On The Ground

"Why does baseball have the audacity to refer to itself as a cathedral? Who would call it a near-religious experience?" **noted JANET MARIE SMITH, the Edward P. Bass Distinguished Visiting Architecture Fellow, ex-VP of Planning and Development of Baltimore's adored Camden Yards, and current Sr. VP of Planning and Development for the LA Dodgers, as she began her lecture on the history of baseball stadiums, tracing their development from part of the urban fabric, to multi-purpose objects surrounded by parking (Atlanta Fulton Stadium), to single purpose stadia surrounded by parking (Kansas City Kauffmann Stadium), and back to part of the urban fabric (Camden Yards). The questions revealed many enthusiastic sports fans among the ranks.** "As we know, all good ideas come out of the Midwest," **chimed Nebraskan MARK GAGE, as he pushed as to whether an urban stadium necessarily had to be nostalgic. CYNTHIA DAVIDSON – after confessing herself to be a devoted sports fan – asked if stadiums could really justify public expenditure if ticket prices were preventing them from bringing different classes together – if they were no longer operating as social condensers. KYLE DUGDALE inquired as to whether the false seduction of renderings and models, architects can ever re-establish trust, now that renders are better than ever.** "Oh yeah – now with Photoshop, you drop in the client's head and everyone goes gaga and forgets to look at what is around it," **replied JANET MARIE SMITH.**

"I just want to say, Elisa is the ideas; I am the facts," **said PETER EISENMAN before turning his lottery presentation over to ELISA ITURBE to explain lateness.**

"Schools are not places to teach, they are places to share," **noted EMRE AROLAT, Norman R. Foster Visiting Professor, reciting a lyric by famed French singer-songwriter Joe Dassin. He explained that he would rather be going to Istanbul, but politics mean he and GONCA PA OLAR will be taking their studio to Miami,** "a place of glamor and misery, at the same time."

"We may also go swimming," **commented KYLE DUGDALE, following up on ELIA ZENGHELIS's promise made to his own studio during he and ANDREW BENNER's introduction.**

BATTLE OF THE FERRY TERMINALS. The post-professional studio, the second year studio, and PEGGY DEAMER's studio are all designing ferry terminals this term. PEGGY DEAMER introduced hers – in Devonport, across from Auckland – by noting that Kiwis are "very practical, can-do people," **before then practically doubling the length of lottery with her presentation.**

Last Friday's "Back to School" **6/7 marked the end of HAYLIE CHAN and MENGI LI's tenure as first year social chairs. Taking their place is the triple threat SETH THOMPSON, RUCHI DATTANI and NATHAN GARCIA, (all M. Arch I '20).**

PHIL BERNSTEIN warned the 3rd year M.Arch students in his introductory Professional Practice class not to schedule their holiday flights to "East Jesus, Tanzania" **before his final. Too late.**

DEBORAH BERKE has put flowers in her office, a computer on her desk, and is contemplating a giant screen on the wall.

"Good architects have libraries," **offered ROBERT A.M. STERN, who has returned to Rudolph after a year-long hiatus to teach** "Parallel Moderns" **this semester and "After the Modern Movement" next semester. While he's here, maybe he'll be willing to lead a tour of the new Benjamin Franklin and Pauli Murray Colleges?**

There will be a memorial service for FRED KOETTER on October 21st.

Paprika!

Letter From the Editors

"Art is about building a new foundation, not just laying something on top of what's already there." -**Prince**

The quality and strength of a foundation determines the overall durability of the structure built upon it—both in construction and in education. In this issue, we attempt to reimagine what architecture and architectural education might look like if they were built on wholly radical and inclusive foundations. Often seen as a point of contention in architectural academia and practice, we seek a radically expanded canon, to rethink and rebuild the very foundation of what we know. 'Foundations' addresses how a school of architecture built on reconceived foundations might look. If we were to reconstruct the discipline and pedagogy of architecture from the bottom up with this aim, how would we do it?

Imagine introductory courses on modern Mexican architects, Native American urbanism, Southeast Asian building materials. Imagine reading about the intersection of architecture and marginalized identity, activism, and socialism early in an architectural education. How would we think? How would we design?

Peggy Deamer, Esther Choi, and Julia Medina question aspects of architecture that we today consider foundational. Rosalyne Shieh, Abena Bonna, and Emily Golding propose new required reading for our vision of a de- and reconstructed architecture and architectural education. Dima Srouji raises questions about the current exhibition at YsoA. Dean Deborah Berke suggests that foundations should be interdisciplinary, rather than disciplinarily isolated.

Diving into the Wreck
Rosalyne Shieh - Critic
(Yale School of Architecture)

Exclusion is a quiet violence; it is insidious because, by its own logic, it is hard to detect. Conversations around disciplinarity appear to cohere the relevance and singularity of architecture insofar as they operate by defining boundaries and drawing limits under the dual claims of authority and ownership. And insofar as a few voices seek to represent a totality, such processes of identification are ones of exclusion: this particular centering of one thing does so by marginalizing others. Of course, not everything needs to be at the center, nor does everyone even want to be seen, but that is not a choice any one should make for another. Let's put aside for now any questions about whether claiming or arguing for architecture's relevance is even necessary or important discourse. Rather, let's look at the act of delineating boundaries and the defining of disciplines—territories. What comes to mind is a perimeter wall, a fortress wall even, where the wall is both symbol and reality. That wall is drawn to cohere an identity; it makes a claim about what is. This is done to ontological ends.

It has been some time that architecture has been preoccupied with its ontology. I remember when I first read Hans Hollein's polemic: "Everything is architecture," (1968). That bold explosion of the boundaries of architecture to encompass the world was so enthralling to me as a student, because it recast everything as something constructed, to be constructed. It projected all exigency—the potential of every reality—into my architectural imagination. It made architecture feel consequential, and to my yearning, idealistic heart, even hopeful.

But that no longer seems right. Everything is not architecture. There is so much more, but that doesn't have to make architecture less. It's not that questions (or proclamations like Hollein's) of ontology can't have a place, but for those who have trouble finding their own reflections in received histories and any for whom a greater project of emancipation is part of their artistic striving, questions of ontology are not the most useful types of questions to be asking. What already belongs, what we have inherited, and what has already been written is simply not enough.

It is Adrienne Rich who named the "book of myths / in which / our names do not appear" in her 1972 poem, Diving Into the Wreck. In it, she writes: "the thing I came for: / the wreck and not the story of the wreck / the thing itself and not the myth." We need guides to lead us outwards, into the lived and real, but less known and less seen. For Rich, language is the material in which she fashions tools, constructs her place, and charts direction; she writes: "The words are maps. / The words are purposes." I too have come for the wreck, its unmapped reality...that potent, hulking, treasure of reality. If Rich has language, we have architecture. With its heterogeneous and ever-growing mix of concepts and practices, we can fashion our own maps and our own purposes to access, acknowledge, and move within the damage, the brokenness, and the beauty of the world in which we already live.

An Excerpt and an Attempt at Insight
Emily Golding - BA '18

"Apart from a few remarkable exceptions, architects have continued these past 20 years to ignore the epistemological transformations and the critical turn taking place in contemporary queer, transgender, and crip movements, and, indulged by the most dramatic amount of capital flowing between Dubai and China and the People's Republic of China since World War II, have acted as if the ongoing transformation of sexual and somatic politics were just a minor detail within a new peak of architectural production at the global scale. As a result of this negation, feminist and queer architectural practices are today still posed in terms of female architects or discussed in shy or embarrassing debates around the more or less 'out' character of the

practices of Philip Johnson or Paul Rudolph."[1]

In "Architecture as a Practice of Biopolitical Disobedience," Paul Preciado draws on Foucault, Deleuze, Guattari, Lucas Crawford, and Y5oA's own Joel Sanders to support the queered theory of architecture in which architects and the built environment are intentionally complicit in the construction of gendered, sexed, (differently, dis)"abled," etc. bodies, reversing a conventional and comfortable paradigm in which architecture as we know it is the natural product of a society in which bodies are inherently gendered, sexed, (differently, dis)"abled," etc.

He points out that, just as the Panoptic state constructs the ideal, self-monitoring subject, the use of whiteness in modernism constructs ideal, normative, white subjects. The way "accessibility" is construed as a required legal measure rather than a common sense one constructs ideal, normative, "abled" subjects. As feminist architectural scholars have studied, domestic architecture constructs ideal, normative, cis-heterosexual subjects.

All this to say: architecture is a tool of normative power structures.

Aside from these highly salient points, Preciado tends to diverge from Foucauldian and pharmacopornographic[1] rambling. For this reason, it is best to focus on the following salient questions he poses: "What is the relationship between gender and sexual politics and architectural practices and discourses today? Can there be an architectural practice of gender and sexual disruption? Is it possible to think of architecture as a practice of gender and sexual resistance within contemporary global capitalism? Or more generally, what is the place of architecture in what Walter Benjamin called 'the tradition of the oppressed?'"

Asking and responding to these questions is key to unlocking architecture's subversive, even activist potential. Furthermore, asking these questions should not be a discrete event, but an ongoing and fundamental process throughout an architect's education and career, a process with the intent of severing architecture's ties with normative power structures, and a process with the intent of building ties between architecture and the empowerment of marginalized/oppressed communities, ties that are sorely hard to find and often tenuous in architecture today. Architecture is a powerful discipline, founding architectural thought and practice on the questions asked by Preciado is one way to fundamentally shift this power into alignment with gendered, sexed, and dis-abled subject, but that literally make space for all subjectivities.

Cyborgian Urban Dreams
Abena Bonna - M.Arch '18

We are cyborgs. Our everyday lives revolve around the intersectionality of our identities, all of which are bound and hyper-realised through technology and the Internet. The wiring between our subjectivity and the infrastructure of our machines creates a "technological polis" of spatial permutations. The results: the superimposition of spatial thresholds of living, production, community, and institutions, all while being created and contested by the will of the cyborg.
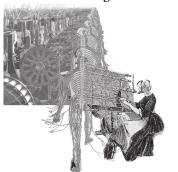
These dreams started from thoughts of the past of Lowell's (the city in Massachusetts where my last studio project was sited), Donna Haraway's "A Cyborg Manifesto," the female body, and biopolitical production under the industrialized economic control of patriarchal capitalism. I imagine the women of Lowell's mills hybridizing themselves over time: their bodies merge with networks of information and machines they worked on to create a new world that can challenge that control of patriarchal capitalism.

The cyborg from Donna Haraway's manifesto is the understanding of new systems, connections and experiences manifesting from the interaction of different programs. This cyborgian vision for a new urbanism in Lowell is about testing and superimposing the spatial boundaries of the private, the communal, and the institutional. I propose a utopian field of new forms of collaboration across all thresholds of living and production. In the end, the form of this "cyborgian city" is a relentless

grid, illustrating a continuous system of relational forces and circuits, creating ambiguous, open spatial visions.

Cyborgs are transgressive monsters, unwelcomed in the traditional system and spaces set up by patriarchy, no longer wanting our bodies compartmentalized. Haraway's work demands transcendence beyond gendered bodies. It is a world that is post-gender, post-feminism, post-racial, post-biological, post-x. In the spirit of Haraway's metaphor of the cyborg, the rewiring of the intersectionality of gender, race, sex, and everything in between propels our quest to continuously reconstruct our selfhood all while redefining how we move through both the physical and cybernetic worlds. Intersectionality is this transgression/ transcendence between the thresholds of gender, race, sex, etc. and challenges compartmentalizing vocabulary and spaces dictated by the patriarchy. Intersectionality offers transformation of the present and old economic, social, and cultural systems and space in-between them for nonconforming bodies.

The physical and social environment of current cities can be hostile for cyborgs. It is up to the cyborg to subvert these dead or hostile urban environments with their own bodies, their own code, and their own networks of communication. The utopian landscape of the cybernetic world offers cohabitation and intersecting identities, cultures, and subcultures that occupy spaces in urban environments. Those identities destabilize traditional notions of body and economic production by merging them with many lifestyles.

Today, this landscape of lifestyles comprises apps and internet culture: blogs, DIY videos, Reddit, e-commerce (Ebay, Etsy, Kickstarter, Amazon), and many more that contribute to creating lifestyles as well as individual and collaborative modes of production and creation. Our appendages—the cell phone and computer—make it possible for people to create new identities and collaborations, and with them their own markets. These appendages satisfy the personal, the emotional, and the biological workings of our own bodies along with societal and economic tasks of our lives; for working, creating, shopping, traveling, eating, exercising, sex.

Selfhood and machinehood bridge the cybernetic world to the current urban environment and overlay an alternative space with different parameters of occupation and circulation. Thresholds are challenged and rebuilt. This leaves a glimmer of hope: overturning the patriarchal control of cities through one's identity.

The Cyborg in the end is both Frankenstein and Frankenstein's monster: taking control into its own hands to rebuild human bodies and identities and to create a new world of wires, muscles, skin, and information. It sees a cruel world, and reimagines different kinds of spaces in order to challenge and usurp control in that world. Entangling and fusing all into each other while the monster, the cyborg, yearns for transcendence, power, and liberation.

An Appeal to Consciousness
Esther Choi - PHD Candidate (Princeton University School of Architecture and Interdisciplinary Doctoral Program in the Humanities)

Architectural education has suffered a great deal at the hands of irony.

It has resulted in broad swaths of symptoms, each of which evince strains of cynicism: the use of abstract gradients to replace images depicting social and environmental conditions, essays penned by historians that have applauded "megaform" resource infrastructure while ignoring the fact that half the world's rivers are dammed, and

hoards of Ivy-league educated architects that have elected to spend their limited lifespans designing office towers, hotel facades and condominiums. Irony has produced a culture of insouciance to the ethics of material choices and processes, obliviousness to where our glass and concrete come from, and blasé indifference toward asking oneself whether an adequate solution to any given problem requires, perhaps, building nothing at all.

You could say that this atmosphere of perpetual unconsciousness has become the norm. Fantasy in architecture is now a means of evading the world through computer-aided masturbation, rather than a technique to imagine how it could be improved. History has amounted to ensuring the safe, unquestioned replication of particular narratives and building typologies, rather than informing rigorous innovation that seeks to critique the legacies of its outdated predecessors.

To be clear, Socratic irony is not on trial here. The irony to which I refer is a form of ego-driven subterfuge. It masks sincerity, courage, and empathy as naivety. It will shroud itself in cliché and skepticism. It will quickly lead you down a path of apathy and disinterestedness and insist on the insufficiency of architecture's strength and ability to achieve betterment in our world.

How did we get here? You could blame our educators. You could point your finger at individual architects, theorists, curators and historians. You could turn this criticism inward toward yourself, too. Indeed, this is how a virus spreads, collectively and systematically, to form traditions and institutions that perpetuate noxious and limiting first world ideals.

Ask yourself what values have driven the choices that your educators have made in their respective pedagogical and professional careers. Values appear in all of the discursive and material flows that have constructed your educational reality: in syllabi and teaching styles, on lecture posters and in studio briefs, in term paper topics and book chapters. Then, extend this question of values outward to all spheres of your life. How do the decisions you make—your choice of words, food, images, clothes, habits, materials, and relationships—reveal your priorities?

Don't let anyone get away with an ironic gambit that suggests you can't make a difference. Don't let your ardor fade. Individuals construct change. If you do not feel that you are receiving an education that is in alignment with your values, then you must become more resourceful. You must learn the skills to defend and produce what you value. Go to the library. Teach yourself how to learn. Assert your intentions. Your profession behooves you to read the news. Contact the people you most admire. Become a good listener. Request courses that reflect the concerns of a politicized student body. Always keep that earnest part of you which resonates with sonorous hope that the world can be a more just, equitable and peaceful place inviolate.

Lastly, remember to look around you.

Foundations/ Formalisms
Peggy Deamer - Professor (Yale School of Architecture)

Form and the ability to manipulate it are the sine qua non of architectural production. If you don't love form, you shouldn't be an architect.

Rudolf Wittkower's Architectural Principles in the Age of Humanism, which told of Palladio's cosmic/humanist rationale for proportions, let me know why I wanted to be an architect.

Heinrich Wöllfin's Principles of Art History, which described the formal differences between Renaissance and Baroque form, offered the visual pull of the varying uses of line, recession, clarity and unity.

Peter Eisenman's work in Five Architects turned me on to the thrill of frontality, rotation, solids and voids.

But then Russian Formalism (Viktor Shklovsky and Vladimir Tatlin)—which explained not the rules of an object's formal disposition but rather what that disposition said about the art, the author's attitude regarding grabbing the reader/viewer's attention, and the position of both author and viewer in "reality"—turned my head. What was foundational about architectural form then wasn't what it yielded in the work itself; rather, it was how the work communicated something important—between the architect and the viewer/occupant—about being in the world.

What is being in the world, though? John Ruskin offered new

foundational perspectives: being in the world—architecturally and otherwise—is culturally specific, economically determined, and morally motivated. The manner in which an architect designed buildings spoke of, sympathetically or ruthlessly, the system of labor executing the work of architecture. For Ruskin, medieval guild construction was morally enlightening, 19th century industrialization degrading.

And how to appreciate that larger insight without adhering to Ruskin's Christian moralizing and conservative view of style? Adrian Stokes, then, put similar observations about design's civilizing authority in psychoanalytic terms. In a language familiar to a Freudian-educated, 20th century audience, the position that Stokes advocated—a deep respect for the resistance that the world of objects puts up against our own psycho-formal willfulness—was, while not wholly political, one step away from being so for hinting that those objects operated in an (often untenable) economic and cultural context.

Enter the Frankfurt School, whose theorists analyzed cultural production in the age of advancing capitalism. Not only did these new foundational figures put a more critical spin on what capitalist-infused authors/designers were producing, but also showed how they lulled us into being good consumers. An architect, they let me know, had to be wary of whether the objects she produced were truly enlightening/liberating or merely consumable. The onus of "good" formmaking was getting trickier. Could one think of program—or, rather the critique of normative programs—as the key to ensuring enlightenment? Yes; a re-programmed building could destabilize sexist domestic roles or abusive work environments. But wasn't an emphasis on program addressing only one half of the equation—the occupant—while leaving behind the often degrading and always pigeonholing roles of the makers/producers?

Thank you, then, Ed Ford, for making the following observation in your Details of Modern Architecture: that if 19th century architects had social concerns, they addressed the liberation of the constructors (think Ruskin) and if 20th century architects did, they addressed the liberation of the user. It was culturally determined, then, that we architects of the 20th century would forget to concern ourselves with the producers (builders, fabricators, subs, etc.) who actually built our buildings as we directed our attention to the consumers/clients. But if this were so, couldn't 21st century architects think about both?

One of the lessons that Russian Formalism gave us was the impossibility of considering form independent of its material behavior, and that that material behavior is linked to its mode of production. They also made those observations in the context of a social revolution in which designers saw themselves as intimately linked to constructors and both as integral to shaping a new society. Today, can't we consider our form-making in the same light and conceive of a corresponding new foundational formalism?

Foundations for Contemporary Pluralism
Deborah Berke - Dean (Yale School of Architecture)

I studied architecture within the context of an art school. That environment helped shape my view of architecture in relation to other artistic disciplines. It honed my interest in materials and the process of making, and my appreciation of found spaces and overlooked objects and ideas. It also exposed me to the work of painters, photographers, graphic designers, sculptors, fashion designers, film makers, and other creative people, many of whom became life-long friends. Some became collaborators, and a few became clients. Their presence and their work influenced mine. Art and artists are part of the foundation of my work and my thinking.

Here at Yale, we are privileged to exist not only within the context of a world-class research university, but a great liberal arts university. Our intellectual and human resources are nearly boundless. I believe architects must draw on architecture's own disciplinary strengths, but must also look to other disciplines in the arts, the natural and social sciences, and the new technologies that cross all disciplines. This expansive view of architecture's place within a broad cultural, intellectual, and social landscape is necessary for the discipline to accomplish all that it must. We need to expand who has access to architects and architectural thinking. One way this can be accomplished is by confronting the

profession's traditional demographic limitations. Let's be influenced by the artists.

White Paint on Old Stone
Dima Srouji - (M.Arch I, '16)

The content of the exhibition A Social Construction: Modern Architecture in British Mandate Palestine, a study of Zionist architects and their role in nation-building within the State of Israel, whether intentional or not, doesn't relate to its title nor its description.

"The story of architecture during the thirty years of the British rule of a complex encounter between three worlds: a colonial administration with a nostalgic regard for the past that nevertheless introduced modern infrastructure and master plans; traditional Arab architecture, and the Zionist nation-building enterprise. At the same time, a modern international style of architecture, which rejected old values and looked to the futures, was gaining ground in the West and had a strong local influence, especially on the Zionist architects."

It seems from the description that the exhibition curators are interested in the complex intersections of the three worlds of colonials, locals, and occupiers. Why is it that the content only tackles the perspective of the Zionist occupiers? Why is this exhibition not called Social Construction: A Zionist Architecture?

The exhibit's phenomenological descriptions of architecture renders this body of work as a sensitive yet unique tool to create new cities, by using terminology such as the "local climate" and the "local architectural language." The audience is under the impression that these architects were concerned with the Palestinian historic context in which they were building, when in fact these architects were superimposing a new architecture that was foreign and separate from the regional spirit of place in a context they viewed as a blank slate.

The question of Palestine remains unclear. What did these Palestinian cities look like before the intervention of Zionist architects? Who were the people living there at the time? What were the narratives told through its streets, and how can one capture its historic spirit? Who were the Arab architects involved in bringing the International Style to Palestine?

The response, however, is left unanswered. The exhibition lacks a clear recognition of the prominent Arab spirit and history of this place. It examines the role of architects in the creation of an Israeli culture, yet, does not acknowledge non-Zionist participation in representing and establishing the International Style in the area. The superimposition of new cities on existing ones by architects is clearly portrayed by the omission of the original fabric. A clear questioning and analysis of that existing layer is left implicit and unexpressed. The superimposition of new fabric on the existing Palestine creates a friction that doesn't sit comfortably, like adding a new coat of white paint on a surface that is already quite rich in texture.

If this exhibition were called "A Social Construction: A Zionist Architecture," there would be no criticism. By using the term Palestine, Palestinian architecture is supplanted, which is highly problematic. The body of work of Palestinian architects active during this time period including Elias Anastas, Gabriel Khamis, and Anis Srouji is forgotten about and remains largely unrecognized. Could the use of the term Palestine in the title be viewed then as intentional or as an inadvertent mistake? As it stands, the current exhibition title confuses all records of Palestinian Modernism in physical and virtual archives.

While Palestinians study and record works of local architects, this latest exhibition[3] and book[4] float to the top of a simple Google search. Not only is Palestine being erased physically by the redesign and re-appropriation of its cities, but it now has to deal with virtual and ephemeral data that misrepresents Palestinian history. In Sharon Rotbard's White City Black City, he states that "whoever wants to change a city must first change its story." This exhibition, whether intentional or not, hides the story of Palestinian Modernism, and by neglecting the Palestinian story, ultimately occupies its cities.

A Note on Site Context
Julia Medina - BA, 18

Site context is one of the first things we learn in architecture school. A building never exists in a vacuum, and the concern of designing architecture that speaks to its surroundings is always stressed by professors of architecture. I do not question the importance of site context, but I reject the notion that a building should be necessarily designed in the same vein or with the same formalistic intent as its neighboring precedents—particularly when those precedents were designed with a power-oriented agenda. Architecture, just like all forms of art, is loaded with historical and cultural meaning. As progressive architects, we have the responsibility to reject forms and architecture that reinforce supremacy and oppression.

Art and literature are expected to learn from past works—new works become enriched by their referential relationship to what came before. However, while being referential, they crucially bring something new to the intellectual and artistic community of thought. Architecture should operate the same way. When site context is used as an excuse to denigrate architects, especially those against whom we foster biases, we are performing a reprehensible and damaging kind of intellectual censorship. Before we condemn a piece of architecture for "ignoring" its surroundings, we should stop to think about what the surrounding buildings say. Perhaps rejecting their discourse is a triumph, not a failure.

David Adjaye's National Museum of African American History and Culture in Washington DC deals with site, meaning and context in a graceful way. One might argue that the ornate facade (referred to as the Corona) stands out like a sore thumb amongst the stark white monuments of the Capital, but the NMAAHC speaks like the language of simple, but elegant forms, while incorporating elements of the culture for which the building is built for. The buildings of the National Mall are beautiful and impressive, but they represent a time when Black people were treated as less than human (enslaved by the slave labor that built many of them[1]), and to create a carbon copy of this architecture would be an insult to the museum's purpose and a waste of activist potential.

1. Paul Preciado, "Architecture as a Practice of Biopolitical Disobedience," Log 25, 2012

2. A term invented by Preciado.

3. Originally organized by and exhibited at the Israel Museum, re-adapted for the school's gallery.

4. Architecture in Palestine During the British Mandate 1937-1948, by Karmi-Melmade and Dan Price

5. Julie Hirschfeld Davis, "Yes, Slaves Did Build the White House," New York Times, July 26, 2016

The lowest load-bearing part of a building typically below ground level. An underlying basis or principle for something. Late middle English: From Old French foundation, from Latin fundation- from fund- are to lay, a base for. Art is about building a new foundation, not just laying something on top of what's already there, transformation of the present and old economic, social, and cultural systems and space in between them for non-conforming bodies