

Architecture, Ideology, & Organization: Prospects for Countering
Hegemony in Late Capitalist Postmodern Space

A Thesis

Submitted to the

Faculty of Miami University

In partial fulfillment of

The requirements for the degree of

Master of Architecture

Department of Architecture

By

Jeffrey T. Kruth

Miami University

Oxford, Ohio

2010

Advisor _____
Thomas A. Dutton

Reader _____
Dr. Sergio L. Sanabria

Architecture, Ideology, and Organization: Prospects for Countering Hegemony in Late Capitalist Postmodern Space

"Collaboration among men, would release the creative instincts of the individual instead of smothering them. The essence of such technique should be to emphasise individual freedom of initiative, instead of authoritarian direction by a boss..."

~Walter Gropius

In a recent issue of *Architectural Design*, Bernard Tschumi is interviewed under the title "Twenty Years after (Deconstructivism)," and author Michele Costanzo posits, "It is now time to re-evaluate how the architect might become an operative figure in the world of aesthetics while being attentive to social and urban objectives."¹ The title for the issue is "Theoretical Meltdown," which is telling in its own right. Undeniably, theory in architecture is seeking new directions, and perhaps as Costanzo suggests, the architect must address social issues once again, in a different light. Interestingly, and perhaps expectedly, Tschumi makes no reference to a new social project in the article, except to say in reference to new political issues raised in our time that he hopes they will "soon be investigated."²

In this paper I will argue that adopting many postmodernist and

poststructuralist theories that form the basis for many architectural movements and discourse lack a well-grounded social project such as that found in Modernist principles. Certainly it is commonplace to see a built object as a reflection of societal values (of at least the dominant classes), but it is also important to remember that architecture and space also have an imposing psychological effect, akin to the concept of cultural hegemony set forth by Italian Marxist Antonio Gramsci. The basis for the paper rests on the idea that hegemonic space does in fact exist, even in postmodern space, and the idea that a critical and counter-hegemonic space and architecture can likewise be realized. I will look to two predominant strains of thought--one within the Marxist line of thinking following out of Manfredo Tafuri, and the other from a postmodern and poststructuralist point of view in architecture, whereby the

'fragmentary' can *only* be understood, and should therefore be expressed in the composition and formalism of the building. There is certainly crossover between these two strains of thought, which shall be explicated. Finally, a discussion of the unique condition of postmodernity, viewed as a period of time akin to the ideas of Frederic Jameson, shall be analyzed in order to better understand the potential for producing a critical and counter-hegemonic space and architecture.

Ideological Peril

Following largely out of the Frankfurt School of thinking, the first strain of thought was most clearly expounded by historical theorist Manfredo Tafuri. Tafuri argues, "since the age of the Enlightenment, [architecture] had been the ideological instrument of capitalism, and that it could not, therefore, any longer hope to have any 'revolutionary' aims..."³ Architecture must be left within the realm of criticism, and what is possible is "the introduction of class criticism in architecture."⁴ Essentially, architectural practice is too closely tied to and subservient to capitalist domination, and the only worthwhile practice in architecture is historiographically raising class consciousness, as expressed in the introduction to his 1966 book on Mannerist architecture.⁵ Tafuri is also critical of ideology, taking many of his cues from poststructuralists such as Michel Foucault, who argues there can be no "'objective' knowledge, and that we can only hope to attain 'fragments' of it."⁶ Ideology is therefore a dangerous ordeal, even within the realm of space and architecture, as 'the question of the city' became equated with 'models for the governmental rationality.'⁷

There is certainly much to criticize about the Modernist and Enlightenment ideology, and even perhaps the idea of a meta-narrative. Rising largely out of Hegelian ideals, some of the worst atrocities and oppressive regimes of our age have

come to be due to Modernism and Hegel's 'organic entity.' Fascism, Bolshevism, and the modern day corporation, which is an abstract entity entitled to 'the rights of a person,' all arose more or less out of the idea of Hegel's 'universal spirit' and dialectic, through which justice and the history of the world would unfold. Similarly, the Plan Voison put forth by Le Corbusier seamlessly fits within the realm of what philosopher Jacob Bronowski critiqued: "There is no final form of society...[wherein] the individual will and the collective will are one."⁸ The ideology is certainly flawed, but it would also seem that some of the more benevolent social ideals had also been hijacked by dominant class interests. Architectural theorist and historian Felicity Scott is worthwhile to note in her analysis that "those efficiencies of scale [of the Modernists], as it turned out, served capitalism too well."⁹ Scott goes on to remind us that the Modernist aesthetic became an all-too-recognizable symbol and aesthetic for multi-national corporations and 'Big Power' politics, namely through the Miesian high-rise model.¹⁰

While the Modernist ideology is indeed flawed due to its reductive nature, the abandonment of Enlightenment ideology in favor of 'fragmentary' and 'contradictions' in understanding is not much more useful for terms of a critical architecture or a critical society. While Foucault argues (and Tafuri echoes) that architecture and space since the Enlightenment serves capitalist interests and reifies its position as an instrument of bourgeois capitalist implementation, there are counter-positions which are not so quick to dismiss ideology. As Noam Chomsky debated with Foucault, in regards to ideology and political action:

I think that in the intellectual domain of political action, that is the domain of trying to construct a vision of a just and free society on the basis of

some notion of human nature...there is a great danger in not undertaking [political action]...[and] it is of critical importance that we know what impossible goals we're trying to achieve, if we hope to achieve some of the possible goals.¹¹

In fact, it may be argued that hegemony is produced by *not* taking action and allowing for the continuation of totalitarian oppressive forces.

Similarly, Frederic Jameson is not so quick to reduce ideology to such a dangerous field of understanding, as Tafuri does in *Theories and History of Architecture*. Taking cues from enclave theory, Jameson proposes that "a historical tension between two radically different types of space" could "subsume the still dominant one."¹² Indeed, Tafuri did hope for burgeoning change for architecture, if only in a limited role; "as an extensive information system directly involved with the world of advertising, design stands out as one type of activity in which indeterminate efforts at semantic restructuring could successfully regain for the discipline itself a 'social,' 'humane,' and even revolutionary role."¹³ Tafuri calls upon architects to become further engaged with semantics, and any other 'action without a subject,' which left the architect as a 'cog in the capitalist machine."¹⁴ Jameson argues, however, in a much more broad scope beyond semantic restructuring, "The power of such negative critiques of ideology lies in the assumption that everything that does not effectively disrupt the social reproduction of the system may be considered as part and parcel of the reproduction system."¹⁵ Jameson calls for the Gramscian idea of 'counter-hegemony,' whereby a materialist conception and implementation of 'countervalues' and 'cultural styles' can in fact contribute to an "institutional base that has not yet 'in reality' been secured by political revolution itself."¹⁶

Postmodern Space, or, the Manufacture of Hegemony in the Built Environment

The other dominant theoretical strand of thought and practice arising out of postmodern ideas that still asserts influence in architectural practice and pedagogy is akin to the creation of what Jameson has dubbed 'hyperspace.' Postmodernism, for Jameson, is "a purer stage of capitalism" than has ever existed, as he recognizes the marginalizing effects on 'spatial difference' brought on by multi-national corporations in a new global economy. Local groups struggle for identity as multi-national late capitalism persists, and postmodern space that is intended to be fragmentary and contain a multiplicity of meanings--a la Peter Eisenman--transcends the 'body's limits' as people become ever-more marginalized and displaced.¹⁷ His critique of Frank Gehry's Santa Monica home and the Portman Bonaventure hotel offer telling examples of postmodern space and architecture. Similarly, Henri Lefebvre sees hegemony within the realm of everyday life and space, critiquing everyday life as being subsumed by 'commodity fetishism,' which is brought about in the late-capitalist marginalizing "sectors: leisure, radio and TV, cafe life, advertising, popular literature."¹⁸ Indeed, Lefebvre argues that this is played out in the realm of space "as a product of industrialization, commodification, real estate capital, and everyday symbols...[and] to the extent that this projection has coercive and persuasive aspects, it may be said to be hegemonic."¹⁹ While Lefebvre critiques Gramsci's work, as being a 'statist critique of the State,' he clearly furthers Gramscian ideas arguing for a superstructural counter-hegemony being brought about in space.²⁰

If it is useful to retain at least some elements of ideology within architectural practice, beyond those of Modernism proper, it is also useful to adopt a framework for understanding the postmodern condition and indeed late

capitalism, as might be suggested by both Antonio Gramsci and Frederic Jameson. Returning to Gramsci, it is important to remember that the reason he felt a revolution had not occurred in Italy was due to the imbedded and heavily reinforced capitalist ideology in people. He saw this as most prevalent in American society, and dubbed this ideological domination as "Americanism"--a term that resonates, in a quite different context, in contemporary American media. Gramsci argued that "ideological domination, rather than political coercion had become the primary instrument in bourgeois rule."²¹ Little did Gramsci know how correct his assessment was, when in 1944 (shortly after Gramsci's death), the Bretton Woods conference (which is a meeting of some of the world's most prominent economic and political figures) proclaimed that "We are fighting the everlasting battle for the minds of men to indoctrinate people with the capitalist story, because if we don't, the rising political power of the masses will be a hazard to private power and interests."²² Similarly, one of the fathers of the current day public relations industry, Edward Bernays, stated that "If we understand the mechanism and motives of the group mind, is it not possible to control and regiment the masses according to our will without their knowing about it?"²³ There can certainly be an almost direct link to architecture here, as Jameson has pointed out, "Of all the arts, architecture is the closest constitutively to the economic."²⁴ It stands to reason that architecture certainly reifies capitalism--which is a large reason for Tafuri's pessimism about the role of architecture. And while Jameson is right in pointing out that architecture is the most closely tied of the arts to economics, it is also the most public. Avoidance of the built environment is impossible, and while attacking the historiographical aspects of architecture (as Tafuri argues) is perhaps useful for the instruction of students, it is within the everyday experience that architecture can

also have an impact against the late capitalist ideology and hegemony.

It is here that Gramscian ideas found in Jameson, Lefebvre, and their followers allow for the possibility of a counter-hegemonic space. Gramsci supported an 'ensemble of relations' that extended beyond the orthodox Marxist notion of economic production, and extended into the realms of politics, culture, and sociology to support this self-conscious change.²⁵ Furthermore, ideology could be seen as a useful construct as Gramsci purported the idea of 'bloc,' which is an "amalgamation of forces" which would lead to "a process whereby 'popular feelings became unified' and gave form to struggle."²⁶ This is where architects, or other professions for that matter, can transcend somewhat inherent differences to create change. Through alliance to popular social movements, counter-hegemonic ideology and built space, can persevere. And so the question becomes, how can this be done, given current trends in architectural discourse, pedagogy, and practice in addition to the uniqueness of the postmodern condition?

For this question to be adequately answered, the postmodern condition must be at least briefly summarized. While Jameson's *The Cultural Logic* was first published as a full work in 1991, many of its posits still hold true. Arguing against the depthlessness of the image he saw in Venturi's and Graves' work, Jameson holds that a 'waning of affect', is a unique condition of postmodernity. The impact of over-saturated and useless imagery and aesthetic, perhaps best exemplified by New York's Times Square, "is taken as a clue or a symptom for some vaster reality which replaces it as ultimate truth."²⁷ This can be illustrated, as Jameson points out, through the work of Nam June Paik's, as well. Likewise, Jameson argues against the weakness of historicity found in the work of architects like Venturi and Graves make it

devoid of meaning and these conditions leave us with nothing to even be alienated from in the built environment anymore. Similarly, Gilles Deleuze and Felix Guattari argue that the postmodern experience leaves us questioning the "relation between all these new intensities."²⁸ Jameson's response to this is that, "we have been compelled to 'spatialize' the postmodern."²⁹ This continues, into a second generation of postmodern architects, creating what Jameson calls an "empire of blur,"³⁰ exemplified by 'blob' architects such as Greg Lynn and Ben van Berkel. Jameson argues that the leftover 'Junkspace' (a term borrowed from Rem Koolhaas) "is both promiscuous *and* repressive."³¹ Indeed, the formlessness of this second generation postmodern form creates a hegemony in and of itself, in that it is devoid of any specific meaning other than a relation to itself, as well as marginalizing. As Jameson goes on, "It replaces hierarchy with accumulation, composition with addition. More and more, more is more."³²

Given the often debilitating and bewildering landscape of certain postmodern spaces, as defined by Jameson, there are theoretical posits which can be derived and useful for the production of a counter-hegemonic space. Since the death of Kantian spatial ideology, whereby events fit into space and we (as subjects) must be conscious of it a priori, the debate about how to conceptualize space remains relatively uncertain and unresolved, perhaps necessarily so. The framework that Jameson laid forth in describing the postmodern condition sets the task for us to somehow make sense of this 'hyperspace.'³³ However, the contradictions of capitalism, as purported by Deleuze and Guattari may also reveal that possibilities remain for social action within a spatial construct. Henri Lefebvre, similarly, asks the question, 'Might not the spatial chaos engendered by capitalism...turn out to be the system's Achilles' heel?'"³⁴ These contradictions could allow for a more diverse 'differential space,'

according to Lefebvre. Several years after the publication of *The Cultural Logic*, Jameson returns to the ideas of Deleuze to explain the limits of coding. Jameson explains that codes (derived from Deleuzian and Guattarian ideas) are 'prone to transformation into other codes in the immense slippage of history.'³⁵ Jameson links this to the history of capitalist and pre-capitalist societies, whereby the capitalist axiomatic does not allow for the Deleuzian 'ideal schizophrenic' to occur. Jameson finds this to be one of the most compelling ideas found in Deleuze and Guattari, and he argues that the capitalist (or any) central axiomatic stifles a reterritorialization.³⁶

Jameson concludes that 'cognitive mapping' may be the only way to combat this unique spatialization. However, the possibility also resides here, in the uniqueness of postmodernity, that social organization may also take place; one that is unique and endemic to the postmodern condition. It must be understood that in a neoliberal, globalized, postmodern, late capitalist world, that the traditional systems of domination and control are themselves fragmented. As political philosopher Todd May points out, in a Deleuzian fashion, "...there is no reason to assume that all those [power] relationships are fundamentally related to one another. Moreover, it is misleading to think of them as functioning within a single medium."³⁷ Invoking the classic 'rhizome' and 'aborescent' metaphor used by Deleuze and Guattari, May calls for a 'social space' founded on these principles, which itself must be understood not only as a space, but also a set of social relations. Simply, "Just as power and oppression are decentralized, so must resistance be."³⁸ Similarly, Foucault recognizes the plurality and duality of the postmodern condition, when he states that "The role for theory today seems to be just this: not to formulate the global systematic theory...but to analyse the specificity of mechanisms of power, to locate the

connections and extensions, to build little by little a strategic knowledge."³⁹

Methodologies of Postmodern Organization to Produce Counter-Hegemony

It might then be asked, how can hegemony be described, when power and oppression are decentralized (to at least a degree) in the postmodern condition? Political philosopher Richard J.F. Day argues that the concept hegemony, especially given the Gramscian definition, is ineffective in analyzing current day organizing efforts, and even argues that we regressed into a state of 'hegemony by hegemony.' While at times opaque in his critique of Gramscian hegemony, Day follows, to a degree, out of the postmarxists, Laclau and Mouffe. Arguing against a 'single unifying principle,' Day prefers identities and organization through a "realization of a common situation" which is not necessarily class based.⁴⁰ Day admits the difficulty of this, given a postmodern and globalized world. However, he notes the importance of local strategies of resistance, while recognizing that they are "within global strategies of domination."⁴¹ It may suffice to say that there are perhaps at least two scales of hegemony in Day's analysis. Similarly, Renate Holub notes that, "...in the public sphere of citizenship, of acculturation, and socialization, agents can interact and coordinate their actions...on the basis of a norm, or in reference to a norm."⁴² His spatial solution arises out of Kropotkinian methodology, whereby spaces must be as autonomous as corporate spaces, which would require "protective shells...across which we might make links of solidarity."⁴³ This is a seemingly contradictory spatial solution, given his stance that 'common situations' and 'recognition' would unite people—especially at the local scale.

More useful spatial solutions would perhaps require a look at David Harvey. Harvey, in recognizing the importance of

Deleuze and Guattari's territorialization and reterritorialization, finds the implications of constant and rapidly changing spatialities of late capitalism. Late capitalism is forced to produce "a geographical landscape appropriate to its own dynamic of accumulation...only to have to destroy and rebuild [it] at a later date."⁴⁴ Harvey argues for an ideology (which he recognizes as 'tentative' and 'insecure,' and rightly so) based upon the conception that 'our species being' has become "highly sensitive to the pace and direction of cultural, technological, economic, social, and political changes."⁴⁵ This is due, at least in part, to the conditions of postmodernity, and has created a degree of subservience to dominant modes of production. It is here, like Day and May, that Harvey finds the possibility for a solution in a new mode of production, including the production of space. "There is plenty of contradiction, tension and conflict," in a new mode of production, but this also allows for "transformations in all elements in the repertoire in relation to each other."⁴⁶

Seemingly, then, a counter-hegemony has its role in this new mode of production, and in particular a production of space. For Lefebvre, the state and 'state-like' entities were central to hegemony, and extended to everyday life to produce hegemony. These 'state-like' entities may be said to be akin to the rhizomatic and complex structures of postmodernity mentioned earlier, and acknowledged by Jameson, Day, May, and Harvey. Through a new production of space, conceivably, a counter-hegemony could be produced. This can be done by pointing out, within the realm of space, contradictions in everyday life. As urban theorist Stefan Kipfer points out, abstract space (in a Lefebvrian definition) is the most often space produced, through "...relentless forms of repetition (linear time), homogenizing abstraction, and alienating separation of the commodity, the state, technocratic knowledge, and patriarchy (phallogentrism)."⁴⁷ It is here

that the architect's role must be understood as endemic to the production of counter-hegemonic space. Through recognition of the often debilitating, yet potentially liberating constraints of postmodernity, architects can also seek to align themselves with social and activist groups, to create a consensus; and to produce a space. Through form and space-making in

conjunction with marginalized groups, who have come to recognize their 'common situation' that is deliberately critical and in opposition to "relentless forms of repetition, homogenizing abstraction" and oppressive institutions, the architect can contribute to a consciousness that is different in everyday life.

¹ Michele Costanzo, "Twenty Years After (Deconstructivism): An Interview with Bernard Tschumi," *Architectural Design* 1 (2009): 25.

² *Ibid.*, 26.

³ Carla Keyvanian, "Manfredo Tafuri: From the Critique of Ideology to Microhistories," *Design Issues* 16 (2000): 3.

⁴ Manfredo Tafuri, *Theories and History of Architecture* (New York: Harper and Row, 1980), iii.

⁵ Carla Keyvanian, "Manfredo Tafuri: From the Critique of Ideology to Microhistories," *Design Issues* 16 (2000): 5.

⁶ *Ibid.*, 5

⁷ Michel Foucault, "Space, Knowledge, Power" in *Rethinking Architecture: A Cultural Reader*, ed. Neil Leach (London: Routledge, 1997), 369.

⁸ Jacob Bronowski and Bruce Mazlish, *The Western Intellectual Tradition: From Leonardo to Hegel* (New York: Dorset Press, 1960, 1986), 490.

⁹ Felicity Scott, *Architecture or Techno-Utopia: Politics after Modernism*. (Cambridge: The MIT Press, 2007), 2.

¹⁰ *Ibid.*, 6.

¹¹ Noam Chomsky and Michel Foucault, *The Chomsky-Foucault Debate: On Human Nature* (New York: The New Press, 2006), 45.

¹² Frederic Jameson, "Architecture and the Critique of Ideology" in *Architecture, Criticism, Ideology*, ed. Joan Ockman (Princeton: Princeton Architectural Press, 1985), 70.

¹³ Felicity Scott, *Architecture or Techno-Utopia: Politics after Modernism*. (Cambridge: The MIT Press, 2007), 50.

¹⁴ *Ibid.*, 50.

¹⁵ Frederic Jameson, "Architecture and the Critique of Ideology" in *Architecture, Criticism, Ideology*, ed. Joan Ockman (Princeton: Princeton Architectural Press, 1985), 82.

¹⁶ *Ibid.*, 69.

¹⁷ *Ibid.*, 51.

¹⁸ Stefan Kipfer, "How Lefebvre Urbanized Gramsci" in *Space, Difference, Everyday Life: Henri Lefebvre and Radical Politics*, ed. Kanishka Goonewardena, Stefan Kipfer, Richard Milgrom and Christian Schmid (New York, London: Routledge Press, 2008), 199.

¹⁹ *Ibid.*, 201.

²⁰ *Ibid.*, 193.

²¹ Carl Boggs, *Gramsci's Marxism* (London: Pluto Press, 1976), 47-48.

²² Noam Chomsky, "Free Market Fantasies: Capitalism in the Real World" (Paper presented at Harvard University, April 13, 1996).

²³ Edward Bernays, *Propaganda* (New York: Ig Publishing, 2005), 71.

²⁴ Frederic Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism" in *Rethinking Architecture: A Cultural Reader*, ed. Neil Leach (London: Routledge, 1997), 240.

²⁵ Carl Boggs, *Gramsci's Marxism* (London: Pluto Press, 1976), 18.

²⁶ *Ibid.*, 81.

²⁷ Ian Buchanan, *Frederic Jameson: Live Theory* (London, New York: Continuum International Publishing Group 2006), 90.

²⁸ *Ibid.*, 94.

²⁹ *Ibid.*, 94.

³⁰ Frederic Jameson, "Future City," *The New Left Review* 21(2003)

³¹ Ibid.

³² Ibid.

³³ Michael J. Dear, *The Postmodern Urban Condition* (Oxford, Malden: Blackwell Publishers, 2000), 55.

³⁴ Ibid. 59.

³⁵ Frederic Jameson, "Marxism and Dualism" in *A Deleuzian Century?*, ed. Ian Buchanan (Durham, London: Duke University Press, 1999), 18.

³⁶ Ibid. 33.

³⁷ Todd May, *The Political Philosophy of Poststructuralist Anarchism* (University Park: The Pennsylvania State University Press, 1994), 53.

³⁸ Ibid. 54.

³⁹ Michel Foucault, "Powers and Strategies" in *Power/Knowledge*, ed. Colin Gordon (New York: Pantheon, 1980), 145.

⁴⁰ Richard J.F. Day, *Gramsci is Dead: Anarchist Currents in the Newest Social Movements* (London, Ann Arbor: Pluto Press, 2005), 71.

⁴¹ Ibid, 209.

⁴² Renate Holub, *Antonio Gramsci: Beyond Marxism and Postmodernism* (London, New York: Routledge Press, 1992), 185.

⁴³ Ibid, 208.

⁴⁴ David Harvey, *Spaces of Hope* (Berkeley, Los Angeles: University of California Press 2000), 59.

⁴⁵ Ibid, 208.

⁴⁶ Ibid, 212.

⁴⁷ Stefan Kipfer, "How Lefebvre Urbanized Gramsci" in *Space, Difference, Everyday Life: Henri Lefebvre and Radical Politics*, ed. Kanishka Goonewardena, Stefan Kipfer, Richard Milgrom and Christian Schmid (New York, London: Routledge Press, 2008), 200.

C A S E S T U D I E S

City West

BOUNDARY, ENVIRONMENT, & ADAPTABILITY

Home Owner: 250

Market Rate Rentals: 338

Public Housing Units: 434

Instead of being drawn together, they are forced together by segregation.



"Changes in Connectivity, in turn, impinge in a variety of ways on the social activities performed in a given locale."
~Manuel DeLanda



3 bedroom rental: \$875/ Mo.



IDEOLOGY, MOVEMENT, & FORM



DESSAU, GERMANY

BAUHAUS, DESSAU.

"JUST THE FACTS"

- FOUNDED IN WEIMAR IN 1919
- WALTER GROPIUS FIRST DIRECTOR (1919-1928)
- SCHOOL AT DESSAU
- FIRST CONSTRUCTED 1925.
- 1933 SHUT DOWN AND 32 STUDENTS ARRESTED IN BEULIN
- STEEL, CONCRETE, AND GLASS MATERIALITY.

SEAGRAM BUILDING

"JUST THE FACTS"

- DATE: 1954-1958
- ARCHITECTS: MIES VAN DER ROHE
- COST: \$45 MILLION
- CLIENT: JOSEPH E. SEAGRAM & SONS
- HEIGHT: 516'4"
- 5 DAYS WIDE, 4 DAYS DEEP
- MATERIALS: BRONZE CURTAIN WALLS
- TAVERTINE MARBLE, PINKISH-GRAY TINTED WINDOWS
- EXPRESSION OF STRUCTURAL DETAIL & MATERIAL OF UTMOST IMPORTANCE.



375 PARK AVE. B/W 52nd & 53rd St. NEW YORK, NY.

"THOSE EFFICIENCIES OF SCALE [OF THE MODERNISTS] SERVED CAPITALISM TOO WELL." ~FELICITY SCOTT



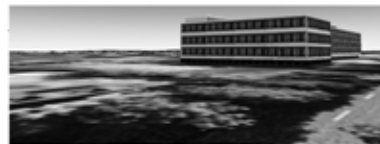
1



2



3



4



5



6



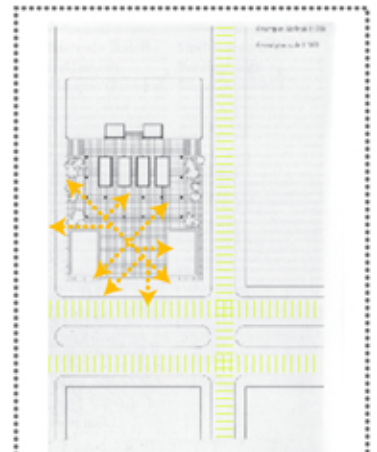
7



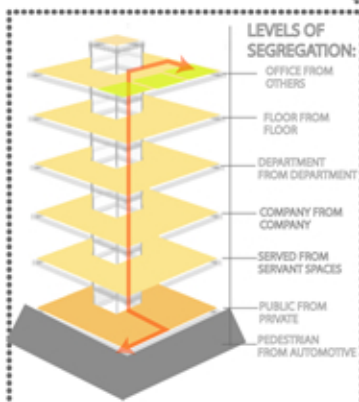
8



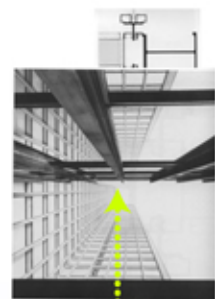
FORM OF BAUHAUS, DESSAU FORCES MOVEMENT THROUGH TIME TO EXPERIENCE ENTIRETY.



SEAGRAM PLAZA LEVEL MOVEMENT & NON-MOVEMENT.



"THE PHYSICAL SEPARATION OF OFFICES INSULATES US FROM THE OTHER AND GIVES US A MEASURE OF AUTONOMY WITHIN THEM, AND ALSO SERVES AS A POWERFUL MARKER OF HIERARCHY."



19th CENTURY HEGEMONY CONFINED TO EYE LEVEL OF STREET, AS WEALTHY LIVED ON BOTTOM FLOORS.



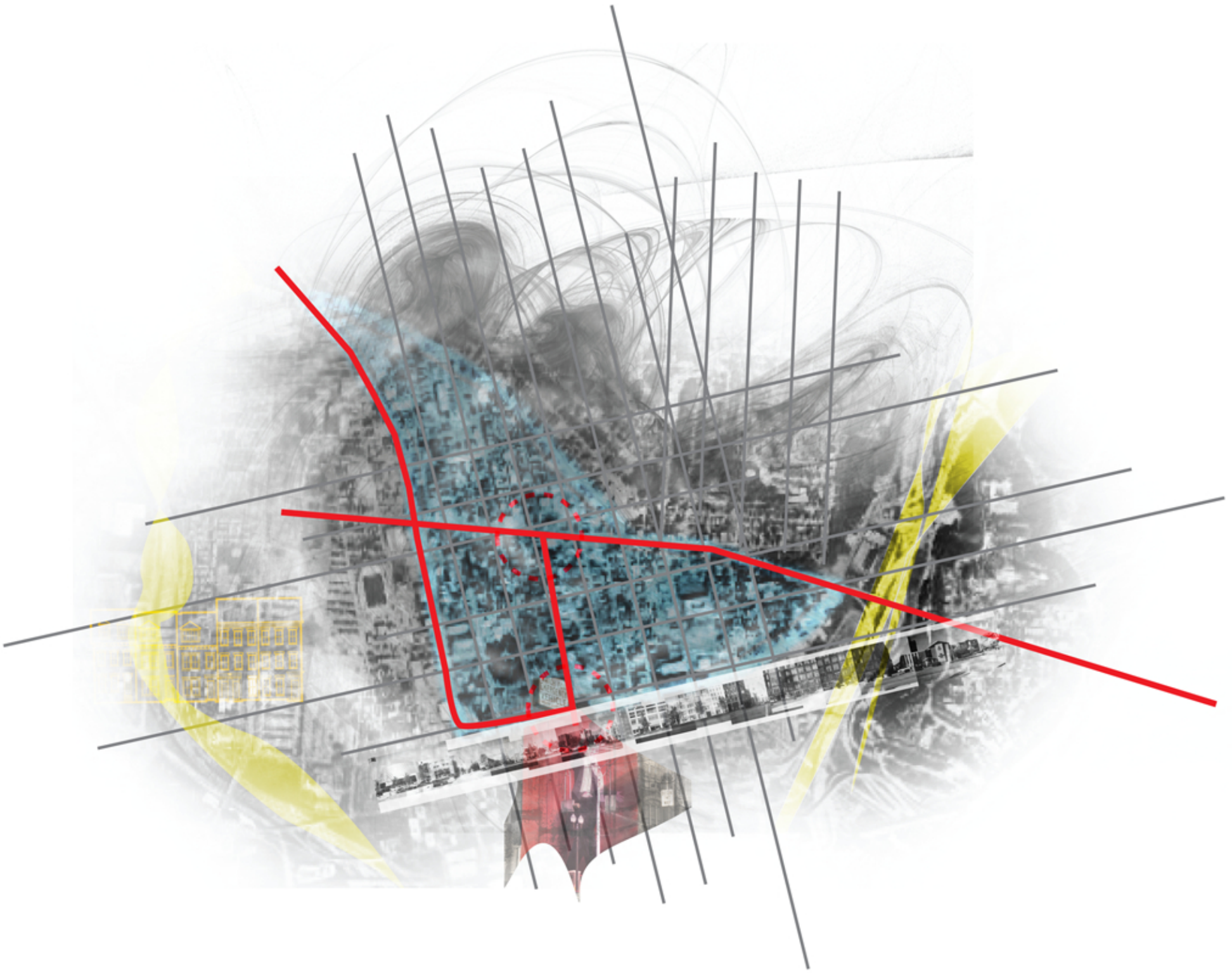
20th CENTURY HEGEMONY WAS NOW LOCATED VERTICALLY.



8	9	1	1	1	1	2	3	4	5	6
A	A	O	1	2	P	P	P	P	P	P
M	M	A	A	P	M	M	M	M	M	M
ARRIVE		M	M	M	LUNCH AT PARK		MEET			LEAVE
EARLY							W/CLIENT			

P R O C E S S W O R K





THE HOW of a BUILDING TRADES TECHNICAL COLLEGE

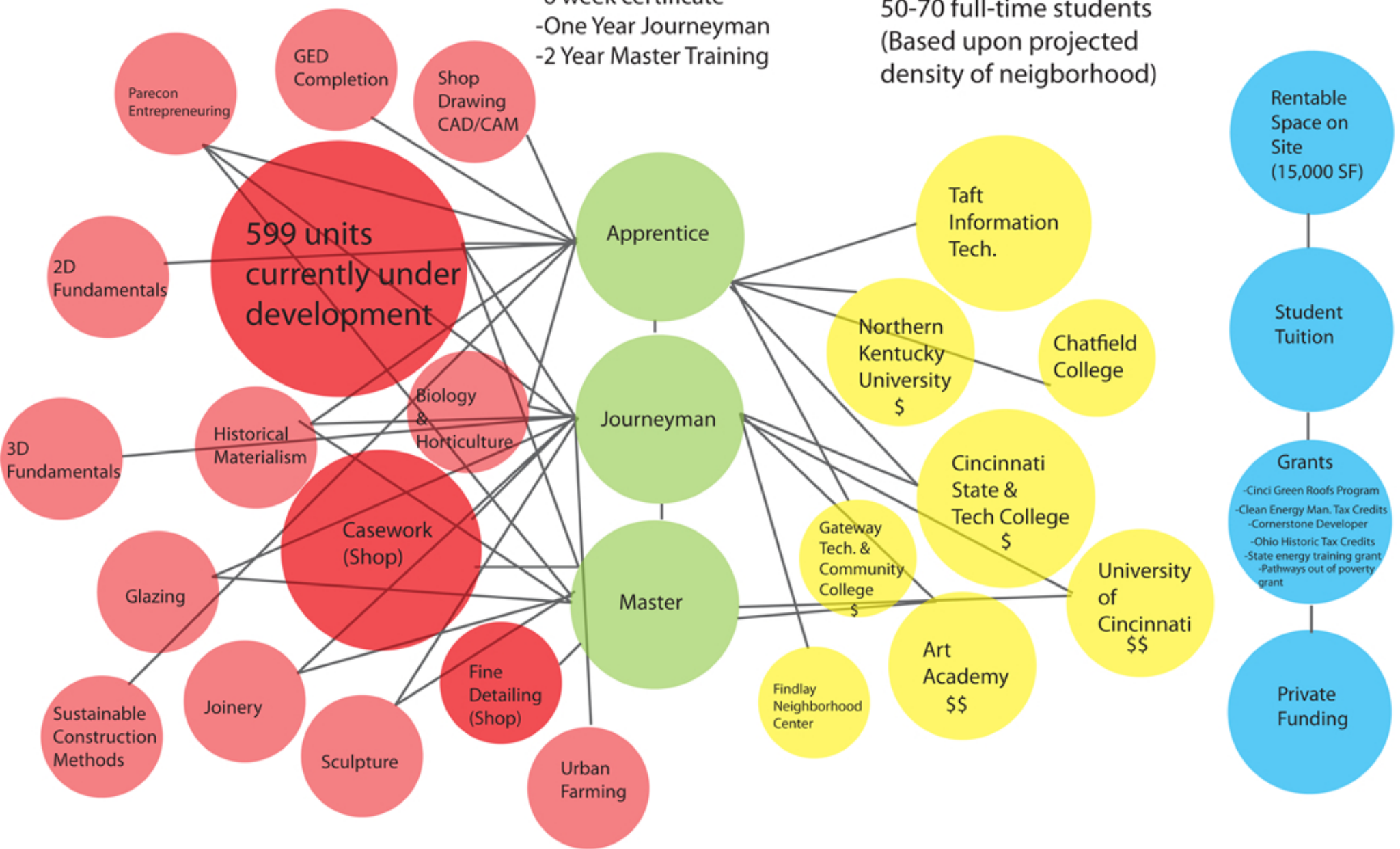
Course Work -Full-Time Student

Educational Program -Night & Weekend -6 week certificate -One Year Journeyman -2 Year Master Training

Local Pool of Students

50-70 full-time students
(Based upon projected density of neighborhood)

Sources of Income:



THE WHY of a BUILDING TRADES TECHNICAL COLLEGE

Marx:
Biological species only becomes human when it begins to produce its own environment through social practice. Therefore, the world becomes historically transformed by aesthetics and technology--ARCHITECTURE!

Wilhelm von Humboldt:
If the craftsman builds a beautiful thing via external forces, we may admire what he does, but we despise what he is.

Adam Smith:
The division of labor would make people "as stupid and ignorant as it is possible for a human being to be."

GOALS:
1) To enforce the demands of producers for the safeguarding and raising of their standard of living
2) To acquaint the workers with the technical management of production and economic life in general and prepare them to take the socio-economic organism into their own hands and shape it.
~Rudolf Rocker

3 STAGES:

FORDIST INDUSTRIAL CAPITALISM--"America, I feel sentimental about the Wobblies."

COMPETITIVE CONSUMER: "Keeping up with the Joneses."

CULTURAL CAPITALISM
--POST-'68 LIBERAL TOLERANCE--"PSEUDO-SPIRITUAL HEDONISM."
"The true problem lies elsewhere: namely, how to keep people's faith in capitalism alive when the inexorable reality of a crisis has brutally crushed such dreams?" ~Slavoj Zizek
"Consumption is supposed to sustain the quality of life...not the time of alienation...[or] keeping up with the Joneses," but the time of authentic fulfilment of my own true self, of the sensuous play of experience, and of caring for others, through becoming involved in charity or ecology, etc."

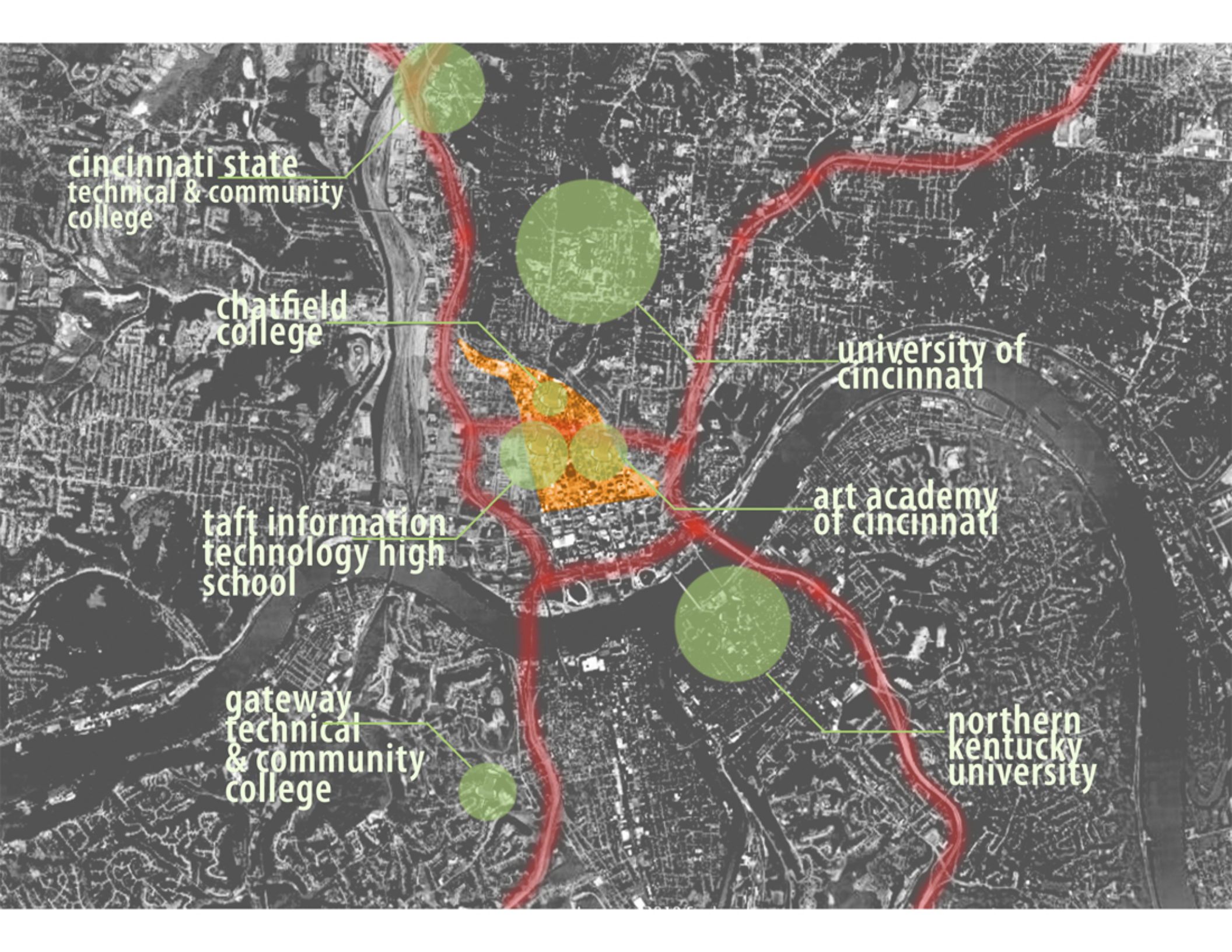
Semper: Crisis of Style
1) Alienation of Arts from original motifs.
2) Devaluation of Material & Labor
3) Loss of the ability of the art form to exercise a special function in relation to historical moment.
--"Semper saw artistic culture as an evolving language in which certain root frames and operations are transposed over time."

NEOLIBERAL ECONOMICS
-Demise of production,
-hegemony becomes more important
"There is no such thing as society." ~Margaret Thatcher

--Park & Vine--"Apparel & footwear, Baby & parent, Bags & Bottles & Food Containers, Food & Beverage"
--Findlay Market--Photovoltaic, in partnership with Duke Energy and block grants
--3CDC--"Strengthening the core assets of Cincinnati's Urban Infrastructure by creating diverse places to work and play."

Carlo Scarpa:
Traditions of local craft & of universal practice.

- Art Nouveau
- Arts & Crafts
- Werkbund
- Bauhaus



cincinnati state
technical & community
college

chatfield
college

university of
cincinnati

art academy
of cincinnati

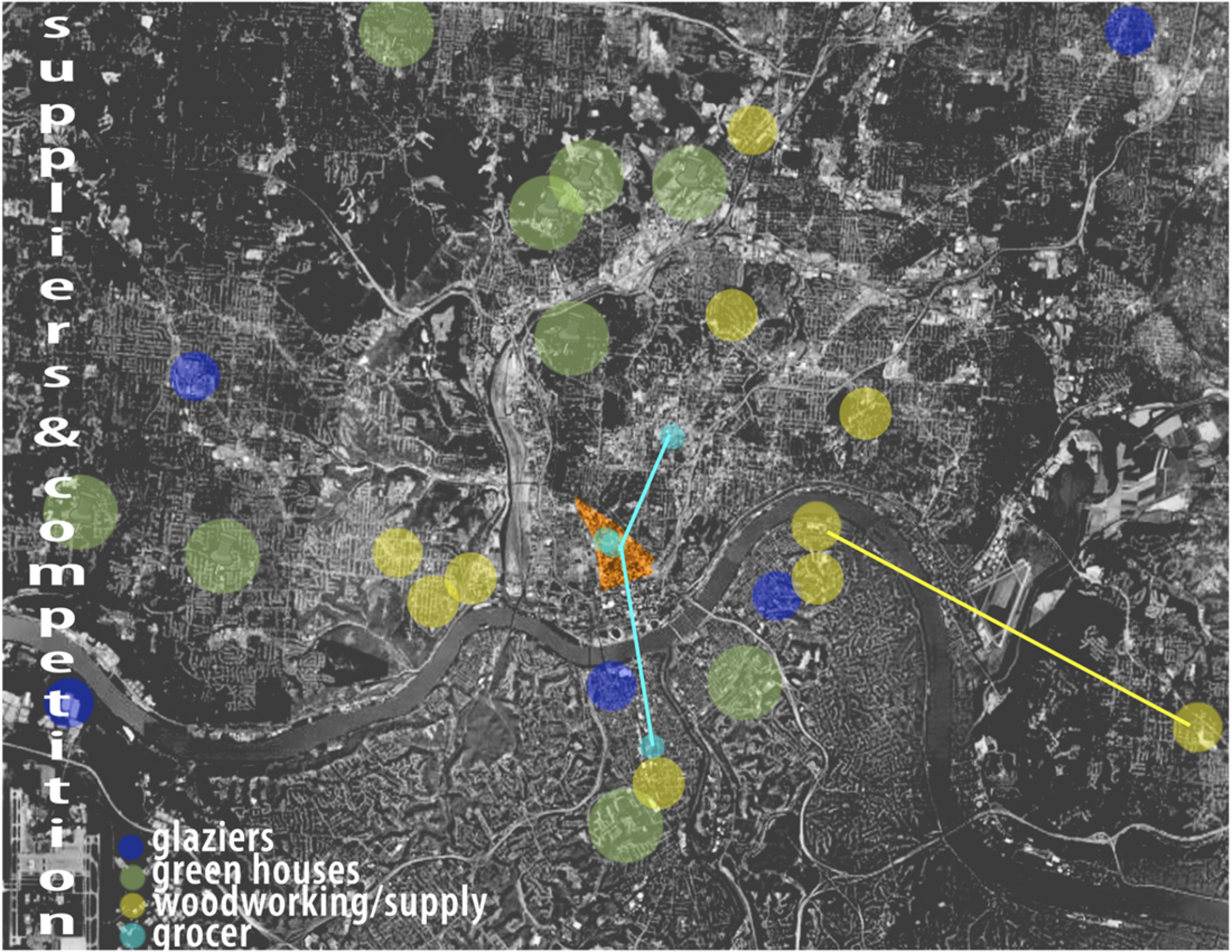
northern
kentucky
university

taft information
technology high
school

gateway
technical
& community
college

Supplier & Competition

- glaziers
- green houses
- woodworking/supply
- grocer

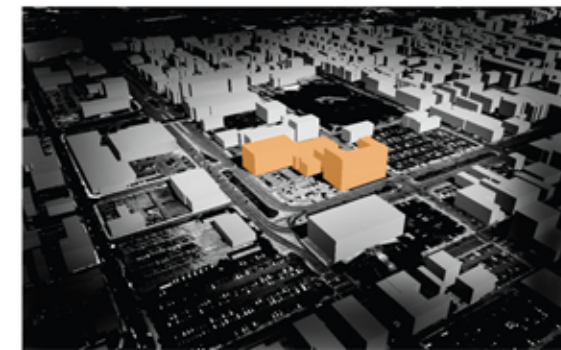
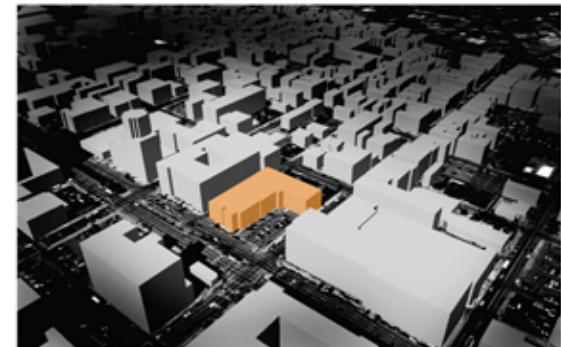
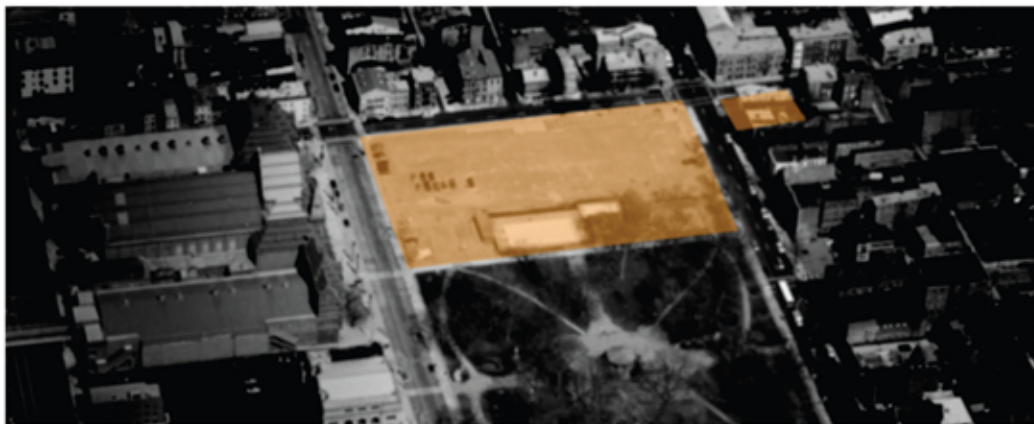


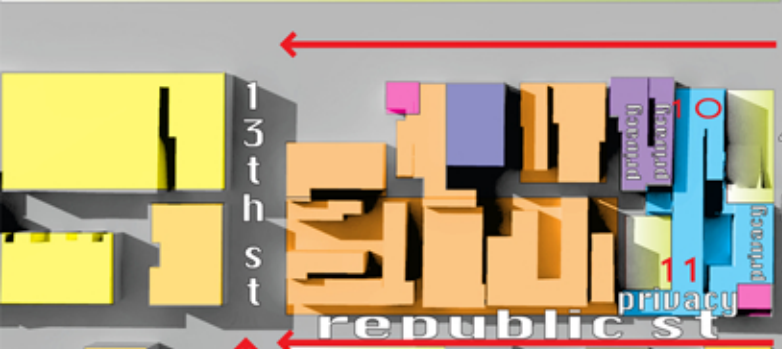


Site Options

- 1** **North End Washington Park.** Located on the former site of Washington Park Elementary, the site offers a large area with several surrounding cultural artifacts and social amenities.
 —Adjacency to Music/Memorial Hall & New SCPA.
 —Proximity to OTR Community Housing and Dropp Inn Center.
- 2** **Southwest Corner of Central Parkway.** Currently a parking lot, the site raises issues about boundary as it pertains to the neighborhood and to the Central Business District, as well as issues of transportation and image.
- 3** **Corner of W. 14th St & Race St.** Currently an open lot with a single standing rowhouse. Comparable to Site 1 with adjacency and centrality to the neighborhood, though not quite as dominant of a position, and would necessitate a smaller footprint.
- 4** **Corner of Main St. & Central Parkway.** Currently a parking lot, this site stands at the crossroads of hegemonic space, given its proximity to the Central Business District, as well as being contained in the gentrified space of Main St.

Physical & Metaphysical Separation as a result of Outdated Spatial Modes. A new Mode of Production of Space?



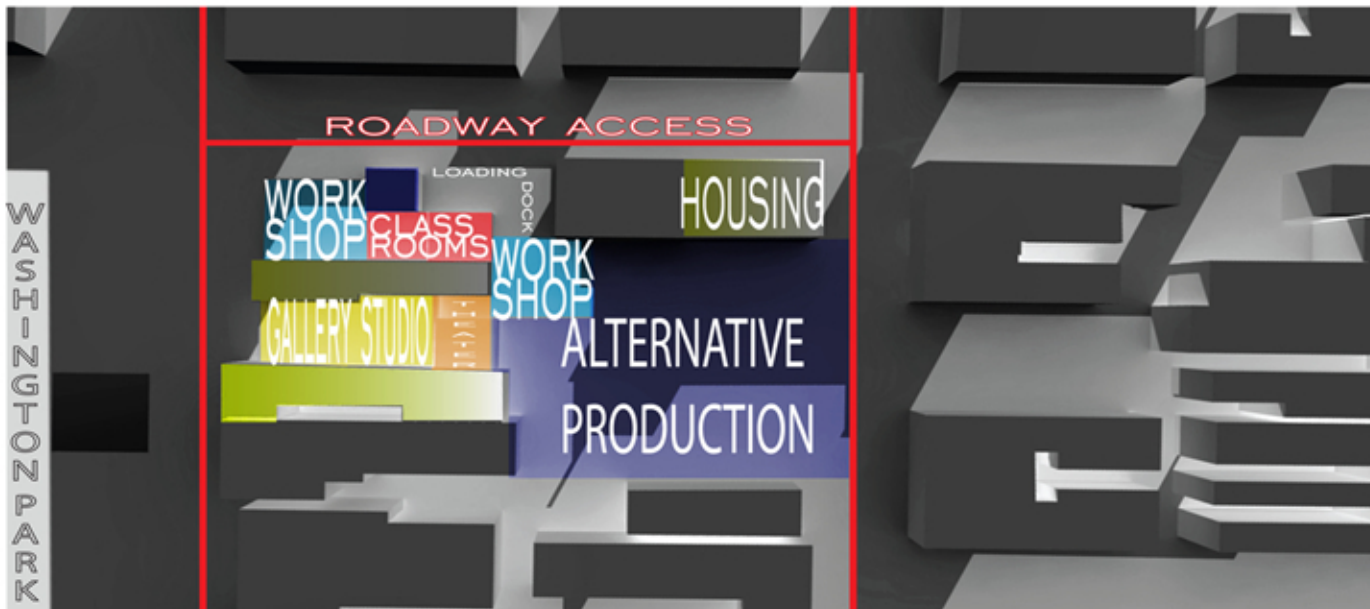
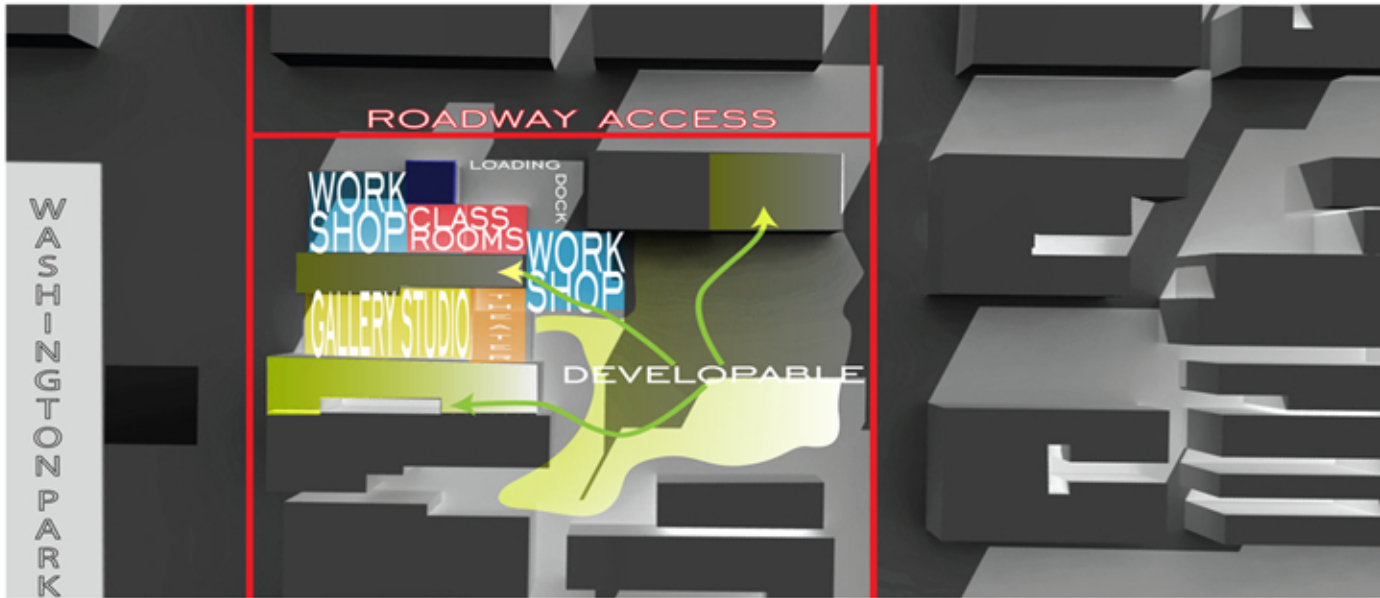




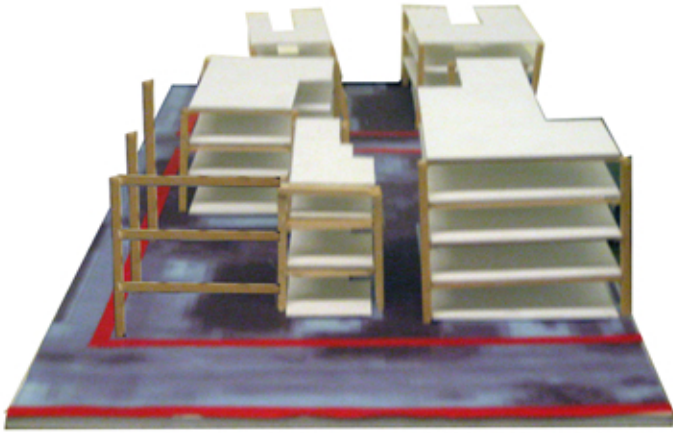
Site Photos



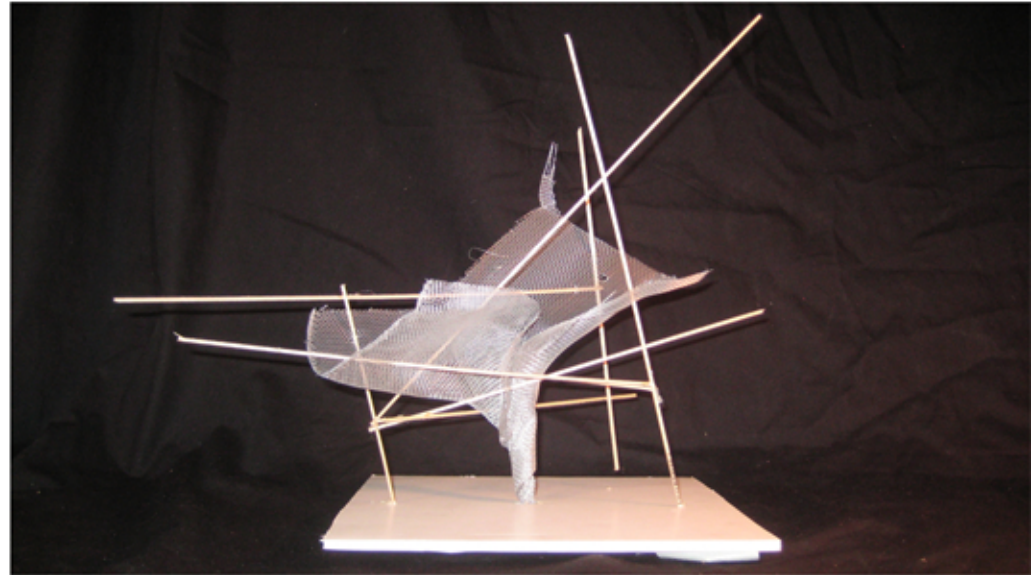
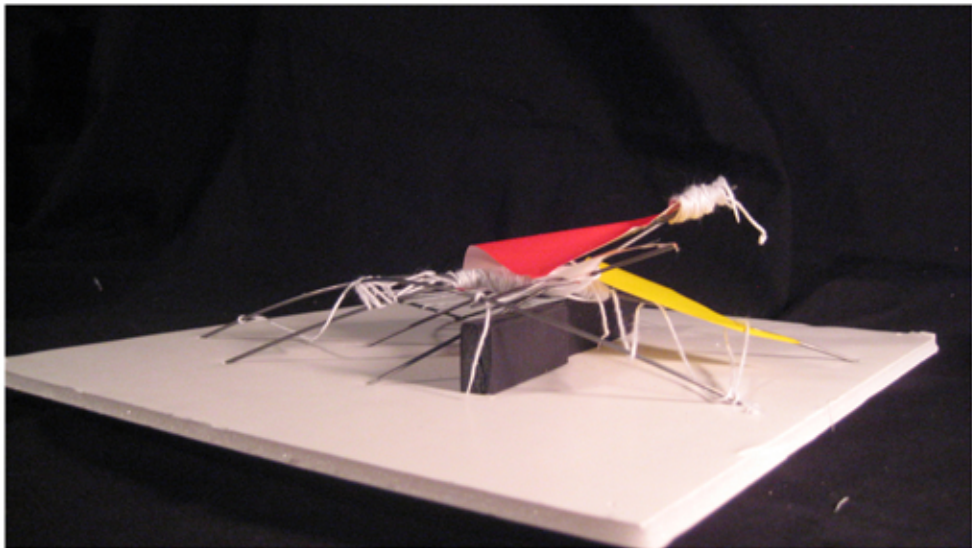
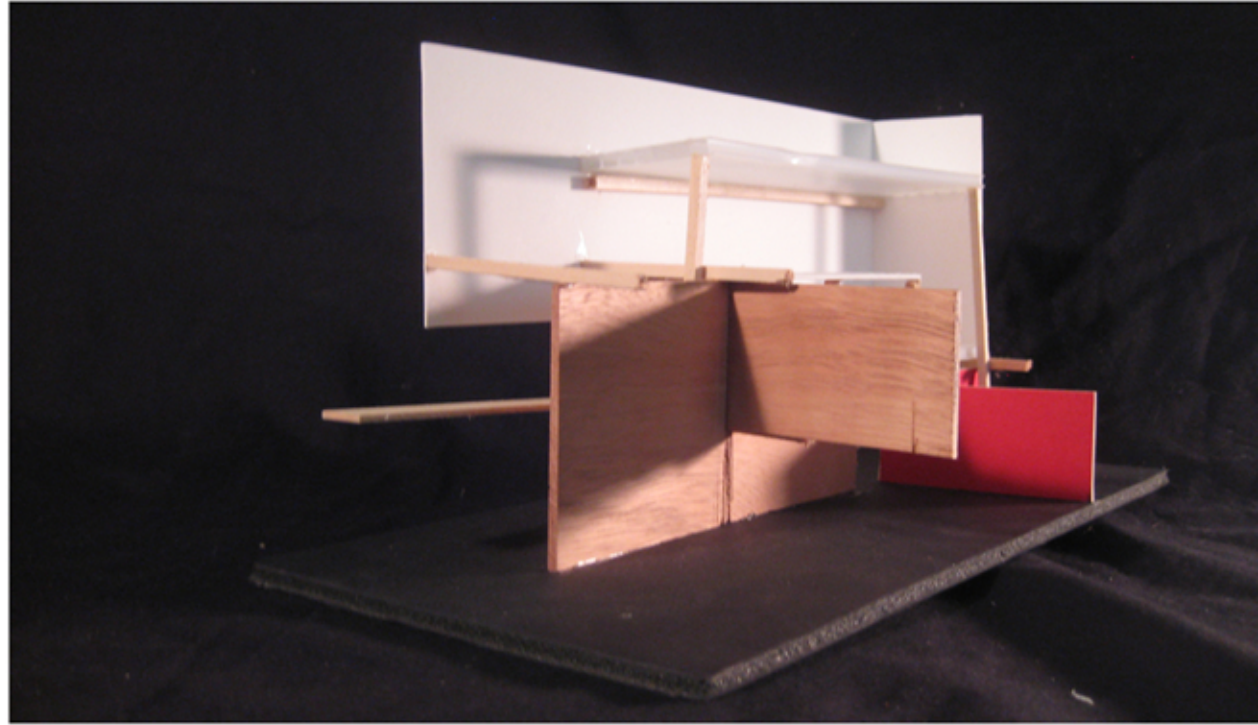
PROGRAMMATIC CONSIDERATIONS: IMMEDIATE SITE & BEYOND

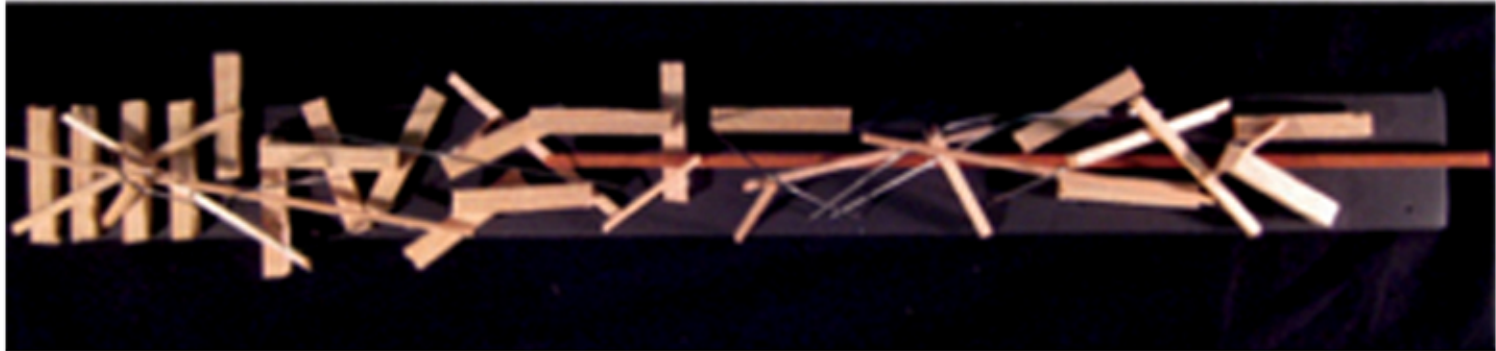


1
4
T
H
&
R
A
C
E
S
T



Process Conceptual
Models





C
O
N
C
E
P
T
U
A
L

B
L
O
C
K

M
O
D
E
L
S

STREET VIGNETTES

window as ideology: static vs. movement & external vs. internal

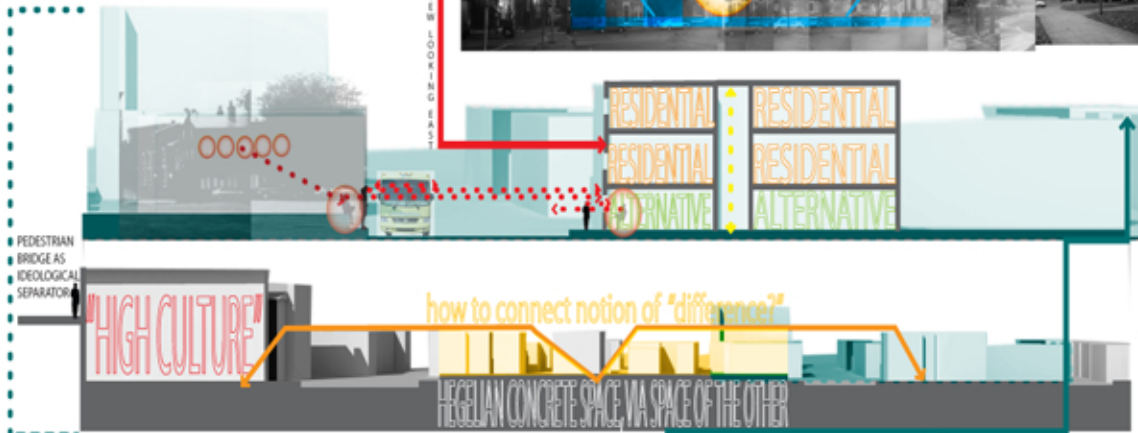
space of the "other" within contradictory space of "culture"

space within a context of boundary & ideology

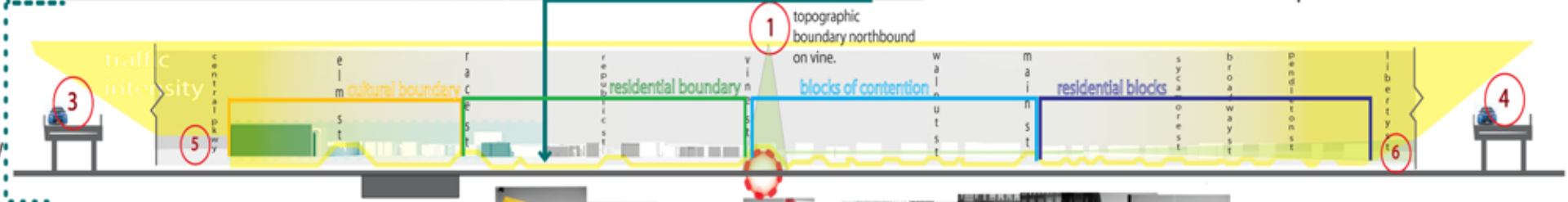
potential for development of interstitial space

facade as idealized image of itself

stoop life as socially defined (defiant) interstitial space



regional/block confinement & ideological heterotopia



n
e
w
s
c
p
a

c
m
h
a

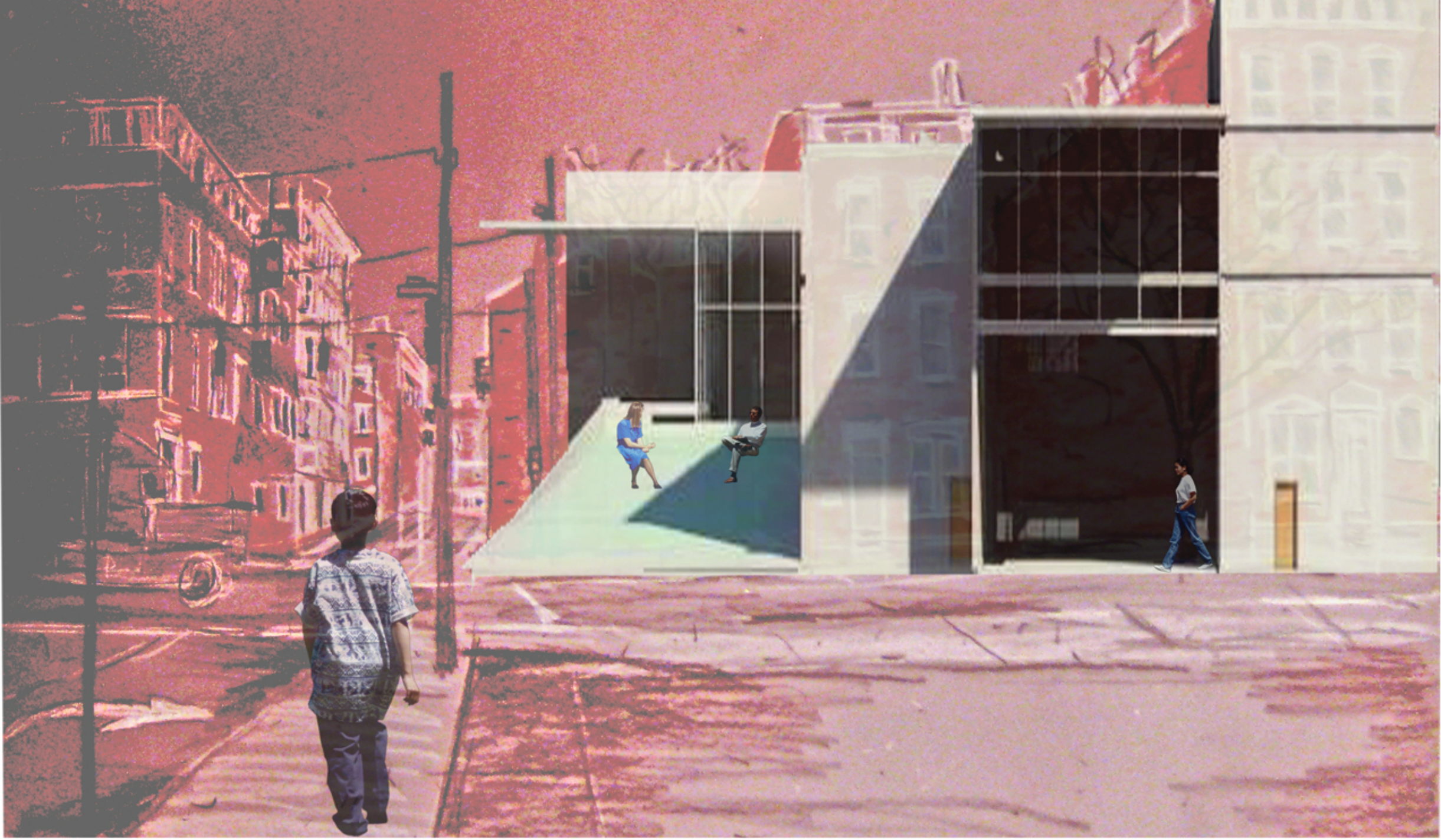
s
a
l
v
a
t
i
o
n
p
l
a
n
i
n
g

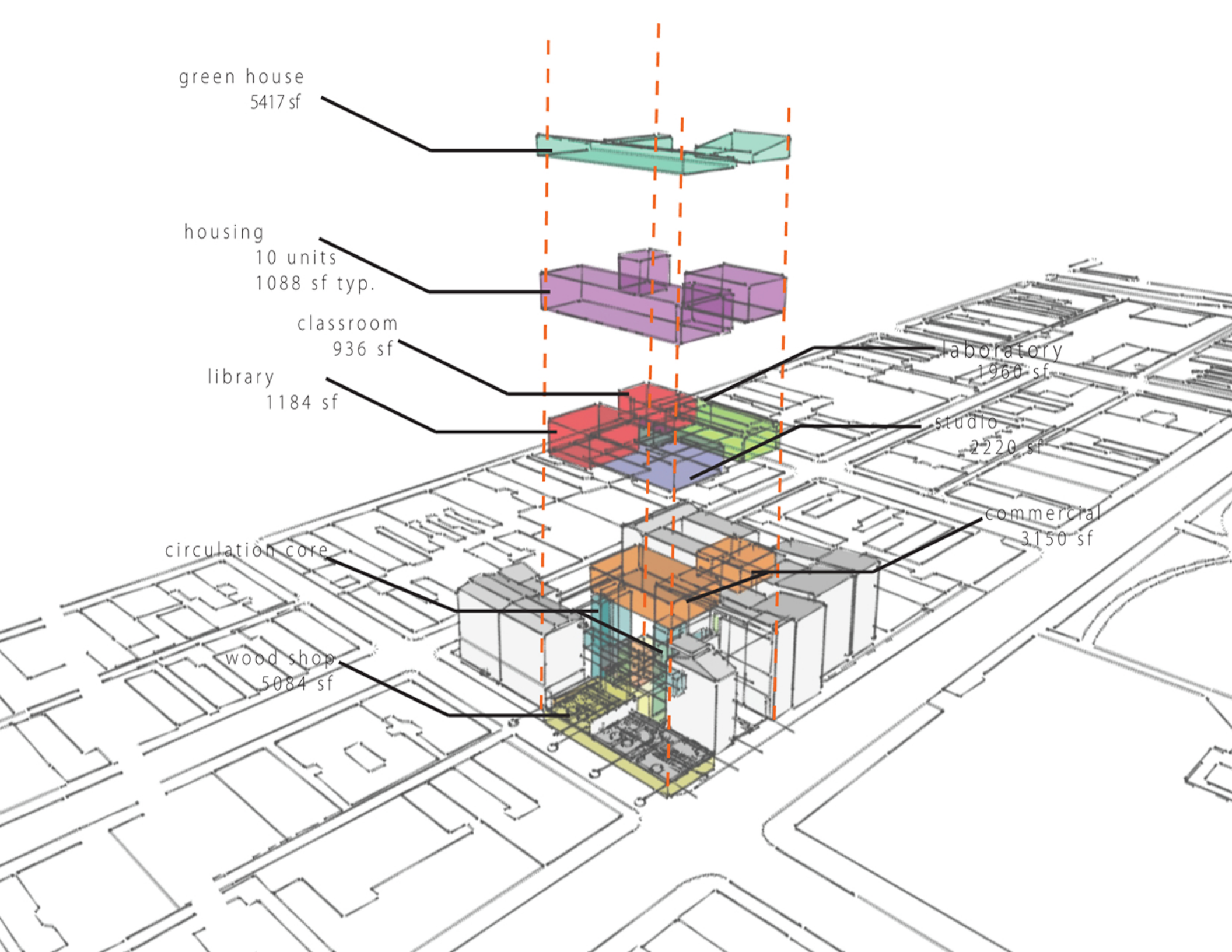
m
a
j
o
r
i
t
y

- 1 topographic boundary northbound on vine.
- 2 ideological boundary at CBD.
- 3 traffic intensity
- 4 residential blocks
- 5 cultural boundary
- 6 residential boundary

washington park proposed redesign

- \$540 million dollars
- inclusion of 2 story 500 space underground parking lot with entrances on den and race streets.
- Large "live" lawn and interactive water feature.
- no plan to preserve current pool or basketball courts.





green house
5417 sf

housing
10 units
1088 sf typ.

classroom
936 sf

library
1184 sf

laboratory
1960 sf

studio
2220 sf

commercial
3150 sf

circulation core

wood shop
5084 sf

P R E S E N T A T I O N

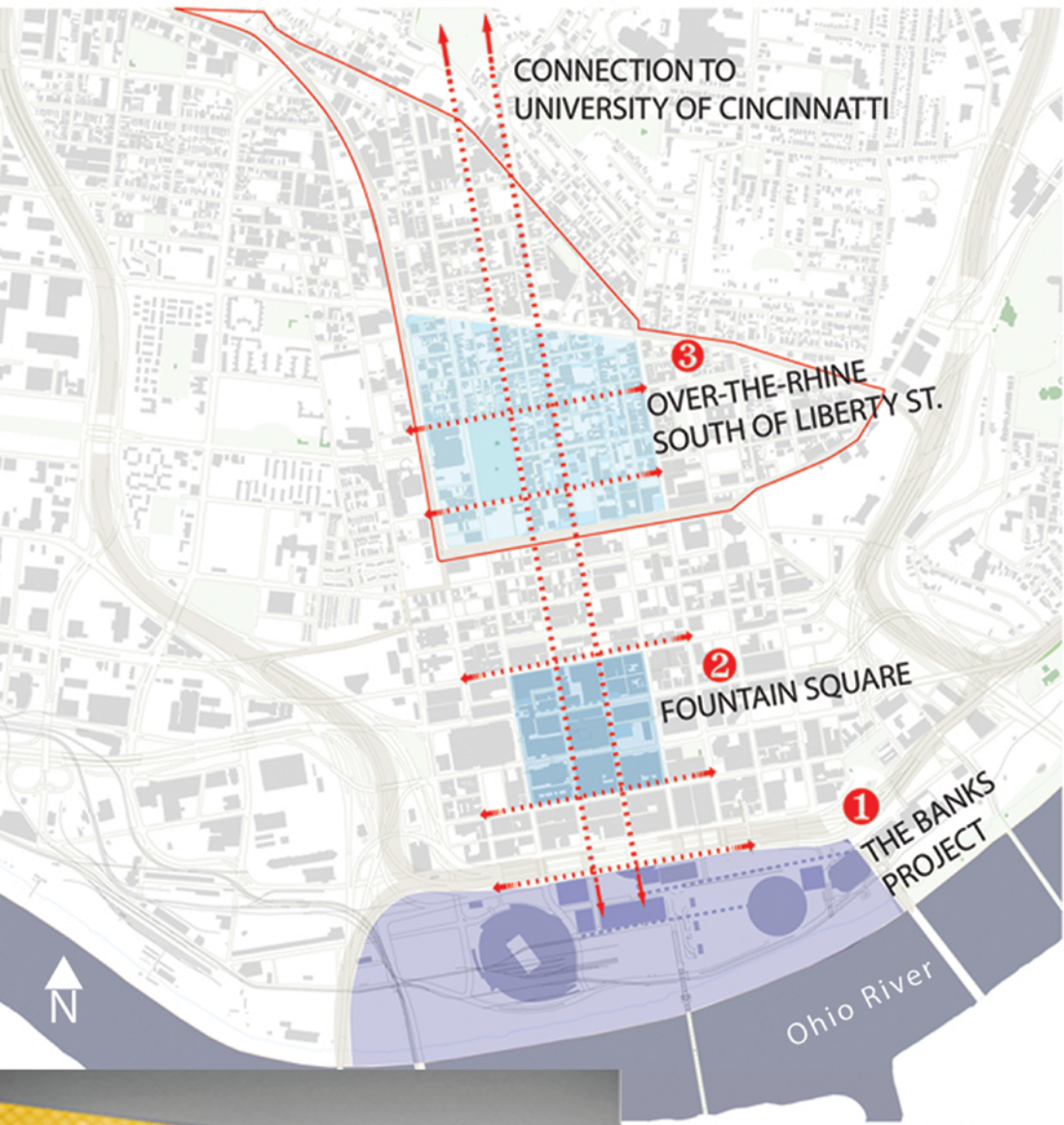


CINCINNATI

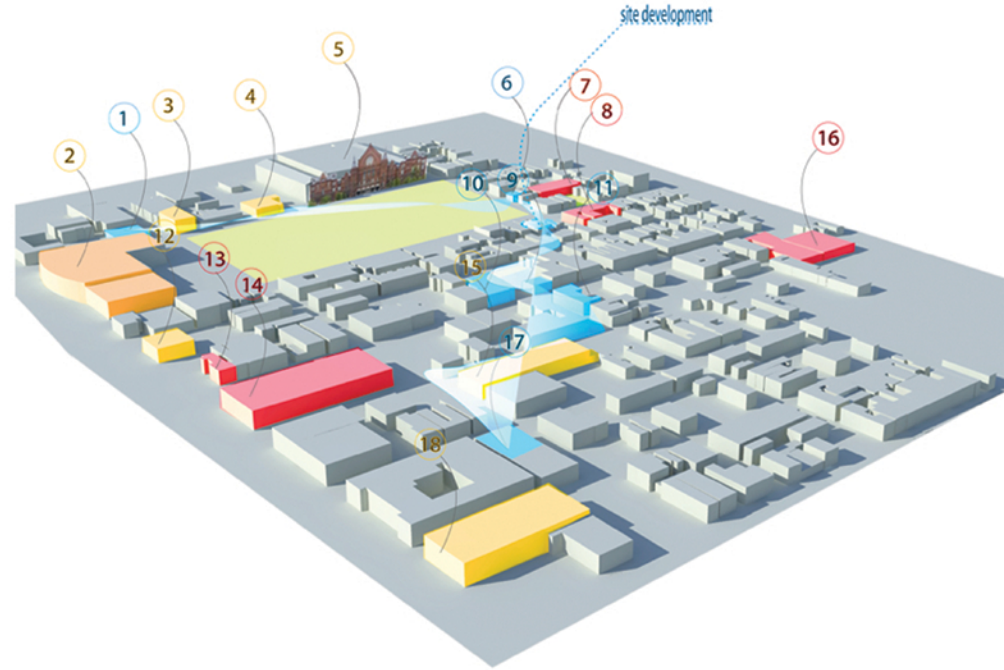
REGIONAL +

NEIGHBORHOOD MAP





Neighborhood Stakeholders



- | | |
|--|--|
| 1 drop inn center | 10 contact center |
| 2 new scpa | 11 otr center for community engagement |
| 3 cincinnati ymca | 12 cincinnati metropolitan housing authority |
| 4 memorial hall | 13 prevailing ideology |
| 5 music hall | 14 3cdc gateway condos & parking |
| 6 otr community housing | 15 art academy of cincinnati |
| 7 newly developed mixed housing (cha) | 16 kroger corporation grocer |
| 8 new site for 3cdc offices | 17 cincinnati coalition for the homeless |
| 9 venice on vine participatory economics | 18 salvation army |





City Home
Project
Mixed-Income
Development

- Potential for Nodal Growth
- ordered vacant building
- condemned building

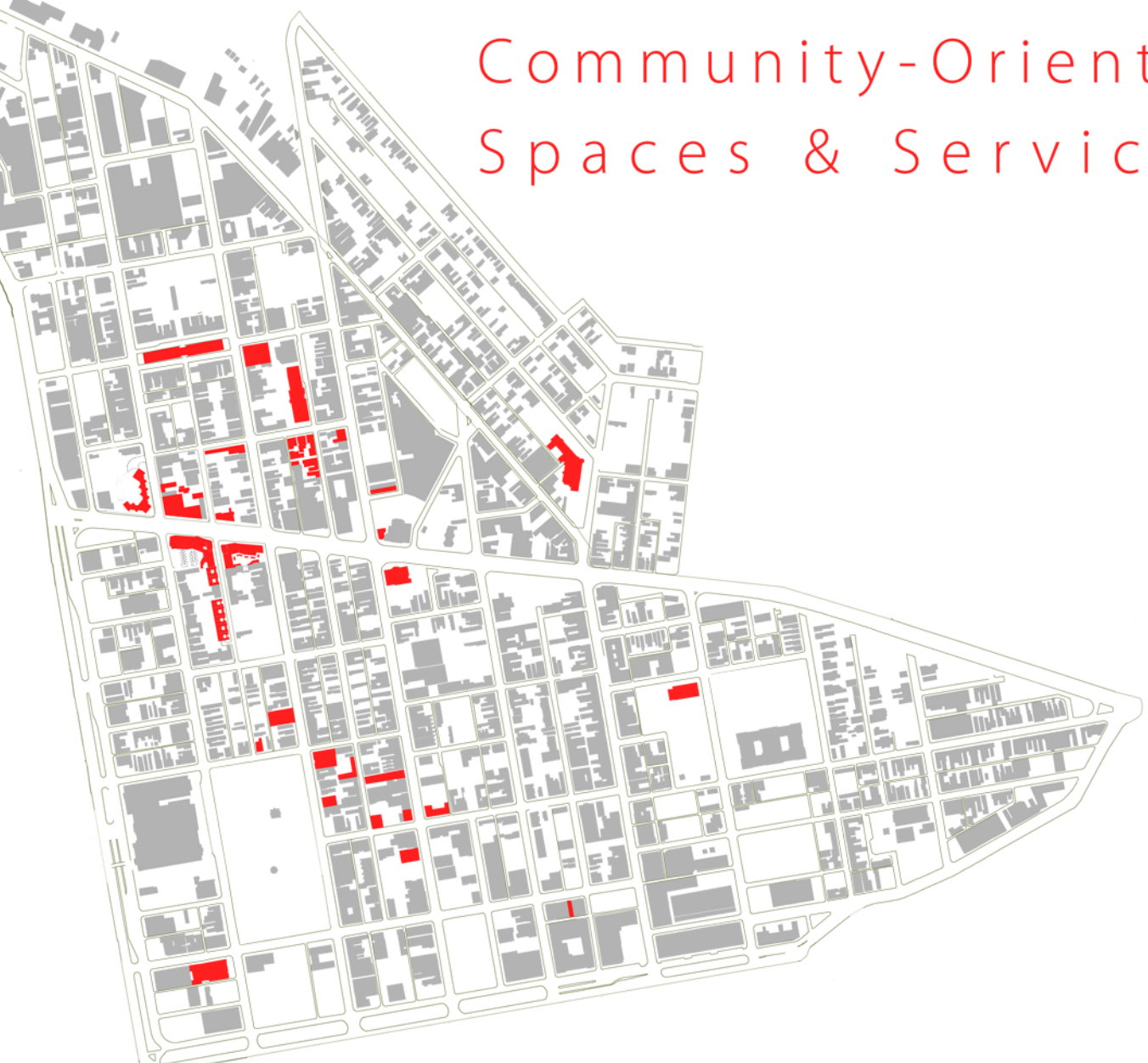


Building Site



O V E R - T H E - R H I N E

Community-Oriented
Spaces & Services





Core Values:

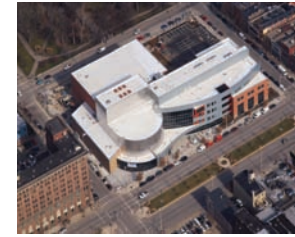
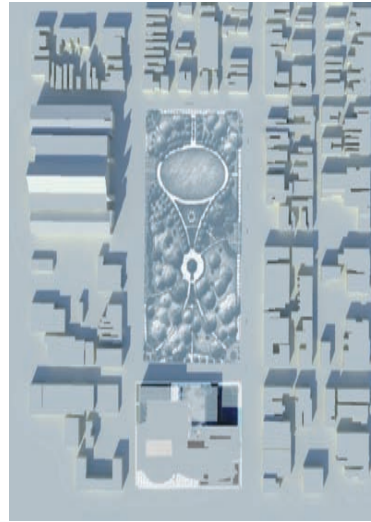
- The Diversity of people, perspectives, and practices.
- The involvement of families and communities in student learning and school decision making.
- Equitable allocation of resources for all students.

Mission Statement:

--Conserving, managing, sustaining, and enhancing parks natural and cultural resources for the enjoyment, enlightenment, and enrichment of the Cincinnati community.

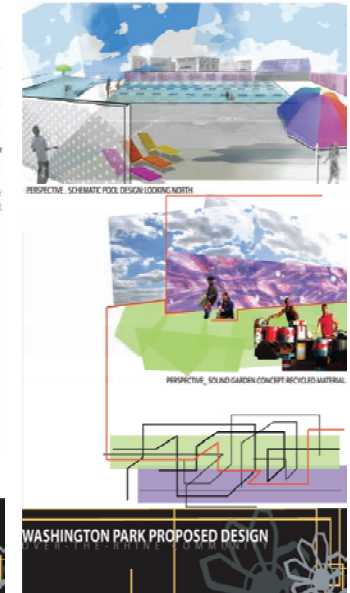
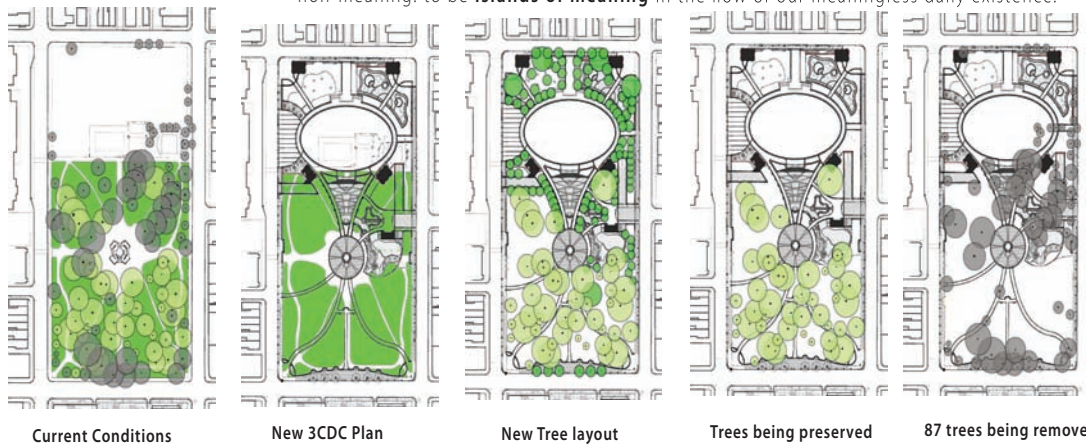
The Cost of Enrichment:

- New SCPA: \$70 million to educate one student from the community.
- Park Redesign: \$43, 727, 550
- City Investment given to 3CDC: \$14,121, 369



The Zero Institution

"Their very conflictual meanings [of cultural complexes] cancel themselves mutually, so that the outcome is the presence of meaning as such as opposed to non-meaning: to be **islands of meaning** in the flow of our meaningless daily existence."

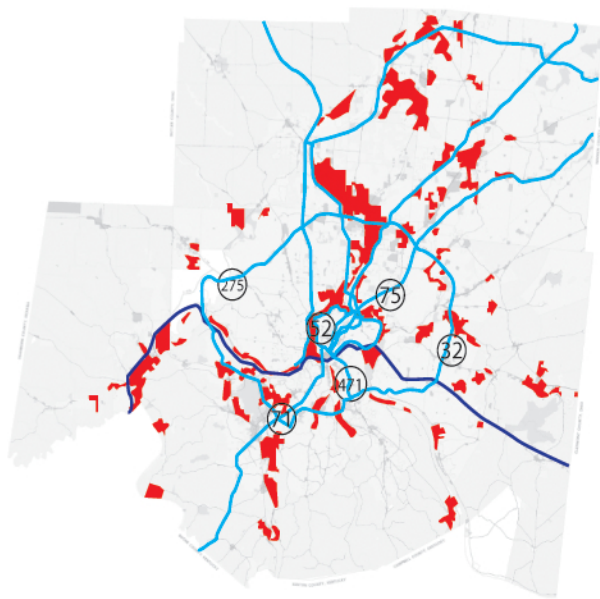


Community Supported Redesign

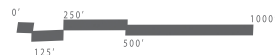
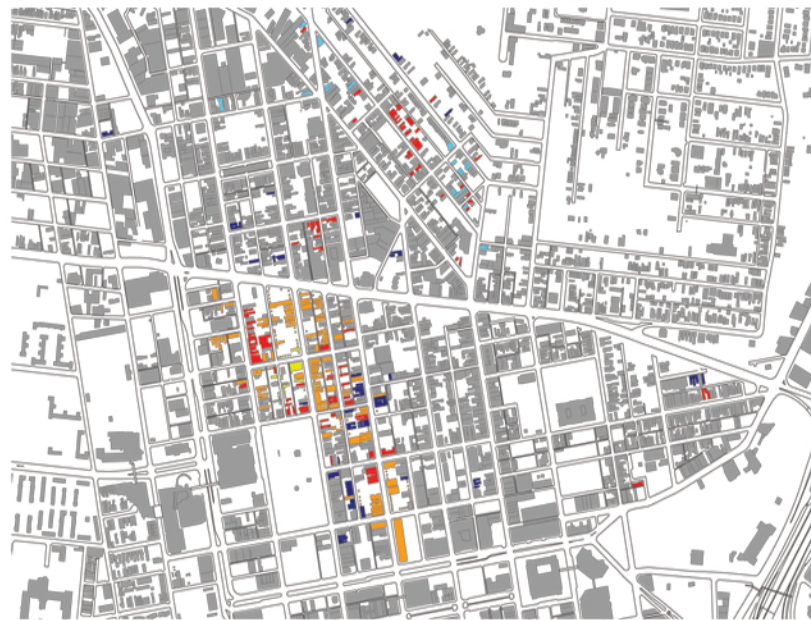
The Kantian Sublime:

The sublime is the majesty of nature seen from the inside
 through a window frame--it is the **distance of the frame**
 which makes the scene sublime.

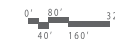
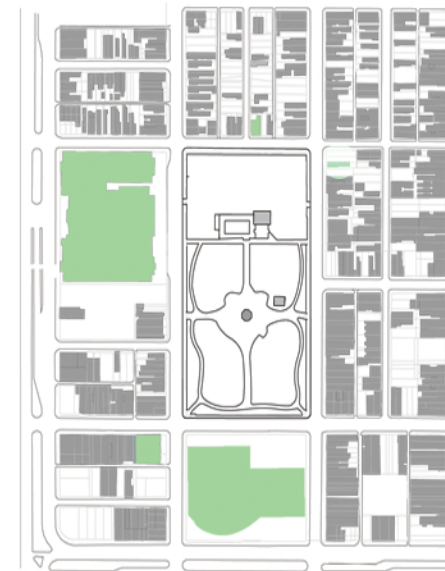




Regional Map Showing Sprawl



Neighborhood Ownership



Immediate Cultural Institutions

- Over-the-Rhine Community Housing
- 3CDC
- ModelManagement
- North Rhine

Community (RE)Development

Program

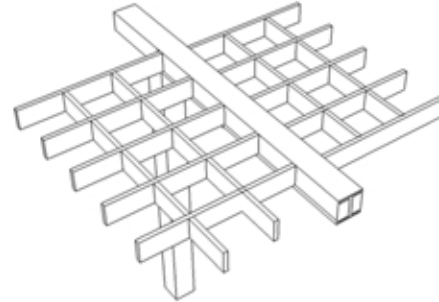
Commercial: 800 SF	Showroom: 3220 SF	Library: 736 SF	Formal Classroom: 960 SF
Office: 600 SF	Parking: 5880 SF	Communal Garden: 3186 SF	Studio: 2912 SF
Community Space: 1845 SF	Res. Storage: 1092 SF	Woodshop: 4191 SF	Residential: 13 Units @ 1111 SF Typ: 14449 SF
Restrooms: 463 SF	Computer Lab: 464 SF	Laboratory: 1760 SF	Green House: 6135 SF
			TOTAL: 48693 SF



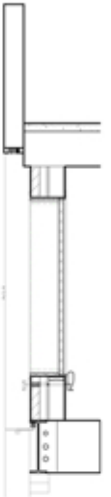
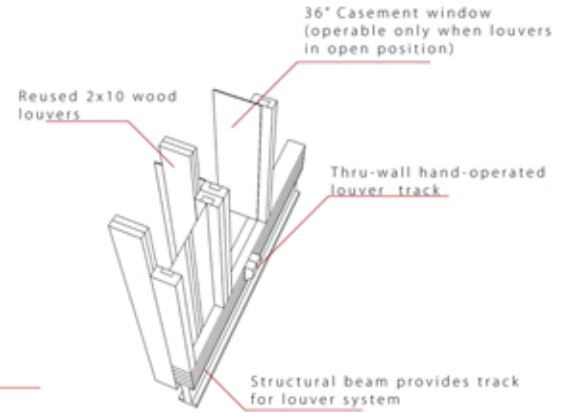


A Proper Language...

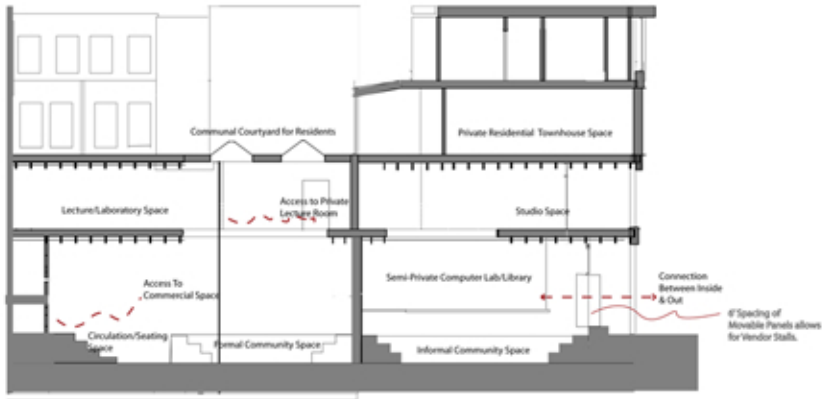
Almost all Our language has been taxed by war...
~Allen Ginsberg



Structural Framing & Ceiling System



Selective Openness & Connections

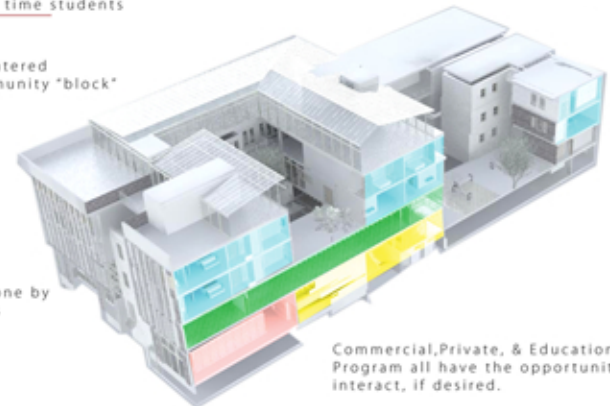
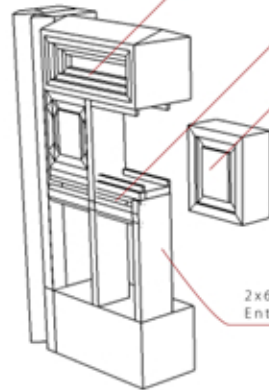


Fine Detailing done by master's students

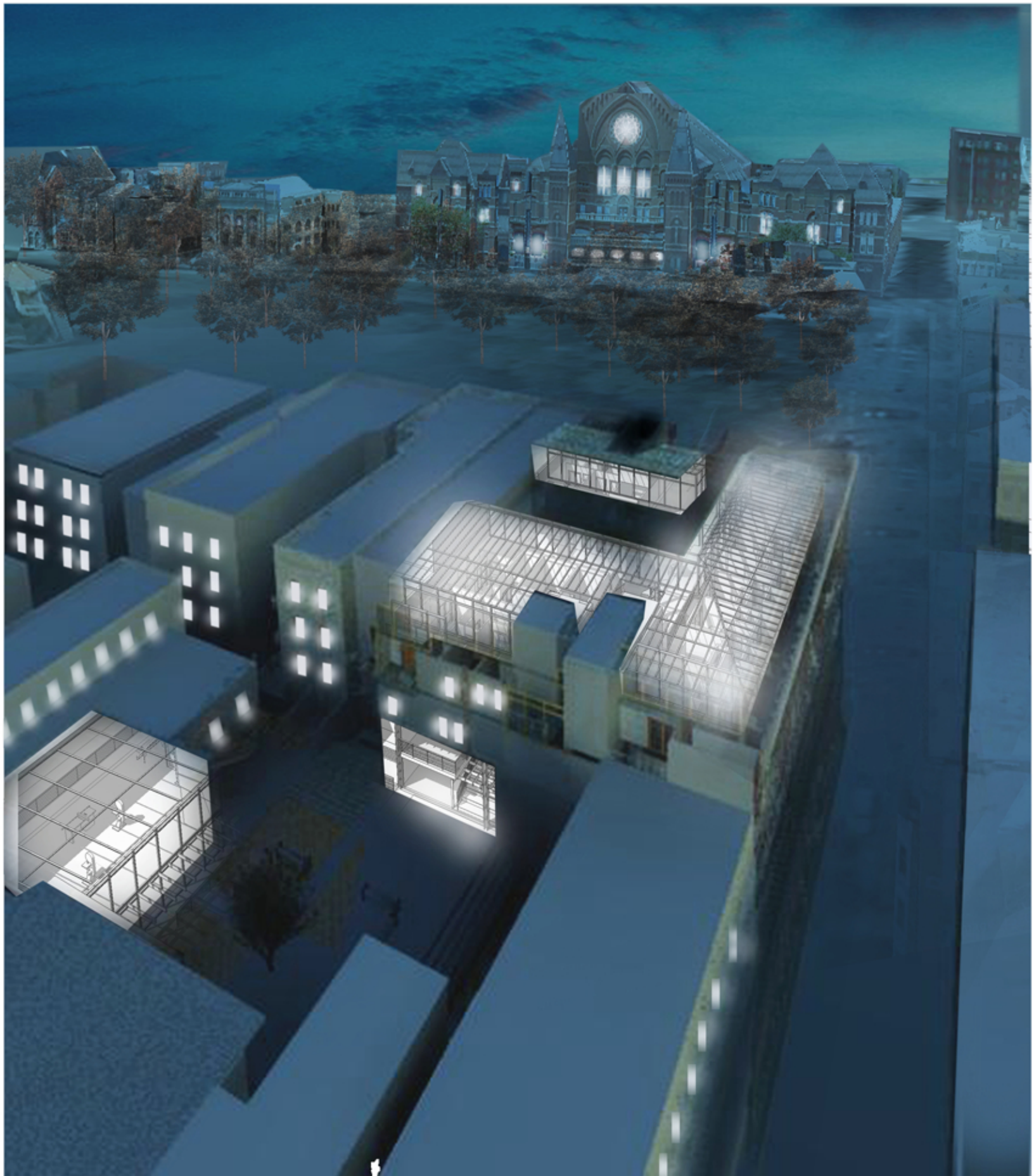
Intermediate Detailing done by full time students

Each block centered around a community "block"

2x6 Stud framing done by Entry level students



Commercial, Private, & Educational Program all have the opportunity to interact, if desired.

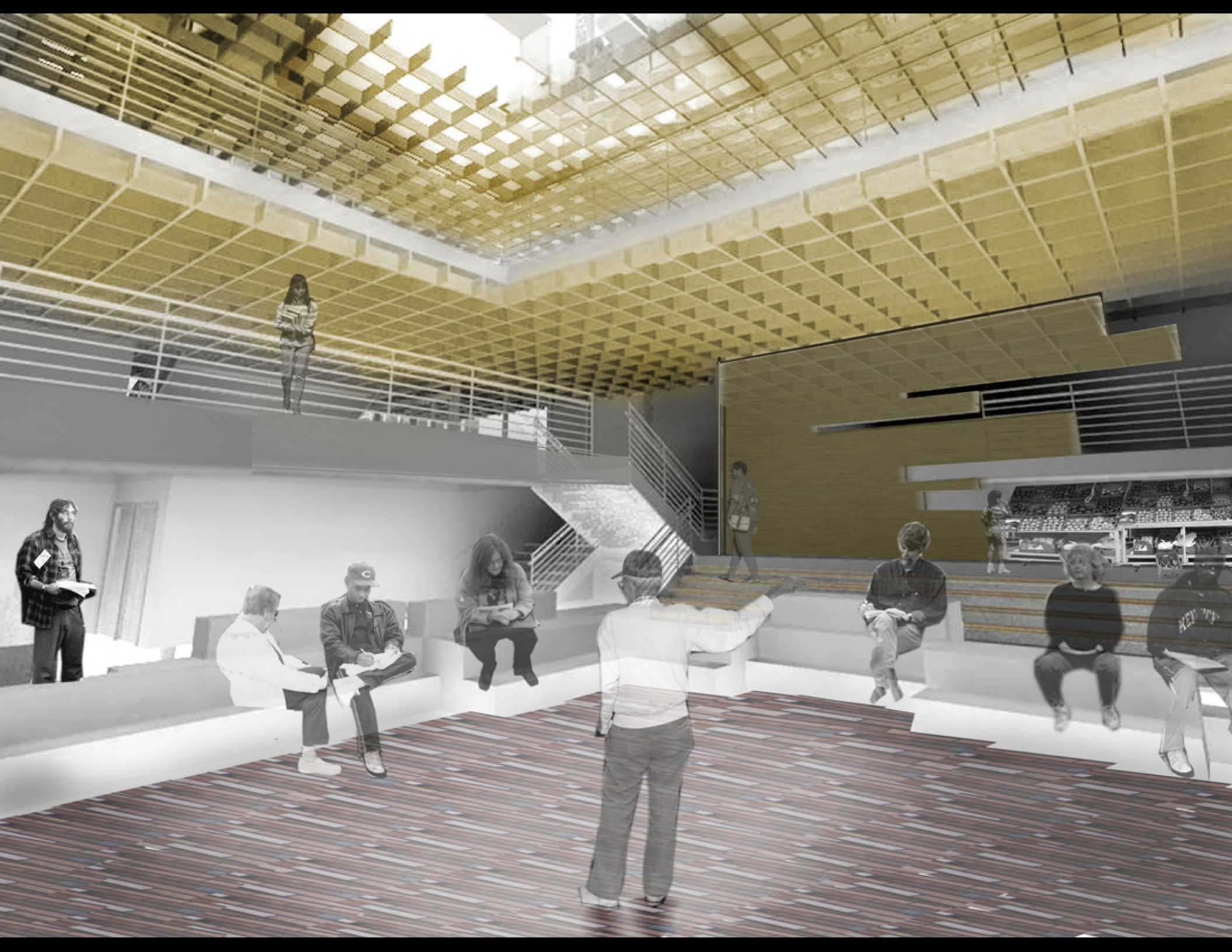






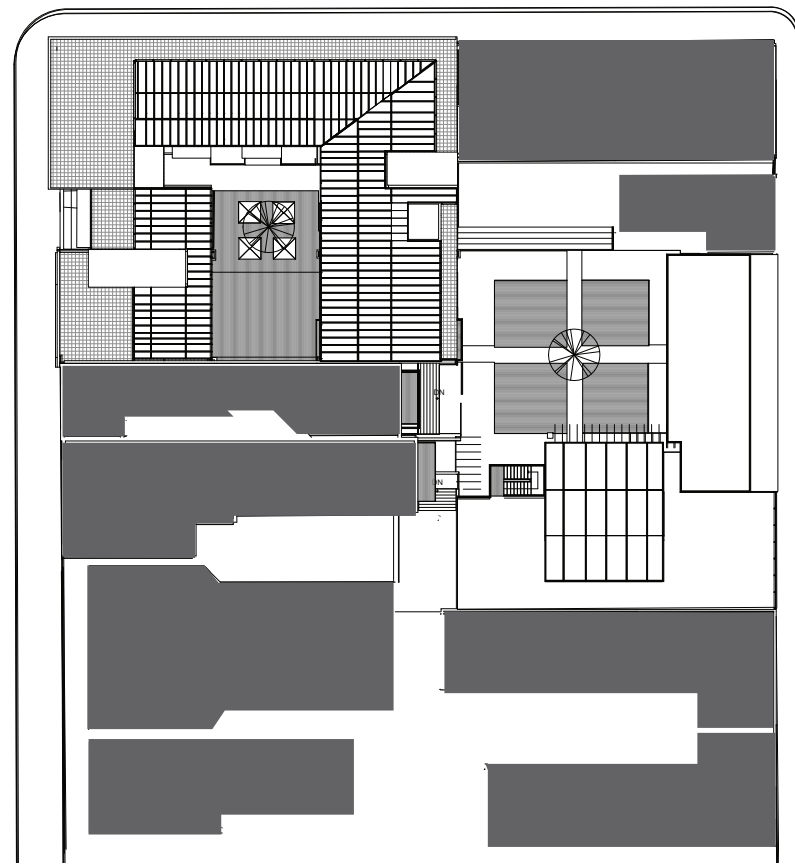
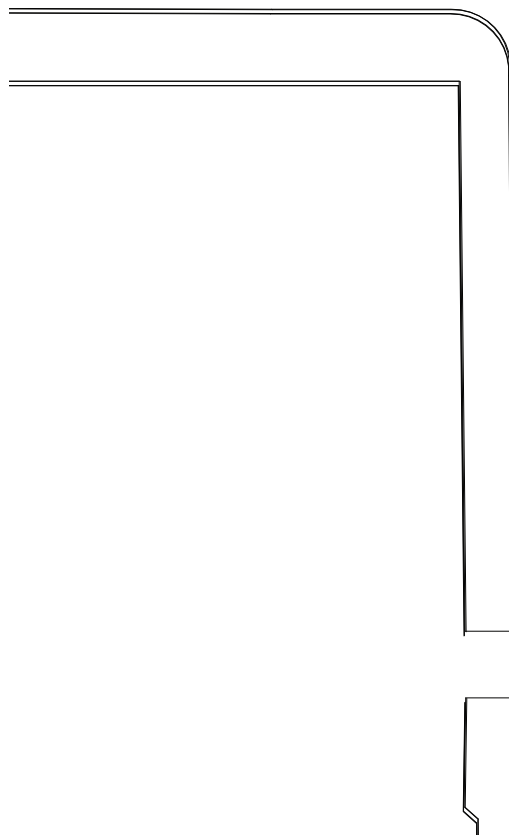
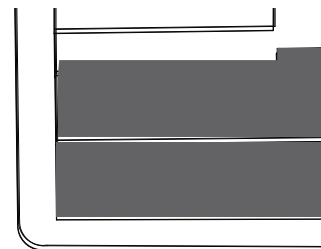






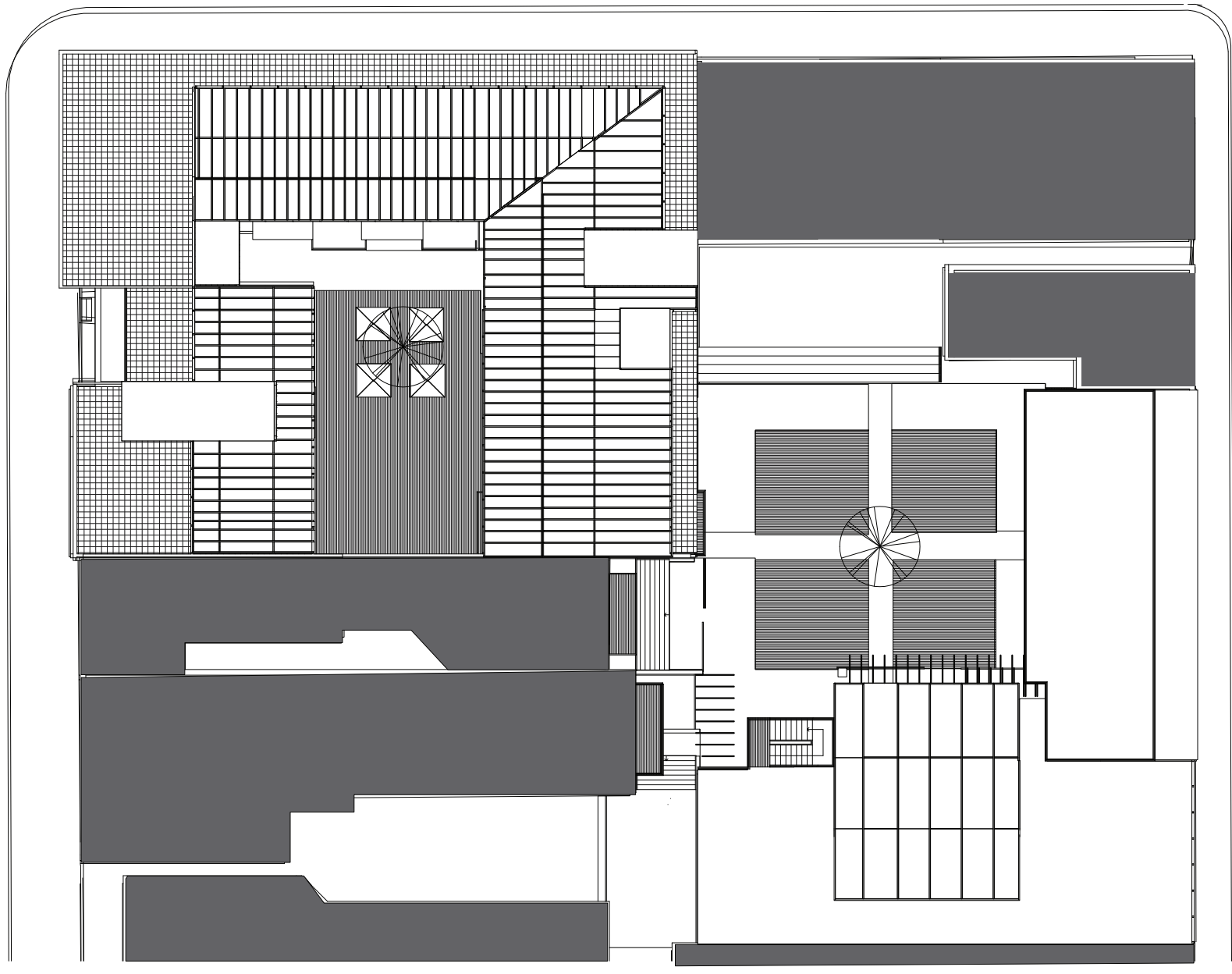






o
t
r
t
e
c
.





o
·
t
·
r
·
t
·
e
·
c
·

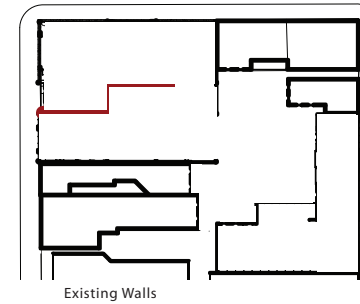
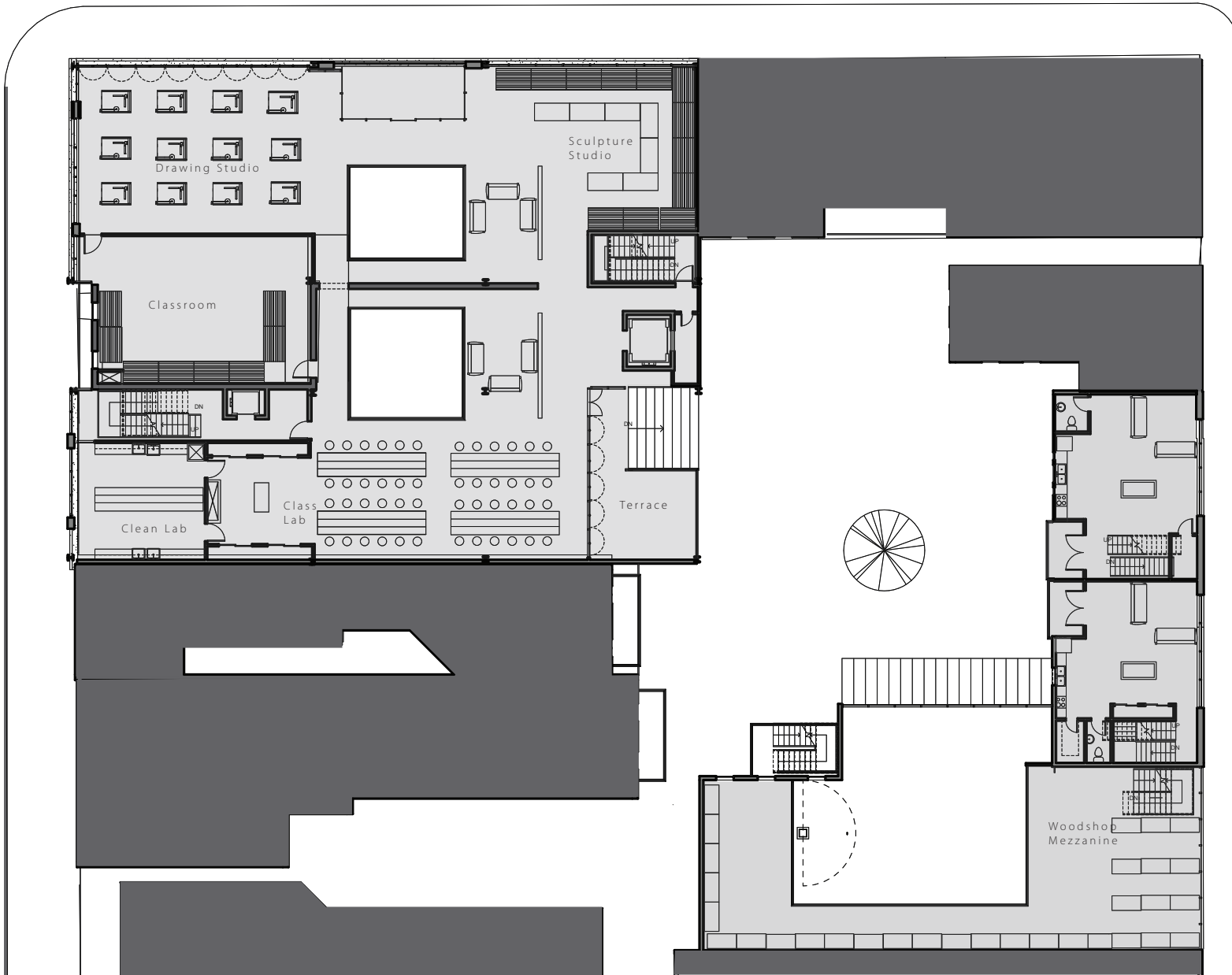




o . t . r . t . e . c .



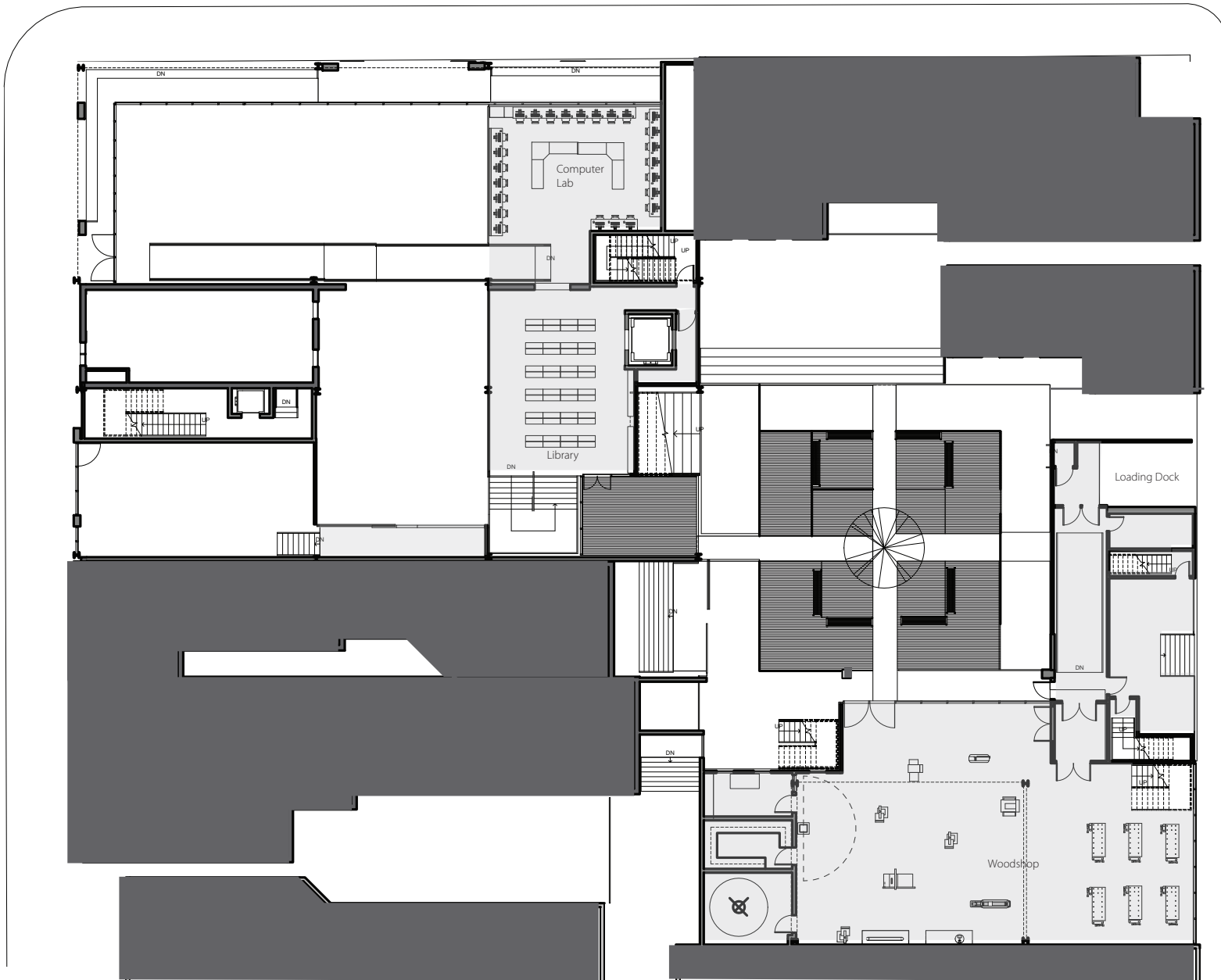




Existing Walls

o
t
r
t
e
c

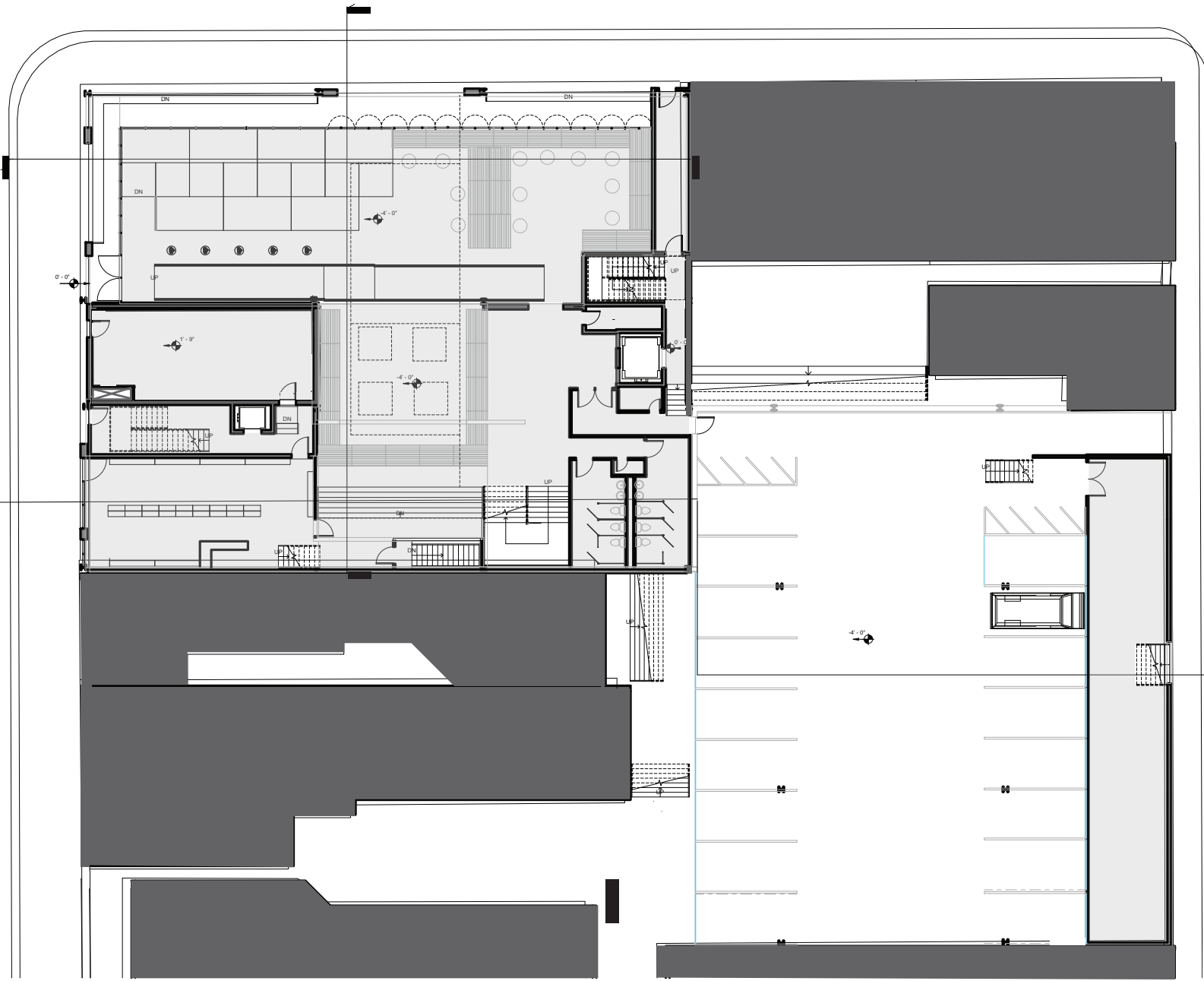




Existing Walls

o
t
r
t
e
c





Existing Walls

o
t
r
t
e
c





Elevation at Race St.
Facade fully open



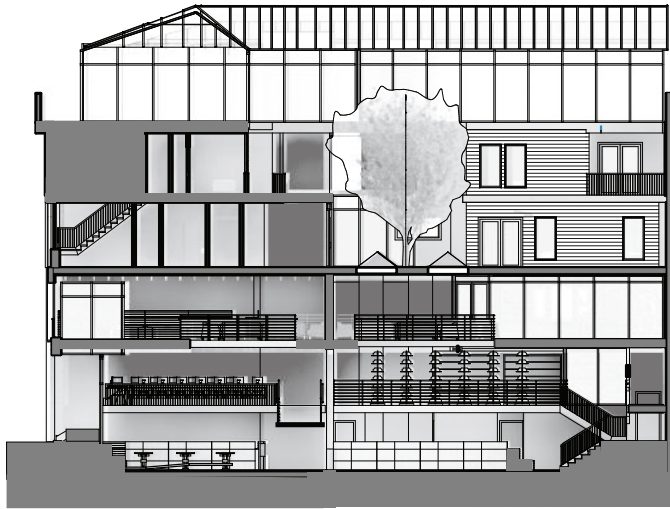
Elevation at Race St.
Facade partially closed



Elevation at W. 14th St.



Elevation at Republic St.



Transverse Section



Showroom Section

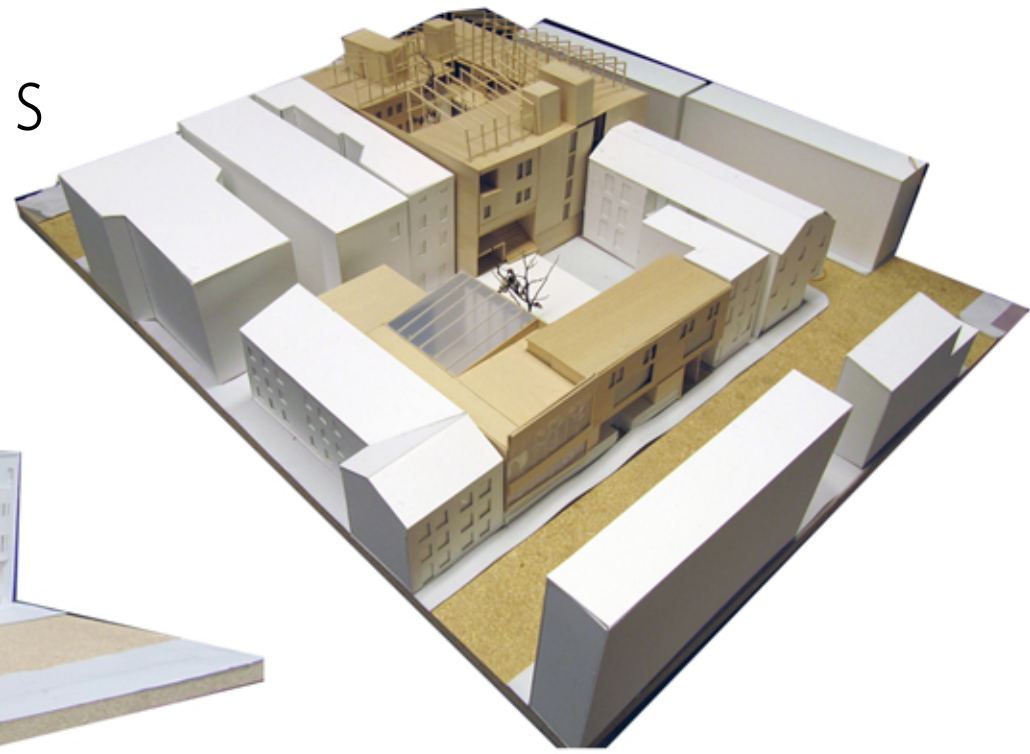


Race St.

Republic St.

Longitudinal Section

Final Models



A D D E N D U M

program which could feasibly accomplish certain goals in a counter-hegemonic institution.

THESIS ADDENDUM

From Writing to Design

I found the transition from the written portion of the thesis to the design portion to be a rather cumbersome task. Taking a very theoretical approach in the paper allowed me to establish myself in a particular way in terms of how I approached my design and the program that went into it, but it also made the transition difficult from the point of view that there were no well-established typologies for my particular design goals.

Beginning with very conceptual work at the city and neighborhood scale allowed me to explore my design from multiple vantage points. The concept that remained throughout the design process stemmed from the idea that one building could serve as a catalyst for other counter-hegemonic institutions to grow within the urban environment. From this idea came explorations and case studies into the surrounding neighborhoods of Cincinnati, Ohio—namely City West, to discover how issues of affordable housing and ideology are dealt with. Similarly, looking to two Modernist icons—the Seagram Building in New York City and the Bauhaus at Dessau allowed for the interpretation of the ideology and pedagogy in the built environment, within an architectural framework which is loaded with ideological notions. Given this ideological background, I asked myself, “To what degree and how can architecture counter current hegemonic paradigms present in the urban built environment?”

With this, I began to develop a typology and

PROCESS: Site Selection & Program Development for “OTR T.E.C.-The Over-the-Rhine Technical & Emancipatory Center.”

The development of the program and typology was commensurate with the place and culture in which it is developed. Thus, I began with a neighborhood already familiar to myself, where I have been actively involved with the Over-the-Rhine People's Movement since my undergraduate education. Located in Cincinnati, Ohio, Over-the-Rhine exhibits many of the typical problems of urban blight, such as poverty, an under-educated class, food insecurity, unemployment, and racial tension between residents and the local police force. Currently, gentrification in the neighborhood is forcing low-income residents to leave the community and the numerous institutions that support them. Given this, I developed a mixed-program including: affordable housing, educational facilities, a public computer lab, library, wood shop, commercial space, a show room, green house and community space. Training students to rebuild the community through the technical college portion of the design could feasibly counter the gentrification currently present in the neighborhood, by providing adequate affordable housing and community-based institutions. Likewise, this would provide education and job skills for residents who may have difficulty finishing traditional schooling. The sustainability component could provide a new model for how to rebuild inner city neighborhoods for generations to come, while also providing food for local residents to either consume or sell at the local market through urban farming technologies.

The site itself was selected from four potential sites within Over-the-Rhine. The aim was to have the site be visible to the outside community, while also accessible to the

members of the community. Like many of the prominent cultural institutions already present in the neighborhood, such as Music Hall and the School for the Creative and Performing Arts (SCPA), Over-the-Rhine T.E.C. sought to redefine what it means to be a cultural institution. Hence, my building sits amid the already existing fabric of the neighborhood, and also amid some of the most prominent institutions, including Music Hall, the SCPA, Washington Park, the Drop Inn Center, and the Over-the-Rhine Community Housing headquarters—located at the corner of Race St and West Fourteenth Street.

DESIGN APPROACH:

Given comments by juror Paul Lukez made in the Fall Presentation of the written portion of the thesis, I looked to the role of technology in architecture and the building practice in order to produce counter-hegemonic change. As with any technological advancement, control of the technology is crucial to its political ends. In order to define a cultural and educational facility, I developed the program around education and production of the built environment, in consultation with community members and an assessment of their needs. With building technology and sustainable technologies at their hands, the community could feasibly provide an alternative to the current market-rate development—as well as to define and develop the community as an organic process, as opposed to a market-driven approach.

Within the design itself, I sought to display the building craft of three levels of students, from apprentice, to journeyman, to master—exhibited in various elements of the building; such as the cornice, wall system, ceiling system, and an operable louver system. A primary focus of the design was the reuse of building materials from the sites which were being redeveloped by students, as a sustainable

design solution. Given that the students would be replacing many of the roofs in the neighborhood with green roofs, the old wooden joists could be recycled and utilized in OTR T.E.C. itself as a manifestation of the work being done by the institution, while simultaneously displaying the facade as a constantly changing and moving entity—with the idea of collective individualism, as each resident and student could have control of particular louvers within the building, as well as constantly changing cornice pieces, and community created mosaics throughout the building. Similarly, the space of the ground floor was intended to be left as flexible, offering openness, if desired, or closed if necessary. Therefore, the showroom serves the dual function of both a traditional showroom, but also a community meeting space, and the entire ground floor can be opened up to allow the community access for meetings. Likewise, the ground floor can be converted to allow for individual stalls to be occupied for commercial purposes, so that community members can sell produce either grown in existing community gardens, or in the green house located on the roof level. Finally, the residential component was considered in terms of a sustainable community, offering courtyards for residents and students, alike, as well as adequate private space within each unit. Thirteen units of affordable housing, including two ADA units would be offered using the renter-equity program already in place in the neighborhood by Cornerstone Community Loan Fund. Programmatically, they were designed primarily as three bedroom units to encourage families to move into the neighborhood, in contrast to current market-rate development, whose target market is the 24-32 year old demographic, which would likely create a transient neighborhood, as opposed to a socially sustainable neighborhood.

JURORS' COMMENTS:

Generally, I found the comments from the

presentation to be supportive of the proposed design and program, and helpful in further consideration of the project. The conversation largely revolved around site selection and program development. Suggestions included the possibility to extend beyond the site proper, and propose the entire community as a different entity. Likewise, a conversation about the adjacent park and possible intervention was discussed, which had been an early consideration in my design process, but was ultimately left untouched, due to the fact that a community-supported redesign of the park had already been proposed in recent history. Overall, the jury supported many of my design, programmatic, and site decisions, and offered useful critique where necessary, resulting in a very positive and engaging critique.

