insti-utions incapable of resisting the attacks of conservative forces, or individual, in the case of advocates who fail to ward acist and classist legal system. These allures are nothing short of spiritual crises, enerating trauma for clients, and vicarious rauma for their advocates. Progressive egal scholars have painstakingly attempted the causes of our present politi-al crisis, borne by the entrenchment of ationalist and misogynistic institutions, and regularly examine the roles of law-ers in social movements stretching ack over the past century, movements which set out to radically alter and reform American society but which, in the end, ailed.² As the conservative movement, civil ights, and public assistance, lawyers are orced to question the role of bourgeois nstitutions in securing those rights in he first place. In the 50s, 60s, and 70s, iberal lawyers used sophisticated legal trategies to win new rights in courts of aw for oppressed minorities and women, exemplified by cases like *Brown v. Board of themselves the result of long fought political trategies that reshaped the courts and made them more amenable to liberal traneal*. ar on these righ with the Nixov t of these react d thanks in no Court's own de *FEC*, inaugurat l corporate dom sts have been waging rights since the 70s, Nixon Administration. reactionary move-ੋ ਠੋ ਵ the

How will the Subversive Architect bring radical design principles to oppressed communities? What challenges does such a project entail? It is no longer enough to design the world's most egalitarian lux-ury condominium. As communities work to reclaim spaces in post-industrial Amer-ica and the abandoned corners of urban environments, architects can embed themselves within these movements to provide not only design expertise, help-ing community stakeholders develop new visions for their communities, but also to provide organizational assistance, helping them raise funds to support their projects, and working to develop local visibility and buy-in from other commu-nity members. This would entail a poly-mathic effort reimagining the architect as Architect-Planner, Architect-Advocate, and Architect-Activist. It would not be a departure from the architect's traditional role, but a return. Vitruvius writes: "From astronomy we find the east, west, south, and north, as well as the theory of the heavens, the equinox, and of the stars...If the Architect has no knowledge of these matters, she will not be able to have any comprehension of the theory of sundi-als." Through a multi-disciplinary and radically progressive approach to archi-tecture, Subversive Architects may begin to apply revolutionary new ways, by stepping the

(Cambridge: The Belknap Press of Har ivingstone, Howard Eiland, and Others. revin, trans. Edmund Jephcott, Kodney lennings, Brigid Doherty, and Thomas Y. Architecture Other Writings On Media, ed. Michael W. ure and Its Technological Reproducibility and of ibility," in The Work of Art In The Age of The Age of Its Technological Reproduc 2 Walter Benjamin. "The Work of Art In music r Music °17

ard University: 2008): p19-55.

233-238.

rich Fried (New York: Methuen: 19/6):

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Working-Class Actors on the Art of Ob-

1 Bertolt Brecht. "Speech to Danish

"must find their humanity."2

Bertolt Brecht¹

and the sour submer "

What's worth knowing

Before all other arts.

.bnsmeb gnissenoni mont nettue

You, actor

ts own Identity.

Benjamin puts it, the "performance test" through which a public

For better or worse, architects design the apparatus, or as

and expanding audiences, the introvert embraces its posi-

from an objective viewpoint. Rather than searching for new

shifting light so that they may understand public exchange

energy not to entertain but to constantly adjust, avoiding the

Architects must consider the introvert. An introvert expends

Actors on the Art of Observation,

Speech to Danish Working-Class

audience, of which architecture must struggle against to affirm

and form. The Debord-esque audience has undergone a kind

to dilute the innovation of architectural apparatus, operation,

and content in an effort to retain its own audience, is doomed

the attempted popularisation of architecture through imagery

perately trying to produce and maintain relevance. Likewise,

This generates an exacerbated and nervous profession des-

chitecture finds itself seemingly out-performed by its audience

popular culture. However, in trying to maintain this guise, ar-

then one could understand how these designers-as-performers

are continuously capable of adapting to faster data processing,

Walter Benjamin and others. If history tells us that audiences

subsequent analysis of the distracted subject addressed by

to accelerated content, reminiscent of the modernist fear, and

of micro-audiences) harkens back to the first critical reaction

which passes by our senses (ourselves members of thousands

to garner attention and gain agency as a performer. The flurry

offered itself as the material mediator, churning out content

the dialectical relationship, positing instead a mirrored audi-

means the lines of performer/audience have moved beyond

achieving popularity, and subverting both terms. Within this

an audience that affords a relational self-confirmation, thus

the simultaneous and egalitarian character of our digital world

there is seemingly no way to escape one's audience. However,

model one would expect each participant to be a performer, as

Today popularity is its own paradox. The unpopular finds

available, and more and more often they are being bought and

has evolved to suit the market, more and more audiences are

to deliver to their click-based demographics. As their character

content delivery services and instant articles as entities clamor

rithmic mind-reading, and into the stale online experience of

tion. The active creation, re-categorization, and inclusion of

of achieving greater levels of connectivity, if not communica-

ber, diversity, and definition. Audiences are now more capable

απαιθυσές μανε ευτισκ ιυ ειυθαιας μαές ραι εχραυαέα το πα

In defense of the introvert.

It is no extravagant claim to say that, in the past thirty years,

these micro-audiences has developed beyond mere algo-

ence; a performance of audience participation.

sold, estranging the notion of popularity.

M. Arch I, '18

James Coleman

vie for authority or influence, design (generally speaking) has

Within this new and perplexing world in which participants

Certainly the modernist 'hero' architect was a performer in

of self-sublimation, leaving an ineffective but ever-present

What you have seen and can show us.

Must master the art of observation

For what matters is not how you look but

tion outside of these audiences, as an enabler of interaction.

servation." in Bertolt Brecht Poems 1913-

at can regards h res, histories, b. Architects idea or a mood nsform it into rete, physical are; musicians in idea and uce music. While itecture is mass ir ound and fre-the social, orms of

ht to y is

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ر جrandد جrandد g service reflected ۱ music beca ians worke patronage. Jame Cathr of Notrr n a r ec re Da volypt whi ed this affecti-became more vorked under nage. The crea-e Cathedral, a votre Dame p Notre Dame p n new era of m ally changed t rchit 1 mathens ng proporti ure, ratios i --hendi , per thing the that forn. , room , Indus , t time, ic to b is for ϵ . The s . The s e indepa er. In the al ornament itened feel-c cathedrals music of the tive sensibil e complex a er the cathe-rreation of the rreation of the d subse-d fmusic-ma three th <u>e</u> p ns is mus

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ying them i her can rev Notre Dame edral show in Medieva i opera hou ors demonst ors demonst ors audience ormer and t ormer and t reli Wa mus rpla to

students creates a learning environment Rejecting such a small percentage of neither their first- nor second-choice. there are 11 students who received Out of a pool of nearly 70 applicants, matched their interest. that students attended a program that course offerings, which was to ensure stated aim of diversifying the summer attend. This seems contradictory to the they do not prefer or had no plans to mereorts were placed in a program in the survey, meaning that some were obligated to rank two choices

Though we were instructed to list only processes. costs are critical to our decision-making we need to budget and save; additional decision deadline. As graduate students, was not shared with students prior to the Information about on-the-ground costs

programs we were interested in, we

ravel tellowships. apply for long-term internships and other in students missing crucial deadlines to decision back to January 22nd resulted before winter recess. Pushing the usa singenis peen piscea in programs summer courses, an advisable strategy plans if we were serious about these We were told not to make competing

drawn. explanation of how these names were or at least cause for a more thorough to be objective evidence of a mistake, their first-choice were not. This seems whereas some people who put Rome as second choice and were given a spot, are students who put Rome as their "gaming" the system. However, there on chance, with no possibility for this would be a lottery entirely based We were under the impression that

coucelus: programs. Below is a list of our main selection process for the Summer 2018 confusion and discontent regarding the kinks; nonetheless, we teel extreme destined to be a learning process with We understand that this year was

areas of interest and expertise. students, as we come from different II hora M. Arch. I and first-year M. Arch II one summer program offered to secondbelieve that there should be more than Continuity & Change seminar. We also organizing alternatives to the Rome: First of all, thank you for your effort in

To the administration,

As the Armstrong Building sits idle, now long empty, and increasingly imposed upon by IKEA, a multinational retail outlet selling disposable, low-cost goods, one asks: to whom does the failure of the Armstrong Building belong? Is the building's continued vacancy a result of poor design on Breuer's part, who crafted a building which has not been, or perhaps cannot be, repurposed as an occupia-ble, functioning architecture? Does the failure belong to the Armstrong Rubber Company, who funded its construction, only to abandon it less than half a century later? Or is its failure utterly systemic? Deference to market forces, as may be suggested by libertarian thinkers, does not justify its failure as a structure; the building finite space. Its desertion comes at the expense of the materials and labor expended in its construction. No—the failure of the Armstrong Building is complete, in all of its use, exchange, and labor value; both a failure of design, which has rendered it unsalvageable, and of capitalist forces, which have littered the landscape with hundreds of empty factories. Vitruvius wrote: "Consistency is found in that work whose whole and detail are suitable to the occasion. It arises from circumstance, custom, and nature." The collapse of the Armstrong Building's usefulness can then be under-stod as a collapse into inconsistency with its socio-physical environment, and its descent into blight is at every level aesthetic, economic, political, and *e architectura*, written in the 1st Cenry B.C. by Marcus Vitruvius, is often ought to have set the foundation for chitectural theory with its proscription: [he ideal building has three elements; is sturdy, useful, and beautiful." Two illennia of architecture have estabshed a canon of works vaunted for their systhetic beauty and replicated for their nysical stability, but to what extent has e field of architecture engaged in a itical discussion about its own practioners? Here, I speak not of houses, but, ke Aristotle, of house-builders, and sugest repositioning the architect within the paces inhabited by political movements. Vepartures from traditional conceptions f architecture, of building as object and commodity, and architect as beholden to er neoliberal patronage, may be possipace as a construction of its autonomous ses by a special class of occupants: nose who live at the margins of, and essist, capitalist society. The Subversive varchitect deploys a multi-disciplinary pproach and is rooted in the spontaneous of its altered modality shifts the expension and of Regenerative Commons alte، alte، and of Regene، ctical rather thar s, begging the qr ^rchitect act *a* `rer, as vi

the struggles of oppressed minorities and working class people are estopped from seeking equity in the courts of law, advo-cates should enter into the socio-political and create the cultural conditions neces-sary for giving way to justice. Progres-sive lawyers must seek new modalities within liberatory struggles, both ethically accountable as political agitators, but also financially accountable, finding new ways of funding and supporting their work. Subversive Lawyers, like their Architect counterparts, must step outside their roles as mere litigators, and learn to think like organizers, businessmen, innovators, and revolutionaries. radical break from it."⁵ Public inter-est lawyers, much like architects, find themselves ever indebted to their wealthy supporters, whether through a system of liberal patronage, or through foundations funded by the corporations which must be resisted in the first place. Progres-sive lawyers are engaged in a Sisyphean struggle, advocating for the victims of egal needs of the corporate class. As Ital-an philosopher Antonio Gramsci wrote hearly a century ago: "The crisis consists precisely in the fact that the old is dying and the new cannot be born; in this inter-egnum, a great variety of morbid symp-oms appear." one ne po ne leading scholar writes, however, political thrust' of these new intel-al movements among the progressiv field are toward "advancing proje lawyers now face the inextri-of making a radical break from lism, and must strive for legal d institutions rooted in pre-fig-ions of a new society. Where with er th: pro ogress g proj-politic

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Architect: Toward a Design Jurisprudence for Revolutionaries Th Ο Subv rsive

und managers of th Company. The Arn Suilt in 1968. The

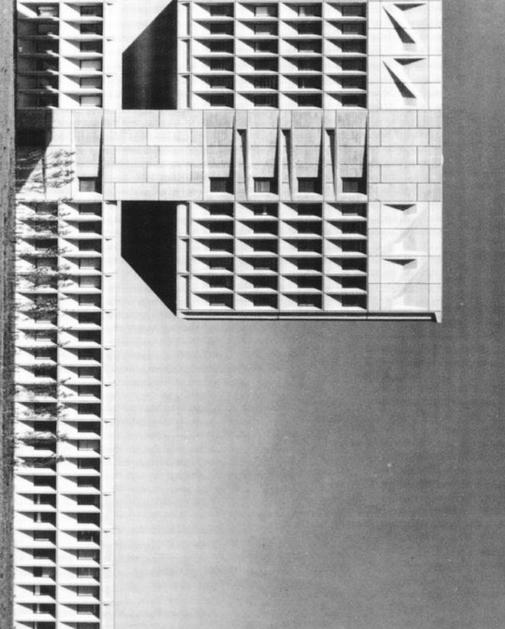
"erworn and "eworn and "u mlaid glass, towers "ught industry, and parking lots. ouilding is a two-tiered, Brutalist itaph of stripped out interiors and walls exposed, aging insulation. Designed Marcel Breuer, its structure articu-sis own historicity; a long-flattened ehouse, once teeming with industry, yed by an elevated superstructure, a e center, which housed the executives managers of the Armstrong Rubb-pany. The Armstrong Build¹ in 1968. The Vietnam "

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ay prom ay prom n and be fate no uilding, y by nev ut pois of the en Chicago c National rld is watch-of a gener-of capitalist l to sweep ncien regim ntial. The sed a new

ators, to "rebellious", "integrated", or vement"-based advocates, who work arily on the local level and in the sroots, embedded with community nizations and promoting the organic ions of vulnerable populations, as as their stories.⁴ w face the rea inted from usin positive socia or possibly mo empt to circun ilures, progres de their own *a* from their rolo s, to 'rebelliou ent''-based ad at they will at they will courts to nge for a ger nce the 90s,

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