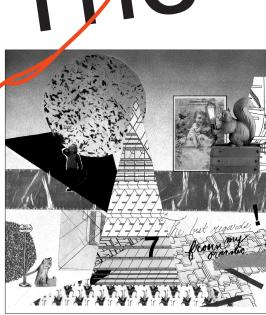
# Paprika!

Fold XIII November 12, 2015



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Normal





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to each floor of Rudolph Hall to play a game of exquisite corpse with our peers. Each square was labeled "Welcome to the New Normal," in the hopes that students would make their mark and pass it along to construct an additive vision of what we all see as the new normal. Surry Schlabs muses upon the resulting drawings, offering a reading that reveals a deeper, transcendental motivation behind the exercise.

# Editor's Note

Fold 13 of Paprika! draws from the Whole Earth Catalogs, Stewart Brand's publication that ran from 1968 to 1972, which provided a comprehensive world overview of groundbreaking patterns of thoughts, information, ideas and technologies both old and new. Its emphasis on self-sufficiency and DIY empowerment took the form of an inventory promising democratic access to tools. In the same spirit, we wanted to catalog the current discourse of architecture today within YSOA and in the larger design community to speculate what is "the new normal." We want to bring to attention the toolkit that we all have at hand as designers. While today there are trends of technological empowerment, we are also reminded constantly that chaos, uncertainty, rapid change and realignment of power are becoming the new operating parameters. This is impacting the design community, and we believe architects must react to these in-flux environments to affect immediate change.

The Paprika! Fold is an independent publication written and edited by students at the Yale School of Architecture. Named for the hue of the iconic orange carpets of Rudolph hall, Paprika! is published on each Thursday of the school's public lecture series.

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

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

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# Paprika! distributed one blank 13" x 13" canvas Four Exquisite Visions



Surry Schlabs

The Cadavre Exquis, or Exquisite Corpse, was a kind of elaborate parlor game devised and played by many of the early Surrealists, but also by the DADAs, theirs being a period of fairly intense ideological overlap. André Breton is thought to have initiated it, but even if he didn't, he was most certainly involved in a number of early corpses, as were a number of other important Surrealist figures, including Yves Tanguy, Joan Miró, Marcel Duchamp, and Tristan Tzara. More than a fun, creative way to pass the time—though it certainly was that—its purpose in the context of Surrealist and DADAist art practice was to disrupt conventional notions of order, causality, and narrative; to question conventional standards of beauty and judgment; and to complicate traditional notions of authorship and attribution.

More importantly, however, the Exquisite Corpse put forward a vision of art as essentially, inextricably social in nature. Comprised of distinct, individualized, semi-autonomous artworks, the various panels of the Exquisite Corpse were related, nonetheless, through a mutual contiguity across the boundaries of each panel, thereby providing the appearance of composition in common.

In the context of the school today, of this issue's theme ("The New Normal"), and of the architecture profession and where it seems to be headed (whether that be down the drain or up the mountain), it's interesting to note how these drawings here change, or evolve, depending on which floor of the building, which year in the program, is responsible for them—which is to say there seems to be a distinct shift from a tightly focused, highly individualized approach to composition (1st year), to one more clearly based in social collaboration (Post-Pro). In a way, one might also read these works in terms of the apparent decline of the star-architect system, and the subsequent rise of a more thoroughly collaborative, truly pluralistic model of practice; of the shift from a professional model where the work of hundreds, if not thousands, of people can be framed as the work of a lone individual, to one embracing distinctly non-hierarchical models of professional and creative practice, where the very notion of authorship is called into question. Symptoms of such a change are everywhere, I think, from the emergence of the Creative Commons, to any number of individuals and organizations currently questioning the conventions and idiosyncrasies of intellectual property law.

Will "The New Normal" find us abandoning the notion of individual genius in favor of something more collective, pluralistic, and democratic? Will a more thoroughly common approach to architectural and artistic practice hold sway in the future? One can only hope.

The star-architect may be dead, but he sure makes an exquisite corpse.

# On The Ground

This past week rallies, protests, and confrontations convulsed Yale College and captured the attention of national media after a series of incidents over Halloween touched accusations of systemic racial insensitivity. In a climactic moment, Chancellor Jonathan Holloway listened and apologized while standing atop the Women's Table designed by MAYA LIN (BA '81, M.Arch '86). As part of the March of Resilience on Monday, more than a thousand students marched from the afam house to Cross Campus, an event advertised in Rudolph through a single poster on the door to the 7th floor studio.

For their Visualization I project to model an Infinite Periodic Minimal Surface, or IPMS, the team of ALEXIS HYMAN, JACK LIPSON, FRANCES-CA RIVAS, and MISHA SEMENOV (all M.Arch '18) made use of naturally occurring double-curved surfaces: Pringles chips. After the review, teaching fellow ANNE MA (M.Arch '16) critiqued its flavor.

Hines Professor of Sustainable Architectural Design MICHELLE ADDINGTON proposed a new traffic signal more attuned to the human eye, where red means go and green means stop. She acknowledged that "this will probably have to wait until we colonize Mars." She worked for NASA. What is she hiding?

"What are the AREs?" asked Dean ROBERT A.M. STERN (M.Arch '65) of associate Dean MARK FOSTER GAGE (M.Arch '01) when, at his "Why Yale" presentation, a prospective student asked if preparation for the Architectural Registration Exam (ARE), the test for professional licensure, is part of the school's curriculum.

- → "In Elia, they are autonomous elements floating in a universe called context," noted DEMETRI PORPHYRIOS as his advanced studio wrapped up a three day charrette.
- → "This is definitely not meant to be screened at open house," said EVA FRANCH I GILABERT, curator of the U.S. pavilion at the 2014 Venice Biennale, as she introduced the film OfficeUS, featured at the Biennale, which used horizontal pans through offices to paint a ruthlessly homogenous and automated picture of architecture as practiced. But the same pan through any office would produce the same effect: it indicts not architecture, maybe computers, certainly films with no plot. Friends used the same silent pan to deliver a gut punch on their season finale. So why are we throwing an existential fit over such a cheap trick?

At the Agrarian Studies Colloquium, ZSUZSA GILLE presented a paper on Paprika. Specifically noting how European Union regulations threaten to

erode the quality of the spice's production in Hungary. Authority rarely goes well with Paprika.

→ "What is architecture school? Is it a place that teaches you what to think, or how to think?" asked BERNARD TSCHUMI at Cooper Union at the exhibition Drawing Ambience: Alvin Boyarsky and the Architectural Association, featuring work by ZOE ZENGHELIS and next spring's Norman R. Foster Professor, ZAHA HADID.

## 11/09

JON PICKARD (M.Arch '79), of New Haven based Pickard Chilton Architects, visited CARTER WISEMAN's (B.A. '68) architectural criticism sem-Inar. Pickard's firm flies under the radar of the architectural press, despite building over 100 million square feet in 16 countries over its 19 year history. Largest project in New England? Its recent first place entry in the Milford sand castle competition.

- → JOHN WAN (M.Arch '16), resident drone pilot of the 4th floor, attached a photo of JACK BIAN (M.Arch '16) to his craft, startling students on the 5th floor to see Jack's face hovering over the pit.
- → "If you need to visit the building, it might not be worth visiting," said PETER EISENMAN at the Phd forum with GEORGE BAIRD in their discussion about phenomenology and post-structuralism. Peter offered the metaphor of the musical composer's ability to read a score without hearing it played. ELIA ZHENGELIS elaborated that "the synthetic is better than the real," to which Dean Robert A.M. Stern replied, "not for all of us..."
- → "This is America, where you're free to commit all kinds of unnatural economic acts," declared PHIL BERNSTEIN (M.Arch '83) to his Architectural Practice and Management class during a diatribe against unpaid internships.
- → Dean Robert A. M. Stern's Parallels of the Modern decamped to Haas Arts Library's Special Collections to view folios of Wright, Lutyens and the Chicago Tribune Tower competition entries. A discussion of world's fair architecture led to the 1942 Esposizione Universale Roma. In an uncharacteristically hushed tone (perhaps for fear of appearing in Paprika!) Dean Stern said that he suspects Saarinen's design for the St. Louis arch was cribbed from Libera's unbuilt arch at EUR 6 years earlier.

## 11/10

"I hate the objects on the wall...that look as if you've simply rendered a vacuum cleaner," commented TURNER BROOKS at the Visualization I review.

The second year studio daylighting model for MJ LONG (M.Arch '64) is due today. Forecast: rain.

# Interview: Andres Lepik 🛞

Jenny Kim (M.Arch '16)

Social engagement and participatory design has been in the spotlight at YSOA this fall, in part due to Sara Caple's seminar "Participation in diverse communities". Each week, students present a project that explores cultural and public projects that are both architecturally compelling and socially uplifting. Many of the projects were featured at the exhibition "Small Scale Big Change: New Architecture of Social Engagement "curated by architecture historian Andres Lepik. This exhibition and his latest, "AFRITECTURE Building social change", at the architecture museum at TU Munich, feature projects ings that the local people are used to seeing every-

\*Red Location Museum is an apartheid museum located in Port Elizabeth. South Africa. It was designed by Noero Wolff architects as part of an on-going cultural master plan in the township of New Brighton in Port Elizabeth.

What measures did you take into consideration when selecting projects for the exhibition, we have here in Europe or in the US. and what do you consider to be a "successful project"?

ning something from their desk, but also talking to swers. the community leaders, engaging with the future than it would have otherwise.

important: local in terms of economic and ecologi- How can we create design programs, engage ourcal resources, so that the project would not be designed from a distance. Rather than bring in com- tions? In Germany, we have the Ministry of Inner technologies interact with the environment and pletely new technology that is unfamiliar and that Affairs, which has already said that they're willing to everyday life, and use a kind of rapid prototyppeople would not understand and would not be ca- change the building codes if we can get good solu- ing because that's the only way we can keep up pable of maintaining, a project would look at the lotions for this situation. This is an unheard of situacal materials, the craft, and the working skills that tion where they are willing to make changes if the up the question of territoriality and airspace that

Finally, good design has a dimension of aes-solve the problem. thetics. You can create good design with a low budvisual quality, and I think that is what all these proj- containers any longer. ects have in common.

What is your interest in socially responsible architecture, and what do you hope bring to the architecture community through exhibitions like "AFRITECTURE" and "Small Scale, Big Change"?

**AL:** I hope to bring public awareness to the movement of architects trying to make their work meaningful, which might have several aspects, but for me, meaningful means having an impact in the global society. To be a little bit more provocative, if you were to build a new museum in Dubai, that's something you can do as an architect, but the social impact is almost zero. It's just delivering a design project for some people who have the money to realize it. If you realize a school project in a slum like Kibera, Nairobi, or in a township, or in a favela in Rio de Janeiro, you have a strong impact in the local community and beyond.

In your experience, how can architects from a developed western world bring their expertise to a place like the townships of South Africa, in a way that doesn't seem foreign and also presumptuous of their circumstances?



AL: You can find many foreign architects who work in Africa and in Latin America with great success. Foreign architects come in, and from their understanding of the differsee things better than the local architects, because sometimes the local architects have a limited view of their own problem. They don't know in their own local communities because they're too much in the same to learn. He/She cannot just design the future. it from the outside. There are many case studies of architects going to Africa and really struggling in the beginning and later getting accepted and then being asked to come back to design more projects. This is also important, that an architect doesn't just design one project and leaves the success of the building.

In the Red Location Museum of Struggle, South African architect Jo Noero described the decision to use industrial materials to show that humble materials can be beautiful and used out thoughts on contextual design with projects situated in shanty towns?

buildings and making it more refined and elegant why we need to learn to take back a bit of that powwithout creating a building that is totally strange er here and there. to the neighborhood. In the reference to industrial buildings, Noero creates a familiarity with the buildaround the world that have had major social impact day. Just imagine if you put in that neighborhood an Lepik's research explores the history of theory and ed because people would say this has nothing to power to influence and change them. social engagement in architecture in the twentieth do with us. I think it's a really fine line: how to make century, from Modernism to contemporary practice. a place better without creating a white elephant?

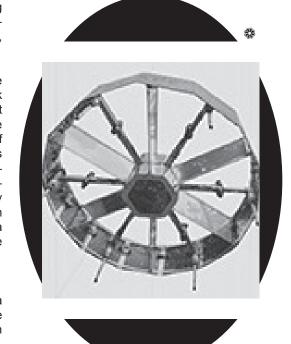
> Why do you focus on Africa, and not on similar problems in the western developed world in places like New York, Boston, or Munich?

these projects in Africa and Latin America, because these points of control that exist in our society as pany roadmaps. Make alternate visions. And gosmost times, they are built with less restrictions than well. He says that the vectoral class, the class that sip about their potential.

back at history. What was the situation in 1990 ourselves are feeding Facebook, Amazon, eBay, when the Yugoslavian war was happening? There Twitter with the most important data that defines AL: I developed a set of criteria for the selec- were about 500,000 refugees from former Yugosla- our generation. We are giving ourselves up for an tion process and one was the engagement of the via who came to Germany. What was the answer exploitation of our personal wishes. We become architect in the neighborhood and the community. of the politicians? They had no answers. What was trapped in habit forming feedback loops because it I wanted to show how architects are not only plan- the answer of the architects? They also had no an- is all so convenient—the fingerprint login, the one

somehow addressed a need or a desire that is not year we had up to 12,000 refugees coming here class of data producing workers. only individual or formulated by a government authority, but by the community. Community participathese problems have not been addressed yet, but tion allowed the project to later be accepted better it's very urgent. This is the moment when deans of the architecture schools should stick their heads Questions of local resources were always very together and say, how can we answer to that? architects would now say what they really need to takes us into a bigger discussion around infrastruc-

get using simple materials and still have strong ugee housing. We cannot let them sleep in tents or gle are already using public airspace as real estate



# Interview: Superflux 🟶

Pearl Ho (M.Arch '16)

The Drone Aviary—a project from The Superflux ences from their own culture they Lab—is a study and speculation of the secretive social, political and cultural potentials locked in drone technology as it enters civil space. Exhibited worldwide and recently at the Victoria and Albert Museum in London, the project's goal is to reveal how to solve design issues with- to us a near-future city where we must co-habit with "intelligent' semi-autonomous, networked flying machines. Paprika! interviewed Anab Jain and network. So I think it's good to have 

Jon Ardern of Superflux to begin to understand the someone come from the outside who way they work with a consistently conscious achas a respect for the position and is knowledgement of our rapidly changing times, and willing to work with the community why that must be the only way to work now and in

> Superflux designs with and for uncertainty, rather than resisting it. Why is that important to you?

AJ+JA: As designers our work often involves investigating potential futures, normally through the lens of a specific technology. We think about when it ends, but that he stays with soft architecture, architecture as in physical and it and comes back and follows up on invisible infrastructure. Digital infrastructure is also architecture. This is a speculation, but territories of air space are architecture as much as buildings, crucial to the urban fabric. The communication between nodes is an invisible infrastructure. This is a fascinating phase in our culture, I don't think we've exploited it enough, we're just starting to scratch it.

The thing is, we rely so much on technology but of choice rather than out of need. What are your the power is never actually in our hands. Absolutely everything can be turned off in an instant. The Government of India turned off the internet for 63 million people in my home state of Gujarat out of **AL:** Noero is taking the aesthetic of industrial fear of social unrest and the spread rumors. This is

We constantly ask ourselves, what future are we building for ourselves and our children? How are our visions of the future even shaped and formed? What impact do these visions have on our despite their scale and limited budgets. Andres object by Zaha Hadid, that would be totally reject-lives? Surely, as designers, we must have some

> Does your work aim towards a sort of empowerment in not only designers, but society as well?

AJ+JA: Quite recently, I got introduced to Keller Easterling's work when I read Extrastatescraft, and the themes she explores are something carefully. Use social media to ask them questions. **AL:** I'm trying to show that we can learn from we think about a lot. McKenzie Wark talks about holds power to these vectors of information, are I'm an architecture historian, and I always look the most powerful. Every day on social media we click buy button, saved credit details etc. This sys-I'm now working with architects in Munich. Ev- tem of cue/routine/reward—in which the brain conusers and involving them in the planning, construc- eryone is aware of the refugee situation today. verts a sequence of actions into an automatic roution, and sometimes the organization of the project We have a large number of the refugees from Syr- tine—is called "chunking" by researchers at MIT. itself. The exhibitions focused on projects that have ia coming to Germany now: in September of this. We are all chunkers. We are a new 24/7 labour

> So how do you counteract the typical uses of new technologies and use them in your work? What are the implications of your speculations?

AJ+JA: We try to look at the ways emerging with the here and now. For example, drones bring ture that will need to be in place for these airborne We need to make special building codes for ref- machines. Companies like Facebook and Gooin the high-stakes competition for domination of the Internet. Whilst the network of drones gets a physical form, the infrastructure to support them is vastly invisible and digital. We are trying to make them visible.

> In the Drone Aviary project, we designed six drones. Each drone serves as a touchpoint, a hook, a node that represents a deeper theme, issue or concern. It was important that the design and the aesthetic of each drone represents that theme, whilst inevitably becoming an integral part of a consumer landscape. By presenting them as 'products' we want to reference ways in which beautifully designed products and seductive user experience often obfuscate the technology at play, and its intent.

What does the Drone Aviary project reveal for the world of our built environment?

**AJ+JA:** How will our cities adapt to them, what supporting infrastructure will need to be built, how will it weave into the fabric of the city, and how will it age? That is precisely the ambition of the Drone Aviary project: to explore the physical, digital, spatial, and civic complexities of this technology. We want to reflect on the wider consequences of how personal robotics might integrate into our everyday lives. Regulations across the world are rapidly

changing, almost every week. It's a political and commercial negotiation between businesses and regulators, with little input from the wider public. We are interested in this dark matter, because none of the things we have talked about above will exist if this space is not considered. We are creating (speculative) sketches and designs of this dark, invisible architecture such as flight paths, zones, geo-fences and weight restrictions; basically the infrastructure that would support drones to fly and how the city might be divided. This is directly impacting civilian space and therefore is extremely important.

Your office is a research and design studio, shaped to imagine, investigate, design, build and test the intangible nature of technology. What is the future of the design office model?

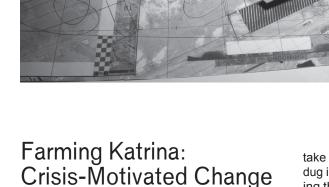
**AJ+JA:** For us it is the rich network of human information—that's what's interesting. We try to structure ourselves around that.

For starters, we think the design studio should be less of a hierarchical monolith and more of a decentralized organism that has eyes and ears everywhere, with many different types of people that can affect the company. Through these wider networks of interdisciplinary collaborators we are attempting to cultivate the 'scenius', a term coined by Brian Eno to refer not to the singular genius of an individual but that of a collective intelligence. Nurturing such a network has led us to work on a range of projects, from partnering with neuroscientists to design prosthetic vision for the blind, to designing toolkits that create 'positive tipping points' to combat environmental degradation in the deserts of North India.

How do you think we will live?

AJ+JA: As entrepreneurs, marketers, media agents, technologists, hackers, designers, architects, you have amongst you, a suite of sophisticated tools and clever tactics of social media, information access, language, human and machine resource, and so much more. You don't need to go out on the streets and protest if that's not for you, you can instead become stealth activists, to create the future we want. As Keller Easterling would say: "Gossip, rumor, gift-giving, compliance, mimicry, comedy, distraction, hacking or entrepreneurialism" are all tools for the stealth activist. This is just our quick, hastily cobbled back-of-the-napkin list, certainly not an exhaustive one. The point is that you can, within your contexts and environments, be tactical, creative and innovative, in order to leverage power. So, advocate data ownership for consumers. Mockup alternate business models. Sneak them into powerpoints. Read politician's mandates Create memes to expose hypocrites. Hack com-

> Drones from the Drone Aviary project from The Superflux Lab.



Tess McNamara (F.E.S. '18, M.Arch '18)

in the New Orleans Food

System \*

In Dolores Hayden's "Built Environments and the Politics of Place," students were tasked with researching a subject that has an impact on the built environment due to its racial, political, or gender-based implications. To "study something with social consequence" is not a common jumping off point for projects in architecture school, but perhaps it should be. As designers, being aware of larger systems at play within the urban context gives us the potential to leverage these systems to direct and shape the space they oc-

cupy. Tess McNamara explores how the unmet needs of the community after Hurricane Katrina spurred a community effort to reinvent the food system in New Orleans, and thus directly impacted the physical form of the

Images of the devastation caused by Hurricane Katrina—drowned neighborhoods submerged to the rafters, desperate people stranded on gable-roof islands, decimated highways surrounded by crumpled homes—have burned New Orleans onto the American consciousness like no other environmental disaster. Threaded through the story of poverty, racial inequality, and geographic vulnerability laid bare by Katrina in August 2005 is the story of food in New Orleans. The conception of the city as a southern hub of global food culture is at odds with the reality that many residents lived in food deserts before Katrina; deserts that turned into flooded food

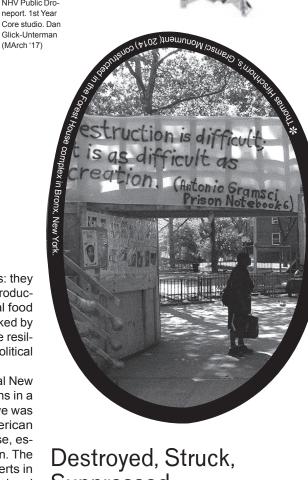
wastelands after the storm. neighborhood of Hollygrove, communities re- used the events of Katrina to take matters of food Like our design bulletin, Arch-Daily, this daily report grate art and life. Through works like the Gramsponded to issues of food access after Katrina by into their own hands. This kind of DIY activism and of destruction is still object oriented—however, it insected in the separation between life, art, farming the land that was flooded from beneath enthusiasm is a new type of tactical urbanism that cludes no images. And humans, be they casualties artist, and audience becomes blurred. But pertheir feet. Hurricane Katrina became a disaster when the government-sanctioned levees failed; ernment helping the city. These are examples of however it became a widespread and long-lasting crisis when the infrastructure of local, state and federal government crumbled as well. The failure of government recovery efforts generated distrust in the ability of institutions to protect and to serve. This distrust mobilized communities to seek self-sufficiency, rebuilding neighborhoods and livelihoods themselves in the face of institutional impotence. The community-led urban farm movement is a physical manifestation of residents' desire to

take matters of survival into their own hands: they dug into and invested in the scarred earth, producing the food needed to thrive. The informal food systems that were farmed from Katrina, backed by new tightly knit community groups, will prove resilient in the face of the next environmental, political or economic disaster

In the Hollygrove neighborhood of central New Orleans, the story of food and Katrina begins in a very different place. Before 2005, Hollygrove was a low income, predominantly African American neighborhood blighted by rampant drug use, escalating violence, and a declining population. The neighborhood was one of many food-deserts in New Orleans: corner stores selling junk food and candy proliferated, but the nearest grocery store selling affordable, fresh food was miles away[1]. Two and a half years after Katrina, only 18 of New Orleans' 36 supermarkets had re-opened, continuing the decline in available food resources for Hollygrove's residents[2]. Hollygrove, like Village de L'Est, was hard hit by Katrina, however many of its residents did not return. Therefore, Hollygrove faced a grim reality seen across New Orleans: an urban fabric newly scarred with vacant and decaying lots. In 2015, New Orleans had 66,000 vacant

lots, triple the number before Katrina It is from this context that the Hollygrove Market and Farm was formed on the ground floor of a dilapidated and previously flooded building. In joint forces with the New Orleans Food and Farm Network, a small wasteland on Olive Street was converted into a bustling micro-farm and community market. Today, the small urban farm is thriving, and the market has become a network through which community members can sell their own homegrown produce. Hurricane Katrina galvanized an informal food system in Hollygrove, using the community infrastructure that arose out of government negligence. This system has not only improved the face of the neighborhood, turning abandoned lots into flourishing gardens, it has also provided a neighborhood with access to fresh and healthy food. The proliferation of urban farms in Hollygrove does not require the top-down powers of the govthat are empty lots. As architects, thinkers and urbanists, we must develop the ability to impact the sults. The new normal does not wait.

[1] Wooten, 171 [2] Schwartz, 44



# Suppressed.

Nicolas Kemper (M. Arch '16)

In Subtraction, Keller Easterling argues that destruction is as important as creation—that it should receive the same scrutiny we afford design. Last week (11/1-7) the American led coalition conducted 186 airstrikes in Iraq (130) and Syria (56), in which it destroyed, struck or suppressed 153 fighting positions, 86 tactical units, 26 buildings, 21 heavy machine guns, 19 vehicles, 14 staging areas, 13 weapons caches, 10 cranes, 8 bunkers, 8 Hirschhorn also worked with what he calls 'unistructures, 8 rigs, 6 assembly areas, 6 excavators, versal materials'; easily available, non intimidat-5 command and control nodes, 5 mortar positions, ing, 'non-artsy,' questioning the economies of 5 crude oil collection points, 5 mortar systems, 5 the built world by using low-quality materials. A headquarters, 4 weapons storage areas, 4 trenches, 3 front end loaders and 41 other distinct targets, ranging from two tunnel systems to a pump truck, motorcycle, and a bed-down location. They are the against the typical format of high art yet, the latest installment of a campaign that has stretched piece is commissioned by the prestigious Dia to 5100 airstrikes in Iraq and 2700 in Syria. They Art Foundation. are documented with a rigorous opacity in a daily public bulletin put out by the Defense Department. Each target is invariably "destroyed," "struck," or as an artist to be resourceful in order to begin "suppressed." Either to project narrative progress or encourage confusion, the bulletin has no consistent subject line: one day it is "Military airstrikes" ings, who stated that craftsmanship and per-Target ISIL Terrorists..." the next "Airstrikes Continue Against ISIL Targets..." and then Airstrikes nor-Across New Orleans, and particularly in the is an example of how neighborhood residents have malizes to Strikes as, "Military Strikes Continue..." Kaprow, Hirschhorn's work attempts to inteor heroes, are rarely mentioned, never tallied.

> last year—is projected to cost more than \$10 bil- ers to become interactive with what I do; I do lion, or about half the projected cost of Hudson not want to activate the public. I want to give of fabric of our culture ourselves, with immediate re- Yards (though both projects will probably be com- myself to such a degree that viewers confrontpleted behind schedule and over budget). Unlike ed with the work can take part and become inthe air campaigns of the Second World War or Viet- volved, but not as actors." nam, these strikes are uncannily accurate and calibrated, often (though not always) leaving adjacent Hirschhorn's work: an important mass of but untargeted structures untouched. Yet there residents felt like they were participating is nothing particularly precise about what they in his work of art, rather than being invitare—overall—supposed to accomplish: the bulle- ed to a work of charity. In his line of artwork, tin explains they are part of an effort to "effectively Hirschhorn's proposal is consistent. He disemdegrade"—not defeat—the Islamic State in the Le- bodied the classical sculptural monument to vant (ISIL). There is little clear concept as to who or a conceptual place where the ideas of countwhat is to replace them. This lethal indecision feeds er-hegemony by Gramsci maybe did take place, a perception that it is open season in the Middle where his philosophy was closer by way of ban-East, that when territorial sovereignty is in doubt, ners, theater, radio shows and lectures to the bombs from above are an acceptable policy tool. In residents. And quite notably, he did manage to February Egypt bombed Libya. Last March a Saubring the art circle onto Forest Houses, a little di led coalition began an interminable air campaign visited neighborhood in the city. in Yemen. Russia—citing the same vague reasons the United States does –began its own airstrikes in activities and participation, and then the connec-Syria at the end of September, launching more than tion he makes between medium and message is 80 in the first two weeks. Many have condemned, complex, successful, and not exempt of humor. but no one has stopped Assad's ongoing use of The temporal activities account as the monument

In an ugly past, when powerful parties had their rary and it physically disappeared after the sumway with weaker ones, construction came on the mer of 2013. heel of conquest, design followed, implicit with destruction. Shamed and stung by the legacies of imperialism, today our armies come with no architects its traditional definition as a historical and per-—at least none from arch-daily. The architectural manent structure. As an artist he straddles profession sits estranged from the military. And the the realm of art and architecture without being destruction continues just background noise, for bound to the long term implications of a real arthose funding them now: a new normal.

shop Area, a Lounge, and Internet Corner and the Gramsci Bar. For one summer, daily and weekly activities flooded the park where it was situated, in the intersection of four high-rise buildings. Antonio Gramsci was the leader of the Italian Communist Party in the 1920s. He was imprisoned by Mussolini's Fascist government from 1926 to the end of his life. However, while incarcerated, Gramsci was able to produce a large amount of letters and essays that have had enormous influence upon generations of leftist thinkers even to this day. The essential Gramscian idea is hegemony. Gramsci believed that hegemony was a worldview of the whole society. The overthrow of capitalist hegemony should come by a rise of "counter-hegemonies"-alternative cultures developed by marginalized groups. He believed that it would be through self-education, self-organization and the creation of its own institutions, a proletarian culture might someday become powerful

On Universal Materials \*

The Gramsci Monument by Thomas Hirschhorn

Thomas Hirschhorn built 'a temporary, precari-

ous monument', dedicated to the Marxist intel-

lectual Antonio Gramsci, in the Forest Houses

Complex, South Bronx, a poor neighborhood

comprised of 21 percent unemployment and

an overall poverty rate of 43 percent. A platform

structured on top of pallets, built with plywood,

brown plastic packing tape (by the pound),

cheap plexiglass and blue tarp raised up The

Monument. The artist created what might have

been his closest project to what familiarly seems

architecture: a program that included an exhibi-

tion space with objects from the Gramsci Foun-

dation, a Library, a Theater Platform, a Work-

Forest Houses, South Bronx, summer 2013

Daphne Agosin (M.E.D. '17)

modern, industrial society. In many ways then, Hirschhorn's project inherently is a Gramscian action. He has planted seeds into the culture from which participants might achieve a self-empowerment denied them by the existing hegemonic state of affairs. He believes it is a variation on the monument. central part of his work as an artist is his rebellion towards the perfectly unsoiled nature of the white cube gallery. Hirschhorn constantly works

enough to displace the bourgeois culture of

Perhaps then, Hirschhorn has another message. He is demonstrating the power he has something greater. The Gramsci Monument echoes some of Allan Kaprow's 1950s happenmanence should be forgotten and art should instead be made of perishable materials. Like haps, unlike Kaprow, there is a layer of gritt A typical airstrike costs anywhere from \$50,000 real life thrusted into the work of Hirschhorn. He opportunities stagnantly hidden in the multipliers to \$1 million, and the overall campaign—launched affirms, "I do not want to invite or oblige view-

A success must be accounted for

In a way his medium was the wide range of itself moreover because the project was tempo-

Hirschhorn's monument successfully disassociates public space and monument from chitectural monument or public space. As architects, how we conceive of permanent projects that are as engaging and non-intimidating? Do architects even prioritize community engagement and participation? Is permanence even a necessary criteria for public space if the goal is community engagement?

'The proper expression of an idea is as important as the idea itself', Glenn Ligon reminds us. And with it the balance of a participatory process with permanence, durability and expression rise to the surface as issues for Architecture in distinction from the conceptual frameworks allowed in the realm of the Arts.





