THIS SITE HAS BEEN LIBERATED

Wells Megalli
12 May 2017

IN ANY DISCIPLINE THERE ARE BUILDERS AND WRECKERS. ATTENTION IS FOCUSED ON THE FIRST, BUT, IN FACT, THE SECOND CATEGORY IS MORE RARE AND PROBABLY MORE ESSENTIAL FOR THE FUTURE.

REM KOOLHAAS

Since Puritans founded the colony of New Haven in1638 and subsequently Yale College to educate its citizens, the relationship between the life of the school and the life of the city has been fraught with a persistent tension around the built environment. The spatial characteristic of this tension – which has repeatedly exploded into physical violence – is a dramatic rupture in the urban context along a physical and psychographic boundary. Spaces of exclusivity, privilege and aesthetic unity are strikingly juxtaposed with an unstable and fragmented city outside.

The plan of New Haven's initial settlement, the nine-square grid, has inspired many theories, but research has established that its geometry was derived from a theocratic imperative: that the form of the colony represent a quintessential sacred typology, the design for a new Jerusalem described in Exodus. Like man's first constructed environment, the garden of Eden, with the tree of knowledge at its center, New Haven's center square was preserved as a commons. The first building was a meeting house at its center -- a manifestation of a compact of shared priorities. New Haven was designed as a utopia. And like all utopias, it embraced a set of principals as well as the idea of a civilization within, and a wilderness without.

The neighborhoods surrounding the campus are some of the most racially and economically segregated in the country. The frontier streets that form their borders are seldom crossed and are monitored by campus police. Inside the core campus, the dominant aesthetic includes neo-Gothic fortresses, moats, surveillance towers, underground tunnels, stone facades, and stained glass windows.

In the summer of 2016, a black facilities employee destroyed one such window in his workplace, the dining hall of Calhoun College, here – where its stone façade forms a critical part of the campus wall adjacent to the commons. The window was one of several architectural elements depicting scenes of slavery in a building named for a white supremacist. The employee was arrested and charged with a felony.

His single act of resistance to this building created tremendous pressure on the University to examine its troubled history and role in the community. Protests in support of this act of destruction erupted and spread across the city (and later to other cities). Activists, students, and citizens momentarily connected around a common goal: the renaming of this building.

The college – now a Corporation -- responded by convening several committees, which eventually urged the removal of the windows and the withdrawal of the charges. The renaming debate has continued during the past year.

But is it enough to remove a few windows and merely rename Calhoun? Buildings have the ability to tell stories and function as symbols. As such, the architecture of Calhoun speaks on behalf of the University. What values does it reveal or conceal? The values publicly espoused by the University include genuine inclusiveness and a willingness to deeply engage the past. The design intent of this project is not to erase or conceal this past, but to carve out new physical and symbolic spaces for the reinsertion of histories that have been suppressed or ignored. None of these histories are neutral; each is ideological, multivalent, and personal.

Multiple histories and, in a sense, multiple buildings occupy this site. There is the Calhoun beloved by generations of older alumni, the Calhoun that the city experiences as a walled-off fortress, the Calhoun that causes pain because of its name celebrating slavery, the Calhoun that the tourist who sees as beautiful, unaware of its controversies. "We never experience the same architecture."

The unfolded walls of the original building serve as the ground for a series of architectural interventions and new programs that allow the production of new pasts in the present.

THIS SITE HAS BEEN LIBERATED

In the summer of 2016 on Yale's campus, a black facilities employee destroyed an historic stained-glass window in his workplace, the dining hall of Calhoun College.[1] The window, a prominent feature of John Russell Pope's neo-Gothic building, was one of several depicting scenes of slavery. The employee, who had worked in the shadow of the offending architecture for more then eight years, was arrested and charged with a felony, prompting protests on campus. The University responded by convening the "Committee on Art in Public Places" which eventually urged the removal of the windows and the withdrawal of the charges.[2]

1.

Since English Puritans founded the colony of New Haven in 1638 and subsequently Yale College in 1717 to educate its colonists, the relationship between the school and the city has been fraught with a persistent tension around the built environment. While such conflicts are apparent in many college towns in America, New Haven's terrain defies the major strains of urban theory analyzing prototypical town-gown spaces.[3] The city's unique origins are visible in the form of its initial settlement – the nine-square grid – laid out by minister John Davenport on land purchased from the Quinnipiac. The plan and its meaning have inspired many theories, but research has established that its geometry is derived from a theocratic imperative that the shape of the colony represent a quintessential sacred typology: the plan for a New Jerusalem described in Exodus.[4]

At the center of the colonial grid was the town commons, with a meeting house in its center – a manifestation of a compact of shared priorities and the importance of the public realm. Today the central square of the original plan has survived the introduction of railways and automobiles, the erection and demolition of countless buildings, the occupation by troops during war and protesters during political unrest. After the War of 1812 the commons was
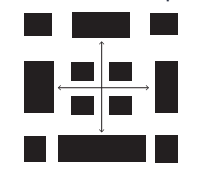
1 The building's namesake is John C. Calhoun, former United States Vice President and pro-slavery white supremacist.

2 Greenberg, Zoe. "Yale Drops Case Against Worker Who Smashed Window Depicting Slaves." The New York Times (July 12, 2016).
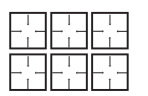
3
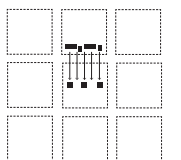Virginia's "academical village."

Columbia's axial Beaux Arts plan.

Oxford's medieval cloister.

Yale's "Brick Row."

4 Vogt, Erik. Yale In New Haven. "The Nine-Square Plan," 43. For further analysis, see the SITE section.

5 ALthough the city operates it as a public park, the Green is privately owned by the "Committee of Proprietors of Common and Undivided Lands in New Haven," a group that traces its lineage to the original proprietors. Thw relationship was publicly revealed during litigation brought by lawyers for "Occupy New Haven" in 2012. Macmillan, Thomas. "Judge Rules That City Can Evict Occupy". New Haven Independent (April 9, 2012).

6 Vogt, Yale in New Haven, 45-51.

7 Davenport himself was educated at Oxford.

8 Dexter, Franklin Bowditch. Documentary History of Yale University, 1701-1745, 27.

9 From the Latin for *field*, the term *campus* was first used in 1774 to describe the open field separating Princeton University from the small town nearby. Bender, Thomas. The University and the City: From Medieval Origins to the Present, 27.

10
Map of New Haven, 1802.
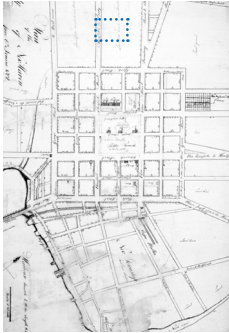
The "Brick Row" is highlighted north of the commons. For a detailed narrative on the college's spatial expansion, see the SITE section.

11 Bender, 55.

12 Eli Whitney established American's first factories in New Haven. Historians have argued that his cotton gin led to the Civil War. Whitney's innovations in musket manufacturing initiated the mass-production of firearms and munitions in New Haven, which was nicknamed "The Arsenal of America" in the early 19th century.

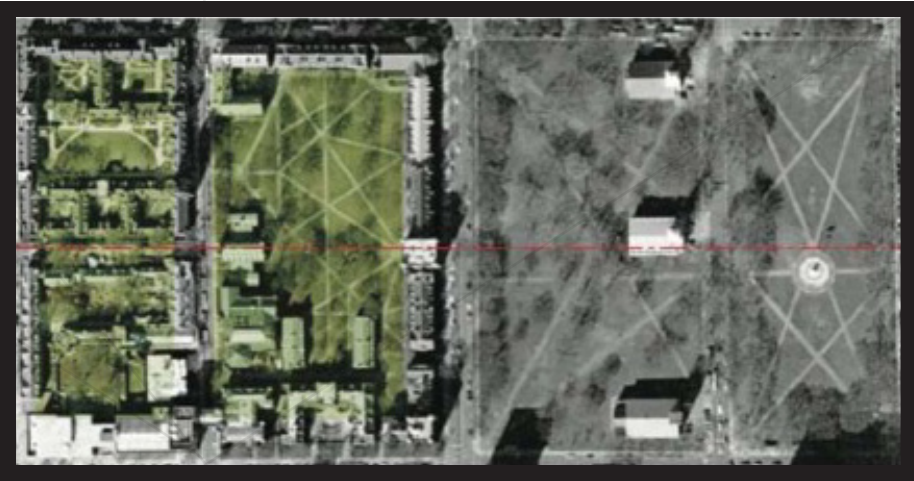13 Kelley, Brooks Mather. Yale: A History, 125.
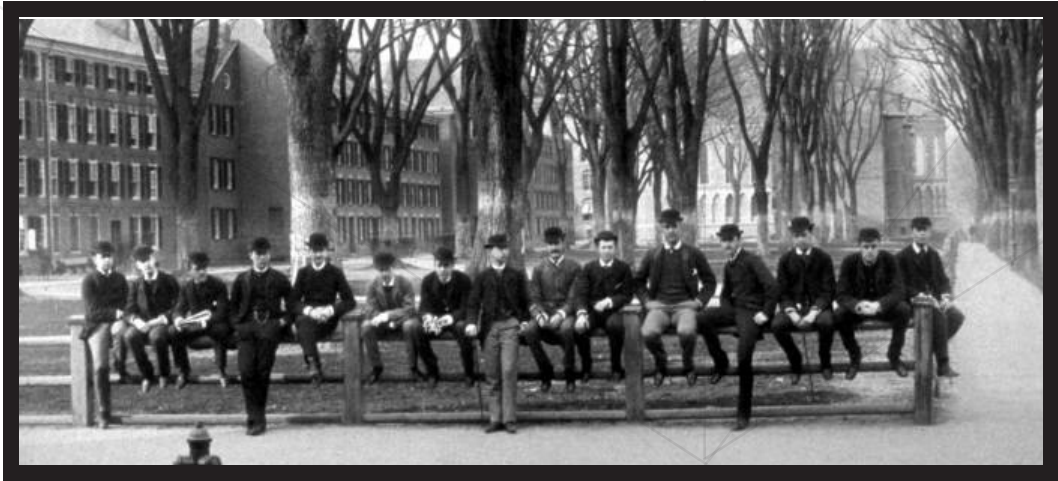
planted with elms and re-contextualized as the New Haven "Green," a national landmark and the largest of its kind in New England. The original "proprietors"– as the colony's founders called themselves[5] – based its generous dimensions on biblical descriptions of the tribes of Israel encamped in the Exodus wilderness. Davenport explicitly envisioned that one day a vast crowd of men would gather there to await the second coming of Christ: it fits 144,000 souls standing shoulder-to-shoulder.[6]

Although it defies type, the spatial development of Yale's campus draws on the historic strain of Old World medieval universities, whose built environments were informed distinctly by the crowded cities they inhabited. Importing the "Ox-bridge" educational model to the colonies,[7] the ten founders of Yale College infused it with their own Utopian ideology. The relationship between city and college began with a singular vision: "the Liberal and Religious Education of Suitable youth" in the ministry of the Puritan faith.[8] The first college structures were sited adjacent to the commons and open to the civic landscape. As the town attracted residents and industry, townspeople passed freely among the buildings. The impact of the college was minimal for more than a century.[9]

As late as 1800 there was nothing but a jail on the "town side" of the green. Plans show the college as a string of modest domestic-scale structures – the "Brick Row" – set back into the block with a generous open yard fronting the Green.[10] New Haven's mercantile and manufacturing economy was prospering and Yale's enrollment had increased to 200 young men.[11] As the local population increased, faculty concerns arose around the moral security of their students in the face of growing secular temptations.[12] This prescient rift signaled not that

14 The City Beautiful movement inspired the creation of master plans for many American cities in this era. Olmsted himself designed plans for Chicago, Washington, Detroit, Utica, Boulder, Pittsburgh, Rochester, and Newport. Concepts of neighborhood-centered development, programming streets by function, and the importance of public green space characterize this work.

McMillan Plan for Washington, 1901.

15 Scully, Vincent. Yale in New Haven, 23.

Haight, Charles C. Phelps Gate, 1896

See the SITE section for a series of diagrams that map the 300-year spatial development of the campus.

16 "Highs and Lows of Town and Gown," Yale Alumni Magazine (March 2001).

the college sought autonomy or independence from the town; it was the town that began to peel away from its theocratic values as it came into its own as a major port city.

This first small signs of rift exploded in 1806 into the first physical violence between students and citizens – off-duty sailors – in "a riot fought with fists, clubs, and knives" in the symbolic street demarcating Yale and the Green.[13] In what amounts to the first in a series of impositions of its architectural authority, the college responded by erecting a fence along their side of the yard. Periodic clashes at "the Fence" became regular occurrences as town and gown began to develop into divergent social constructs.

The estrangement between the institution and its sometimes hostile host community has only intensified as the university's quest for space beyond its historic boundaries and its tax-exempt status increasingly encroached on the town's neighborhoods. Borders were repeatedly formed, dissolved, pushed outward, and reformed – ultimately calcifying into a fragmented urban ecosystem plagued by violence and characterized by the alienation of two communities segregated from one another.

In the early 20th century, several movements to unify the town and college failed to take root. A railroad station had been built in the so-called Ninth Square nearest the port, and immigrants from Europe and the Southern states flooded in. New Haven – now legitimately a city – commissioned its first urban plan from Frederick Law Olmsted, Jr. and Cass Gilbert. The plan, which examined the challenges of the city's rapid growth and infrastructural requirements, proposed a series of urban parks and a stately boulevard connecting the heart of the city with the train depot. While the master plan was never realized due to lack of funds, the town asserted itself in the completion of several significant civic buildings on the Green, most notably Gilbert's Public Library and County Courthouse (1909).[14]

The college had now grown into a university, managed by a corporation whose institutional

17 Groeger, Lena. "Discrimination by Design," ProPublic Journal, September 2016.

18 At the time Progressive Architecture described New Haven as "a case study to probe the relationship of urban renewal to street violence,"reporting on five days in "the life of a city under siege." During the summer of 1967 – which began with the shooting of a Puerto Rican man by a white business owner in the Hill and ended with a gala to honor the mayor's eighth term – citizens were subject to fire bombs, curfews, tear gas, police violence, and arrests. Progressive Architecture, January 1968.

19 The phrase "urban design" was coined by Jose Luis Sert at Harvard in 1956 in preparation for the launch of its graduate program in 1959-60. Kelbaugh, Douglas. Writing Urbanism, 3.

20 In her book Dreaming the Rational City, M. Christine Boyer describes Foucault's concept of disciplinary order in urban terms:

• The division of the city into units with discreet functions;
• The distribution of the population into the zones;
• The monitoring of populations census studies;
• The creation of economic zones;
• The classification of behaviors into "norms" of daily life.

21 Leach, Neil. Architecture or Revolution, 2. This idea is based on Herbert Marcuse's work, The Aesthetic Dimension, 1978. Foucault discusses this concept in the context of Bentham's panopticon in Discipline and Punish.

mandate seemed to be expansion. Its response to the new civic buildings was the "immediate fortification of the campus along College Street," which was pushed right up to the sidewalk. Spaces between the buildings were in-filled with "defensive towers"and a monumental portal: Phelps Gate.[15] Blocked to the south by the Green and the new row of civic buildings, the school began buying land to the north and in 1919 commissioned Henry Russell Pope to design a master plan of its own. Ironically, Pope came to many of the same conclusions of Olmsted and would have dramatically altered the campus and city with a united strategy. However, before the plan was finished there was another riot. After a veterans parade on Elm Street, returning local servicemen "angry over perceived insults," attacked the campus, breaking hundreds of windows and resulting in a street fight involving hundreds of students.[16] The corporation turned their backs on Pope, turning to James Gamble Rogers to revise the plan. The plan Rogers established – with the gated and private neo-Gothic quadrangle as its organizing principle – permanently closed the institution to New Haven's streets. Yale, in the end, did not see unity with the town as its genius loci. It opted instead for a compartmentalized, reclusive, and ultimately polarizing identity.

ARCHITECTURAL MANIFESTO, 1920
BRUNO TAUT
"DOWN WITH SERIOUSISM!"

Repellan tibus. Vid et aut ut hil excest, officias sunt ut magnimusam fuga. Facersp erfersped qui omnis magnis peritio int lacea simi, conet as ius, ad quas ut excepe porio. Hit et ex evelis autectus digendebis reperro beaquis ma idus rem aut hit ut accaborro iducid quodigendant ut voluptur, qui non re etus alit ut qua.

Mint que et renihilias eos quoditae nuste latiati alique et quid et magnis atem nection reptate ntiuremolore non reperat imendipsum nosanis ad quaecepuda ditas enimusa debissu ntiatur, voluptas reiuntus et lam volupta non con et quis ape sa iur ape sa iur simil inimustrum quuntio con con precuptat qui ute entis prae dis apicid quo et ant quiducientur sum qui ut lacerisque net vent.
Ci blatur sin commodis dolo volut as acepe et ulpa quibusam faccatem et quibus as sum ni as reror adis inumque nobit utem faceari occusae voluptas consequo.

Ique pores et aspitat. Aliquo dolestem quo este volent ut utem. Oque velest fuga. Cus isitemque pratione magnam re, ut lam in peria consedit parumquisque velit harumet apideles maio commoleseque ipitae repelique pre, quam nis aut utet ipicilis essinulpa idi rempero ium.

stotatumque pa dus eveniscil erum ea corendem ullabor as dusdam eicatatur aut eum faceatur, evendaeptat dolore verspe ma venim nossunt ibusape imagnati verovit re, quatibus sint facepel idender ioreri sitame nonecest, quatas quibusa nducimpostin pa natibusam, ut autas.

THUS GREAT MONUMENTS RISE UP LIKE DAMS, IMPOSING A LOGIC OF MAJESTY AND AUTHORITY ON ALL UNQUIET ELEMENTS; IT IS IN THE FORM OF CATHEDRALS AND PALACES THAT (INSTITUTIONS) THE CHURCH AND STATE SPEAK TO AND IMPOSE SILENCE UPON THE CROWDS.

GEORGES BATAILLES

A BRIEF HISTORY OF CALHOUN COLLEGE

2.

"The history of Calhoun College is certainly living history, the subject of much present-day discussion and debate. For more materials on the debate since the 1980s, see the links to the right ("On the name of Calhoun College").

In 1641, three years after New Haven was founded, John Brockton established a farm on the plot of land that is now Calhoun College. After the Revolutionary War, an inn was constructed on the land, which would later become the meeting place for the Phi Beta Kappa Society.

From 1863 to 1874, the land became the site for Yale's Divinity School. In 1932, with the institution of the college system, the residential building at the corner of College and Elm Streets became Calhoun College, named for John C. Calhoun (1782-1850; B.A. 1804), alumnus and statesman. Like many of the other residential colleges at Yale, Calhoun College was named in honor of one of Eli's illustrious sons, but there is no direct connection between the college and the man (he was neither founder nor patron). The name of the college itself is controversial: John C. Calhoun was an ardent defender of slavery and his works were foundational to the intellectual architecture of secession.

In recent years there have been several attempts to convince the university to completely rename the college or hyphenate it to reflect changing sensibilities about honoring advocates of slavery. One suggested alternative has been Calhoun-Bouchet College, in memory of Calhoun and past college history and in honor of Edward Bouchet, the first African American to graduate from Yale College and the first African American to earn a Ph.D. in the United States, again from Yale. The most recent debate over the naming issue culminated in the spring 2016 decision on the part of Yale's President and Corporation to leave the name as is. Many Calhoun students responded by designing and participating in a ceremony withdrawing the name from the college, leaving it symbolically nameless. In the meantime, inspired by a student campaign, the Head of College christened the dining hall the Roosevelt L. Thompson Dining Hall, in honor of beloved alumnus "Rosey" Thompson (1962-84).

At its foundation, Calhoun was a noisy place to live because of its location at the corner of the College and Elm, where trolleys used to go screeching around the corner. That changed under Master Charles Schroeder, who once remarked that if the despicable trolley system were ever removed he would purchase a trolley car, put it in the courtyard, and hold a celebration to commemorate the event. The trolley system was indeed removed in 1949, and though a whole car proved unfeasible, Master Schroeder secured a fare collection machine and made good on his promise. Thus was born Trolley Night, a proud college tradition.

Like all other residential colleges at their inception, Calhoun had a 24-hour guard service and the gates were never locked. Jacket and tie was the attire of choice in the dining hall and all meals were served at the table.

The college colors are black, blue and gold, and the various college regalia – such as scarves and ties – display them. The coat of arms designed for Calhoun College combines the university arms, set atop the Cross of St. Andrew. The shield too has been touched by the naming controversy in recent years, inasmuch as the ancient symbol of the saltire was incorporated into the Confederate flag, and therefore has a distinctive meaning in U.S. history. A recent college t-shirt alluded to student resilience amid the waves of controversy over name and related symbols by incorporating into its design a phoenix taking wing."

How Occupy Wall Street Turned Zuccotti Park Into a Protest Camp

Zuccotti Park, in Lower Manhattan, has been occupied since Sept. 17 by protesters in a group called Occupy Wall Street. The protesters have transformed the park into an operations center, as well as a place for some of the participants to live. The group says that it has no leaders and that major decisions are made by consensus in "general assembly" meetings. Here is how they have organized park in recent days. Related Article »
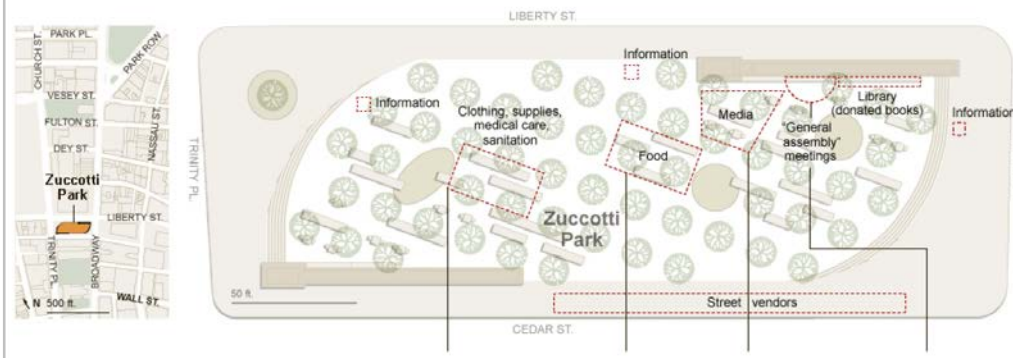
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ZUCCOTTI PARK
NEW YORK CITY 2011

"The choice of Zuccotti Park for the occupation of Wall Street was a canny one. Compact dimensions assured that the threshold for a critical mass was tractably scaled. The location in the belly of the beast was apposite for a spectacle of equality encamped on the of insane privilege. A site across the street from ground zero, which was rapidly being developed as a zone of constricted speech and wanton surveillance, it made a crucial point about free assembly. And the anomaly of the park's strange, if increasingly typical, public–private "partnership" was paradoxically enabling. Zuccotti was legally in a state of exception from the time, place, and manner of restrictions typical of municipal parks, which permitted it to be occupied around the clock.

As has been widely observed, the spatial organization of the occupation was itself a model of urbanism, balancing communal and individual desires under a regime of extreme neighborliness. The encampment was zoned with its alimentary, educational, sanitary, consultative, recreational, and media districts, its avenues of passage, and its sleeping and resting areas. It confronted issues of citizenship and crime, evolved styles of cooperation and cohabitation that were singular and precise, and devised fresh forms of communication and governance. The nature of its bounding membrane and relations to its friendly and hostile periphery were subject to both spontaneity and institutionalization.

And the occupation powerfully evoked another form of urbanism, the "informal" settlements that are home to more than a quarter of the world's population and the most extreme manifestation of inequality at the urban scale. The encampment at Zuccotti Park reproduced, albeit in theatric and ephemeral style, many qualities of these despairing but often intensely organized places, illustrating struggles focused on property and legality, lack of essential services, impossible levels of overcrowding, the need for local economic organization based on scarcity of jobs and resources, tense relations with the authorities, and a gamut of the social and physical architectures of threatening impermanence.

Whatever its broader agendas and affinities—and notwithstanding the critique of the fluid specifics of its political demand—it is clear that the occupations of 2011 and the movements of the Arab Spring, the Indignados, and the others that they inspired were part of a long history, not simply of remonstrances at urban scale, but of events enabled by the special political character of urban space. The idea that a social manifestation might not simply take place in a city but might actually create a city is an originary vector for mass gathering, and there is a special power that flows from occupying the city as we know it with another cit, the city as we'd like it to be. This practice has a history of millennia, revealed in festival days, the ordered response to epidemics, as well as in the evanescent redistributions of power and privilege of political uprisings. All hail the Paris Commune!"

from Michael Sorkin

IF WE EXAMINE CRITICALLY THE TRADITIONAL

ROLE OF THE UNIVERSITY IN THE PURSUIT OF

TRUTH AND THE SHARING OF KNOWLEDGE AND

INFORMATION, IT IS PAINFULLY CLEAR THAT

BIASES THAT UPHOLD AND MAINTAIN WHITE

SUPREMACY, IMPERIALISM, SEXISM, AND RACISM

HAVE DISTORTED EDUCATION SO THAT IT IS NO

LONGER ABOUT THE PRACTICE OF FREEDOM.

THE CALL FOR A RECOGNITION OF CULTURAL

DIVERSITY, A RETHINKING OF WAYS OF KNOWING,

A DECONSTRUCTION OF OLD EPISTEMOLOGIES,

AND THE CONCOMMITANT DEMAND THAT THERE

BE A TRANSFORMATION...IN HOW WE TEACH

AND WHAT WE TEACH, HAS BEEN A NECESSARY

REVOLUTION -- ONE THAT SEEKS TO RESTORE LIFE

TO A CORRUPT AND DYING ACADEMY.

BELL HOOKS

NOTES ON THE THEORETICAL CONTEXT

3.

Though the practical challenge of this thesis is specific to its site, it also aims to analyze the problem in theoretical terms. The presence of the university in the urban context can be read as an ever-encroaching swath of quasi-unified private domains which reinforce disparities of access, income, consumption, and wealth. Its Utopian spaces of exclusivity, privilege, and aesthetic unity are strikingly juxtaposed with a ghettoized, unstable, and fragmented city.

A dramatic spatial duality that ruptures the urban fabric also engenders two distinct cultural narratives, one of which is marginalized and risks invisibility. The disequilibrium between these narratives widens the rift between student and citizen. While students can insulate themselves from the distressed city, its citizens cannot escape its deeply entrenched dysfunctions. The contemporary broken city is characterized by a marginalized and semi-abandoned downtown; zones of de-industrialization, and incoherent sprawl. Its disenfranchised citizens "struggle to maintain the most basic rights" to public space and resources: "simply being" in a public place is criminalized.[17]

Urban renewals and other 20th century attempts to "repair" the city have only exacerbated these discontinuities of site, form, and meaning. In the hands of American capitalism, changes in the spatial order came to reflect the social order. Society's efforts towards urban housing, social welfare, and civic aesthetics became a tool to segregate society by function, class, and race. Although social protests in the 1960s forced campus and city planners to pay attention to public demands for a time, these grassroots efforts were quickly subordinated by the immense institutional power of the university, whose private interests and desire for formal coherence obscured any mandate to solve the increasingly complex problems of urban life.[18]

A critical history of urbanism challenges the neutral view of planning as a system that guides "urban change in the public interest."[19] Instead, it characterizes urban planning as an active power player that ignores the structural causes underlying urban problems and leaves them intact as social control mechanisms.[20] This strain of criticism builds on the theories of Foucault, Deleuze, Debord, and others who describe the rationalization of Western society. To paraphrase Foucault, it is important to understand that architecture itself is inert. Buildings

22 Carley, Rachel D. "Tomorrow is Here," 65.

23 Scully, Yale in New Haven, 28.

24 In Koolhaas' post-urbanistic motto, "Urbanism is dead," he rejects the possibility of shared values or narratives. He creates a walled-off alternative city, where the functions of the city are recreated and intensified in zones of fantasy and violence.

Rem's Wall embodies the bourgeois order of political and social repression.

For contemporary manifestations of urban oasis within traditional cities, visit one of the many new work-live mega-complexes in development in New York City. Nonko, Emily. "There Are Cities Within New York City," New York Magazine (26 February 2016).

Industry City is a six-million-square-foot facility in Sunset Park, Brooklyn.

For further analysis, see the precedent analysis section in the appendix.

25 Krier, Leon. "The City Within the City," A+U, November 1977.

22 Carley, Rachel D. "Tomorrow is Here," 65.

23 Scully, Yale in New Haven, 28.

24 In Koolhaas' post-urbanistic motto, "Urbanism is dead," he rejects the possibility of shared values or narratives. He creates a walled-off alternative city, where the functions of the city are recreated and intensified in zones of fantasy and violence.

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For further analysis, see tprecedent analysis section in the appendix.

are merely vehicles supporting the political philosophies of people.[21] It is not the form of architecture which embodies power but the medium. Architecture is a tool of the powerful.

The University has, at times, wielded this power unwisely, and without concern for its human impact. In the most dramatic instances, whole communities were destroyed and "re-situated." The Oak Street extension alone "re-situated 21,000 households."[22] The scars from these aggressions, which often segregated the school from the town and its residents from one another, are evidence of a pattern of behavior that has persisted, even as the demographics of the town drastically changed. It is therefore critical to examine the local spatial and social history of these sites to understand the relationships embodied within them.

The founders' vision of an exodus into the Eden of the New Haven Green has been supplanted by a craven escape into a "loose association of little paradises."[23] Their protective walls recall other "cities within cities," particularly the walls of Rem Koolhaas's theoretical thesis project for London, "Voluntary Prisoners of Architecture."[24]

But the existing condition of the ever-expanding institution is more akin to suburb than to city: "The city always defines its limits, it distinguishes urban space from rural land. On the contrary, suburban sprawl aggresses both city and countryside and proclaims to the world: "What is yours will be mine."[25]

This aggression – a betrayal of the values of higher education – must be re-examined within the framework of the urban rupture. If city and institution cannot be reunited in their original shared mission, neither can the institution enucleate itself from its host community. What is required is a loosening of the institution's overly deterministic urge for formal cohesion. The desire for a unified brand has repressed ideas, creativity, complexity, and diversity. Conditions and activities that don't fit – the difficult narratives of the "other" – are suppressed, making meaningful exchange and reciprocity impossible.

Architectural solutions might include either eroding or strengthening the boundaries between the divergent urban fragments. But it is at these edges – where the campus looks out and the community looks in, where confrontations have occurred repeatedly over time – that the identity of each group might be reconstructed and amplified.

ARCHITECTURAL MANIFESTO, 1992
DE STIJL
"CREATIVE DEMANDS"

1. The end of exhibitions. Instead: demonstration rooms for total works.

2. An international exchange of ideas concerning creative problems.

3. The development of a universal means of creation for all arts.

4. An end to the division between art and life. (Art becomes life.)

5. An end to the division between artist and man.

THE ROLE OF THE UNIVERSITY

4.

What is the role of a institution of higher learning in formulating responses to the problems of urban life outside its walls? The American synthesis of European and English strains of architectural education seeks to conform to accepted professional standards while maintaining theoretical and critical authority. Their hybrid approach creates a conflict, placing schools of architecture in the United States in a double-blind position vis-a-vis their host university and professional practice.[26] In the first relationship, strain can be attributed to the problem of academic research production; in the second, to the challenge of teaching "practical" skills. This pedagogical proposals of this thesis attempt to address this conflict in the context of the role of the school in its community.

Current models of community-engagement by universities range from student-led initiatives, to university-sponsored programs, to large-scale civic partnerships. Community-engaged design programs have grown rapidly around the country in the past two decades as the background of students seeking architectural education has begun to diversify.[27] The changing demographics of higher education have further intensified the desire for practical preparation, off-campus experiences, cooperative education, apprenticeship, and service learning.[28] The primary goal of these alternatives is to educate students, using the community as an experimental laboratory for teaching the practical skills of building.[29]

But to function as an instrument of change, education requires active interrogation of the status quo and the assumptions that support it. The intentions and outcomes of community-engaged programs must be understood in the context of the school's problematic position of dependency on the larger institution, which limits its ability to act autonomously, and therefore, limits its critique.[30] But there is a dormant potential of resistance in our schools. If curricula that directly engage communities is guided by activism rather than conformity – then students may learn to interrogate the extreme power dynamics of the relationship between their school and the community, and to resist the tendency to apathy and self-interest within our discipline.

Our schools are the primary loci of disciplinary socialization – the training of future leaders in

31 The work of post-structuralist thinkers such as Derrida, Deleuze, Lacan, and Foucault are of particular import. A post-structuralist study of architecture would require the analysis of both the architecture itself and the structures of power that created it.

32 Ockman, Joan. Architecture School: Three Centuries of Educating Architects in North America, 203.

33 One such incident in 1969 was the inspiration for the title of this thesis. Architecture students once interrupted class and physically carried professor Felix Drury out of the classroom while shouting "The course has been liberated!" (Stern, Robert A.M. Pedagogy and Place, 254.)

34 Meron, Gilad. "Community Engaged Design Education." For the full-text of Young's speech, see the Appendix.

35 In November 2016, days after the Donald Trump become president-elect and the AIA issued a public letter voicing its willing-ness to work with the incoming administration, Yale architecture students issued a letter rejecting the AIA position.
For the full text of both state-ments, see the Appendix.

36 Stern, 251.

37 The building was controversial from the start due to its brutalist aesthetic and questionable pro-gramming moves. For a detailed analysis of this precedent, see the Appendix.

Rudolph Hall (1963)

38 Stern, 333.

39 Pitera, Dan and Craig L. Wilkins. Activist Architecture: Philosophy and Practice of the Community Design Center, 18.

40 Pitera, 32.

22 Carley, Rachel D. "Tomorrow is Here," 65.

23 Scully, Yale in New Haven, 28.

24 In Koolhaas' post-urbanistic motto, "Urbanism is dead," he rejects the possibility of shared values or narratives. He creates a walled-off alternative city, where the functions of the city are recreated and intensified in zones of fantasy and violence.

Rem's Wall embodies the bourgeois order of political and social repression.

For contemporary manifestations of urban oasis within traditional cities, visit one of the many new work-live mega-complexes in development in New York City. Nonko, Emily. "There Are Cities Within New York City," New York Magazine (26 February 2016).

Industry City is a six-million-square-foot facility in Sunset Park, Brooklyn.

For further analysis, see tprecedent analysis section in the appendix.

25 Krier, Leon. "The City Within the City," A+U, November 1977.

the culture and values of the professions. A pedagogy properly guided by activism...

• Acknowledges that education is fundamentally political, because it is a struggle for freedom;
• Empowers students to act in the public interest as architects and citizens;
• Recognizes the right of the community to have a voice in decisions that affect its built environment;
• Is never neutral in the face of exploitation.

Seeds of an activist pedagogy can be found in the student protests and campus unrest of the 1960s, as well as within the larger intellectual territory of aesthetic criticism, urbanism, post-structuralism, and social revolutions.[31] "Architecture students joined their peers throughout the university in protesting against all forms of traditionalism and elitism represented by the establishment."[32] There was a growing sense that urban "renewal" – that even modernism itself – was little more than a mechanism of social control in the guise of democracy. Students revolted against postwar "curricular structures," put in place to create a supply of workers for the modern economy. The imagery of these cultural upheavals transmitted through mass media and television – including the 1968 student revolts in France – gave these protests widespread impact.

Toolkits for student and community organizing and opposition tactics were widely disseminated.[33] But the idea that design might be used as a tool in the public interest was new and radical. Historians of the community-engaged design movement have dated its origin to Whitney Young Jr.'s excoriating speech to the AIA national convention in 1968.[34] In a lesser-known incident that same year, Yale architect students and faculty led a dramatic walk-out of the New England AIA regional conference at the Park Plaza Hotel in New Haven. Their statement, signed by more than fifty people, begins, "The AIA has helped develop a professional aesthetic unrelated to the real needs of people that permits sociologically disastrous housing projects and racist universities to be built. We believe architects must begin to realize they are socially responsible for their actions, that by designing buildings for oppressive institutions, they reinforce those institutions."[35]

Charles Moore, who had come to Yale in 1965 from California, was presiding as dean. His tenure was characterized by a more activist pedagogy. Moore had hoped to open up the school to the wider world, encouraging students "to spend a great deal of time...exploring New Haven['s]... urban neighborhoods, factories and industrial edges."[36] Drawing upon humanist polemics and the frustrations of his pupils, Moore allowed exploratory design studios and experimental teaching strategies which aimed to dismantle built hierarchies, challenge social realities, and build cross-cultural literacies. Moore himself was frustrated in New Haven, especially with the new "Art and Architecture" building designed by Paul Rudolph, the former dean.[37] Moore hated the concrete fortress, calling it "a teaching program that has been poured in place."[38]

It was in this era that the first non-profit professional community design firm in the US was established: The Urban Workshop in Los Angeles, in response to Watts riots.[39] The Black Workshop, founded by students at Yale 1968, was "the first all-black group of architecture students to organize in a major white school." This group worked on community projects and developed a curriculum to deliver university resources to the community.[40] And Yale's first design/build program – also initiated by students as an alternative studio – was underway in rural Appalachia. By the early 1970s, there were dozens of initiatives around the country using design as a tool to empower disadvantaged communities.

Today community-engaged design has become both a theoretical as well as practical concern for the education of architects and the concept has evolved from revolutionary to mainstream. While clearly connected to a desire to imbue architecture with meaning and relevance, current CED programs are focused on entrepreneurial innovation, fail to engage broader discourse on the value of cities, and risk reinforcing existing power structures. Within our discipline, the desire for change is viewed with suspicion, but dissatisfaction with the status quo is the only place from which to articulate possible strategies to increase the ability of architectural education to be radical, autonomous, and self-critical. A CED pedagogy re-centered on its activist and revolutionary roots might include the following principles of engagement.

Expanded teaching. The studio goes beyond the making of an object, but covers capacity building, strategic planning, advocacy, urban history, social organization of communities, political philosophy, research techniques, cultural norms.

Problem-seeking. Not problem-solving.[41] The studio seeks out and amplifies issues that cut across boundaries of race, class, gender, and education.

Intentional frictions. The studio embraces uncertainties, errors, accidents, technical difficulties, the unforeseen, and the effects of these complexities on decisions.[42]

Limited toolbox. The studio uses limited tools to deal with emergent scenarios. An environment with a scarcity of resources requires decisions and actions in the competition for space, amenities, materials, sustenance, even safety.

Non-linear process. Distinctions between private and public, inside and outside, use and function, student and citizen are replaced with a fluid, volatile and borderless design exploration, through which movement and improvisation can occur. Narratives are allowed to remain unresolved.[43]

Arnstein's Ladder of Participation

In 1969 Sherry Arnstein published "A Ladder of Citizen Participation," in the Journal of the American Planning Association.

The ladder is a diagram of the power structures involved in decisions impacting a community. It is still used today by community developers and planners, because most of these processes remain stuck at the bottom rungs of the ladder.

The orange arrows indicates the power level of the current New Haven community vis-a-vis Yale University.

Arnstein writes of levels 1 and 2: "Both are non participative. The aim is to cure or educate the participants. The proposed plan is best and the job of participation is to achieve public support through public relations."

An engaged and activist stance would require many more degrees of citizen participation in the decisions being made about its built environment.

22 Carley, Rachel D. "Tomorrow is Here," 65.

23 Scully, Yale in New Haven, 28.

24 In Koolhaas' post-urbanistic motto, "Urbanism is dead," he rejects the possibility of shared values or narratives. He creates a walled-off alternative city, where the functions of the city are recreated and intensified in zones of fantasy and violence.

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For further analysis, see tprecedent analysis section in the appendix.

25 Krier, Leon. "The City Within the City," A+U, November 1977.

Community-centered and reciprocal. The work of the studio must benefit the community. While the studio should not be student-centered, the student and the institution recognize the reciprocal benefits received from the opportunity to "learn directly from everyday people about the true social impact of design."[44] This is different from design charity.

Capacity-building. The studio increases the community's agency by delivering technology, expertise, and social capital and acting as a conduit to institutional resources.

Outside. The studio is situated outside the campus walls and lines of demarcated privilege – embedded in contested zones where it becomes impossible to remain neutral. The student becomes decontextualized; authentic experiences and relationships can occur.

Un-learning. Recalling Gropius' urge to protect Harvard students from "the corrupting influence of knowledge,"[45] this studio interrogates the established hierarchies of higher education and the canon of professional reproduction.

Illustration: Headlines from the Yale Daily News, beginning on July 11, 2016.

24

ARCHITECTURAL MANIFESTO, 1923

MIES VAN DE ROHE

"WORKING THESIS"

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25

NTARY PRISONERS OF ARCHITECTURE
M KOOLHAAS

rance of Koolhaas's wall to my thesis lies in its dystopian

▲ IMAGE CAPTION

| 4 | 10 | 5 | 3 | 1 | 2 | 7 | 6 | 9 | 8 |

plan

section

▲ IMAGE CAPTION

EXODUS, OR THE VOLUNTARY PRISONERS OF ARCHITECTURE
REM KOOLHAAS
LONDON 1972

The relevance of Koolhaas's wall to my thesis lies in its dystopian agenda. He abandons the flawed city -- which he sees as irredeemable and unfixable by traditional means. Rather than trying to fix it, he seeks to hasten its trajectory toward inevitable ruin by luring its people into a new urbs which provides a safe place for their public and private destructive urges.

While I haven't given up completely on the site I am studying, I do advocate an unorthodox, subversive, and surrealist solution to the problems of the modern city. And that is Rem's point. Despite his loathing of 20th century bourgeouis urbanism, he has continued to propose architectural alternatives, and in that act, betrays a grain of optimism. This program reads like a Greek tragedy -- warning us by depicting one potential outcome of our current trajetory.

THE ALLOTMENTS (10)
Small pieces of land given to each prisoner on which they build tiny luxury homes. Time, media, and disturbances of any kind are suppressed here to create a sense of contentment and order. "Nothing ever happens here."

INSTITUTE OF BIOLOGICAL TRANSACTIONS (8)
A cruciform data ARCHIVE building divides the space into four squares. The first contains a series of HOSPITAL PAVILIONS. The two buildings of the Three PALACES OF BIRTH deliver babies and train babies to become adults as quickly as possible. The fourth space is a MENTAL WARD.
A CONVEYOR BELT moves the "healthy" patients around the spacs and eventually to the cemetery.

PARK OF AGGRESSION (9)
Conflict re-enactment amid TWO TOWERS: one an infiinite, continuous spiral; the other with 42 platforms. Inside the tower are INDIVIDUAL CELLS for venting suppressed anger and hatred where visitors are free to abuse one another. Antagonists push each other into the spiral tower which turns them into human missiles. There is a diagonal ARENA for celebrating victories.

BATHS (7)
Designed as a cyclical system of public exhibitionism and private fantasy cells. GROUND FLOOR is for public display, a place where visitors can look at and encounter others to interact with. The two main walls contain FANTASY CELLS for individual, couple, or group activities -- the pursuit of private desires. At the end of each bath are two ARENAS for public performance.

THESIS DOCUMENT AS REPRESENTATIONAL ARTIFACT

This imagines one aesthetic object -- a book that conveys architectural knowledge (previously hidden, sequestered, misrepresented, misunderstood, fragmented, or otherwise obscured) needed to subvert the segregated conditions described in the thesis.

The book, as an object or artifact, is a potent symbol of the transmission of knowledge, and it use embodies a threat to the Institution. As such, it is not read but performed. It collects emancipatory instructables, scripts, maps, and guides designed to open the eyes of the user to alternative spatial readings of their urban environment and to spur direct action.

It may be presented as an object in the process of being used, imagining a user who is adding to the material in the book over time.

The material in the book may be flawed, partial, situational, subjective, and also true. It includes recorded experiences, suggested itineraries, radical cartography, manifestoes, historical sources, project and process documentation, as well as other objects.

Attention has been paid to the space of the page and the space of the object, in the belief that these visual clues carry their own cognitive agenda. While this project clearly asserts that a "book" can be an artifact of architectural production, it seeks to push the boundaries of these definitions and ask whether a "book" can create space, action, and as an extension, architecture.

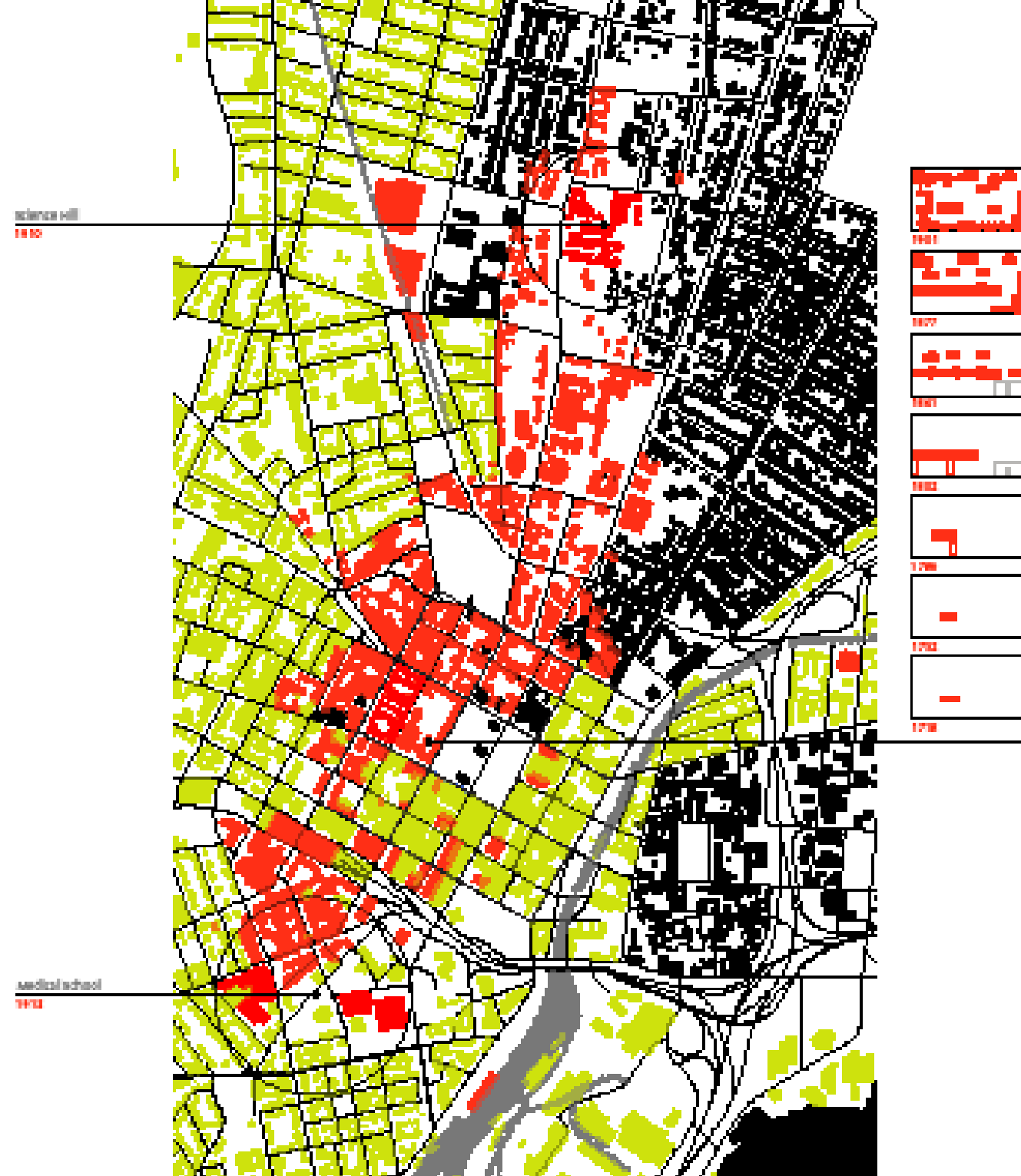It also signals resistance to the traditional thesis document.

SITE NARRATIVES

science hill
1850

medical school
1918
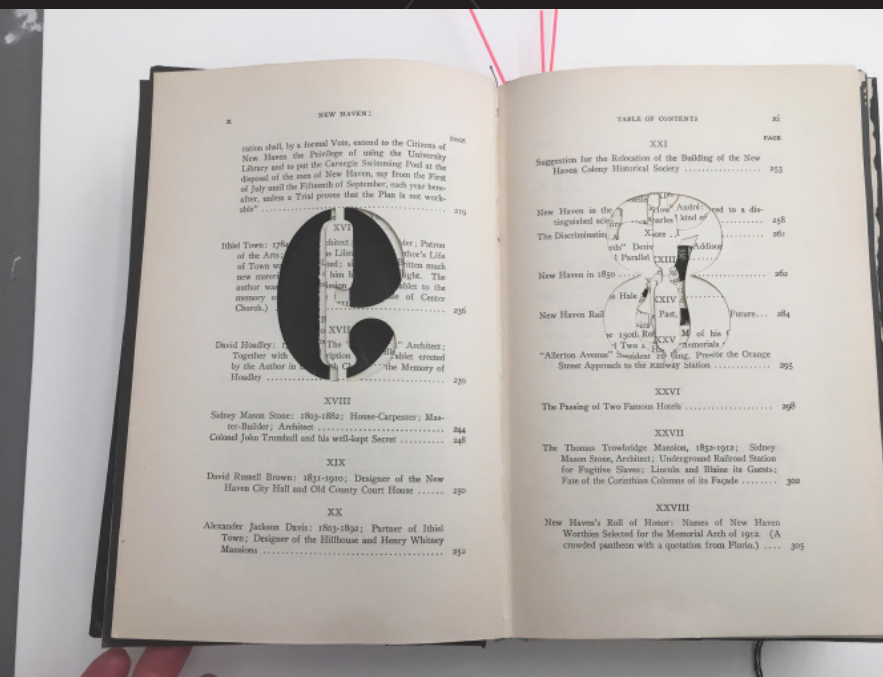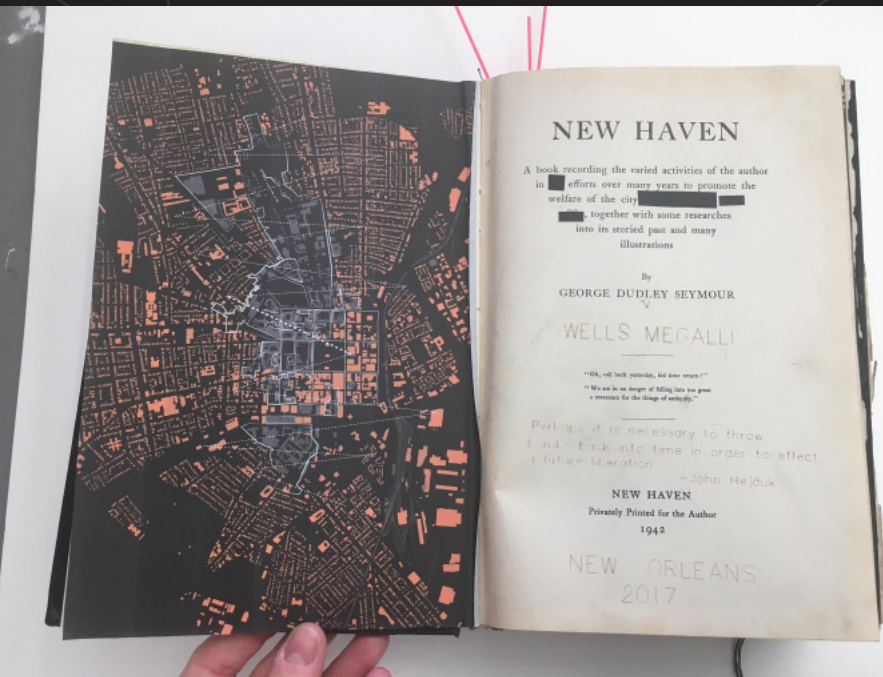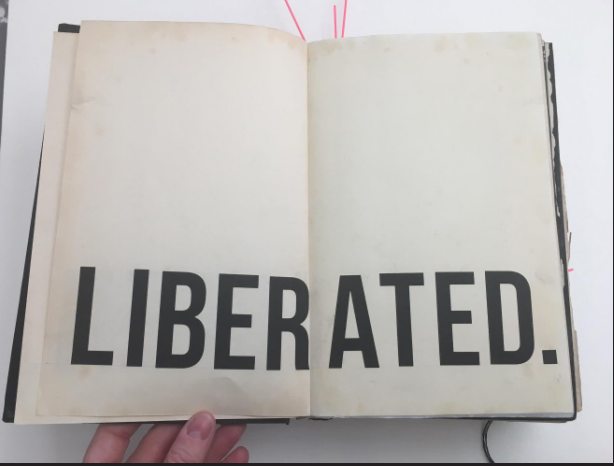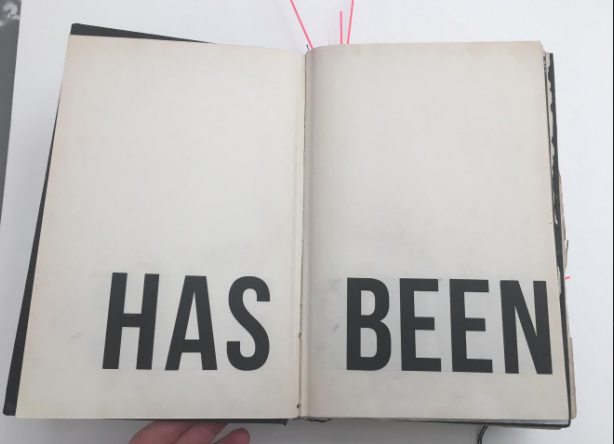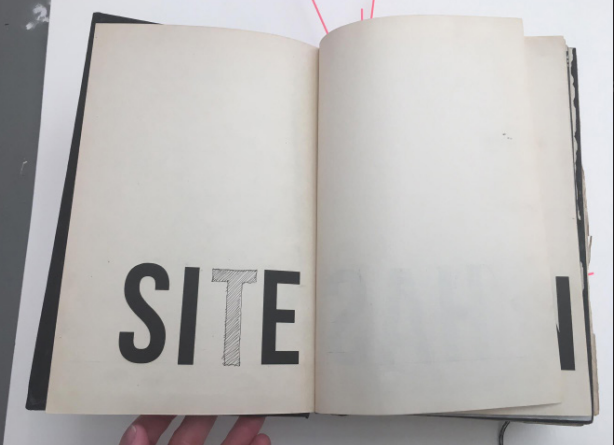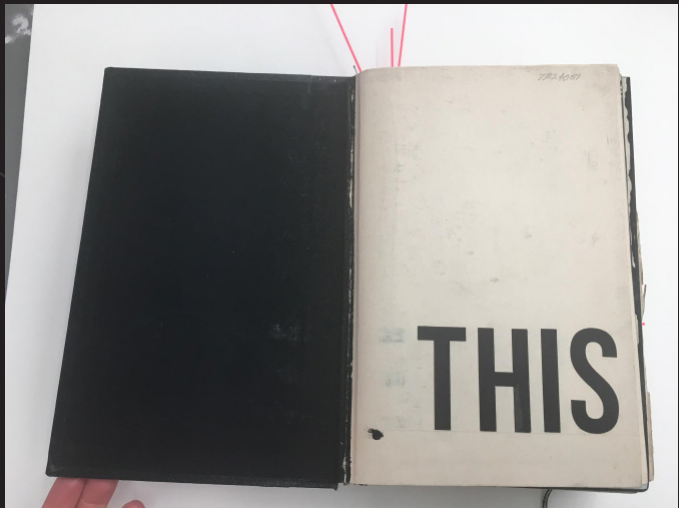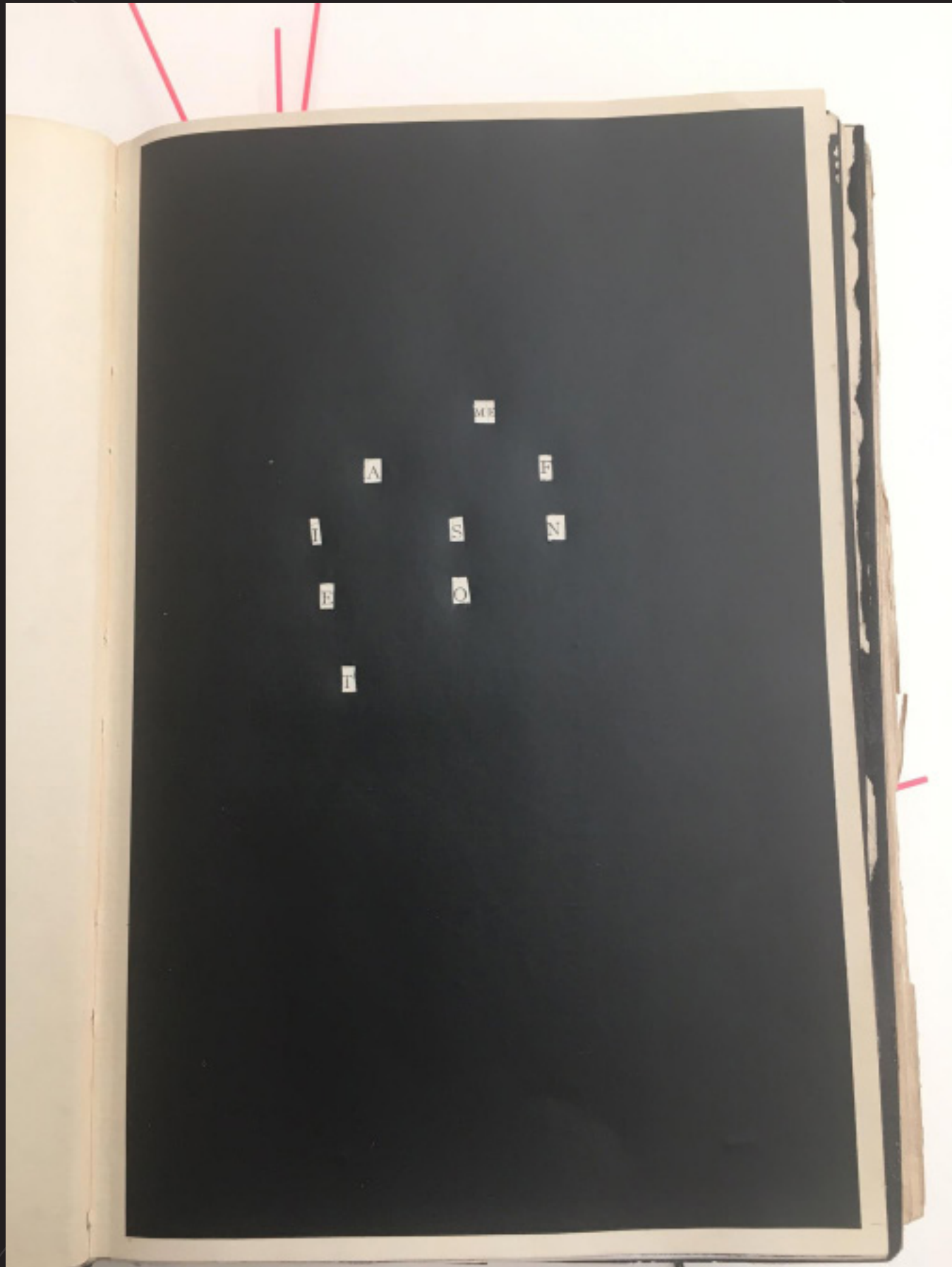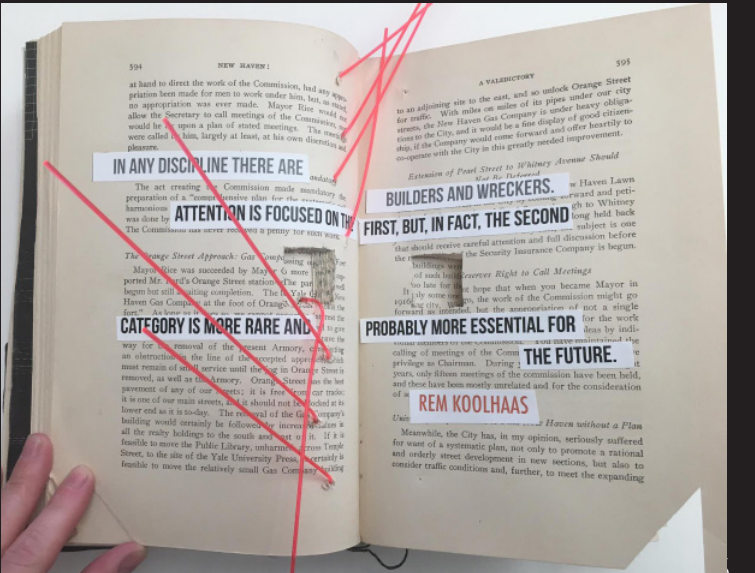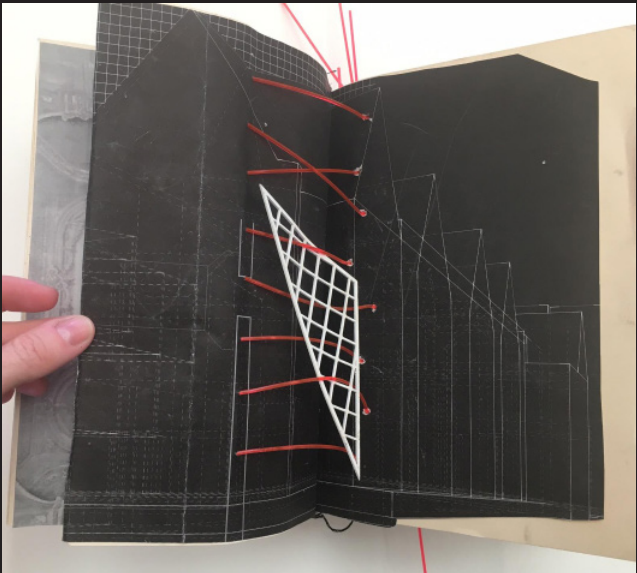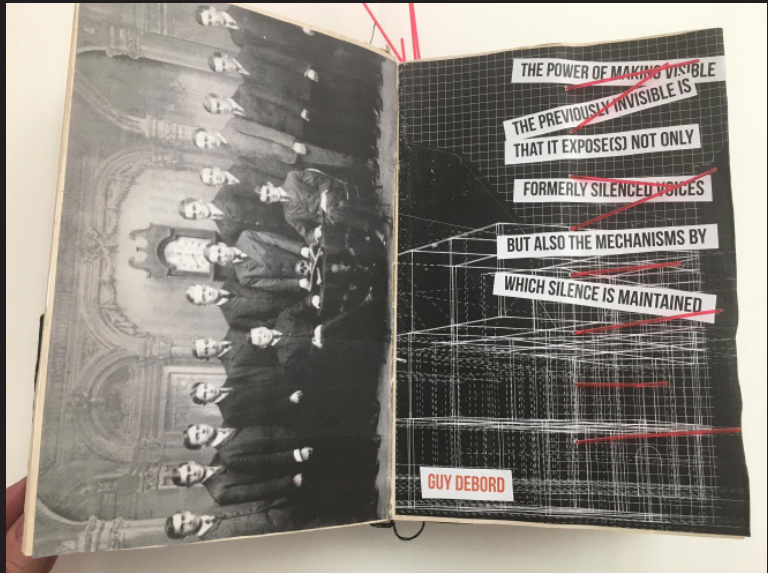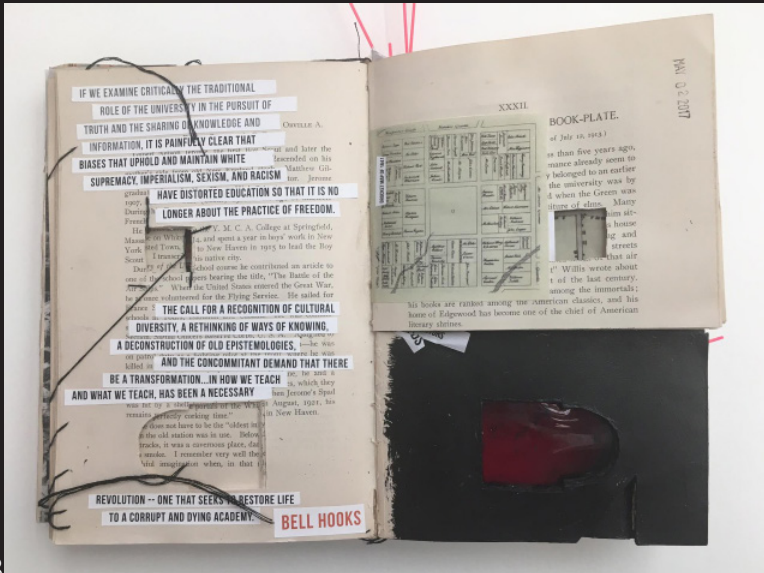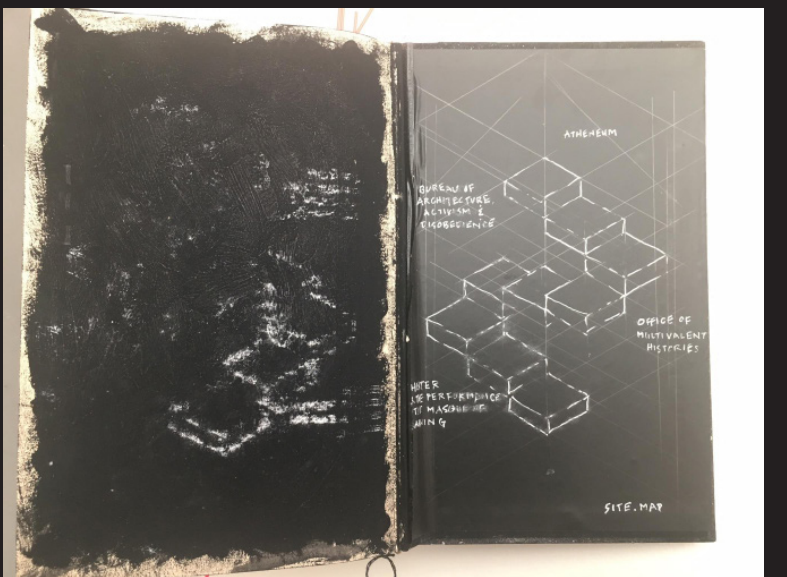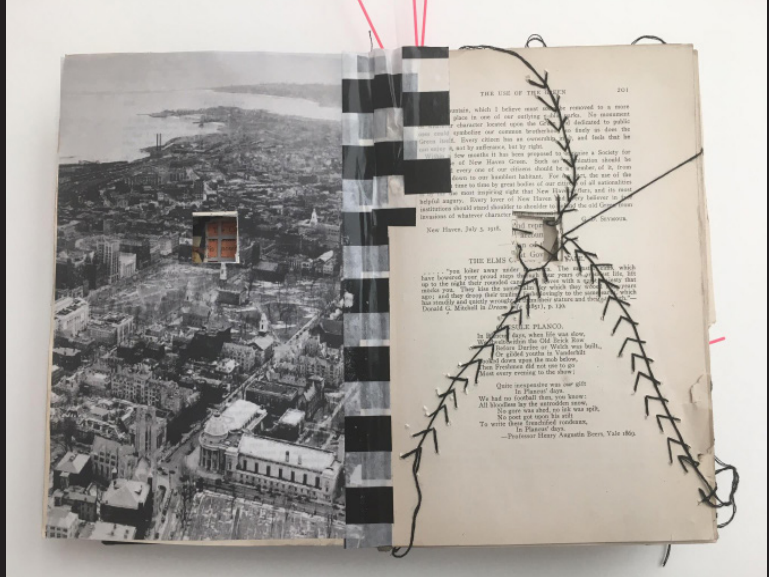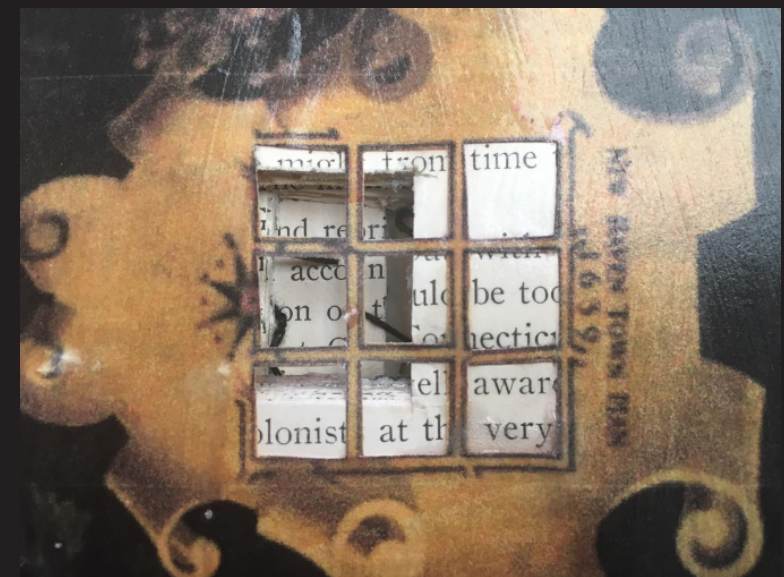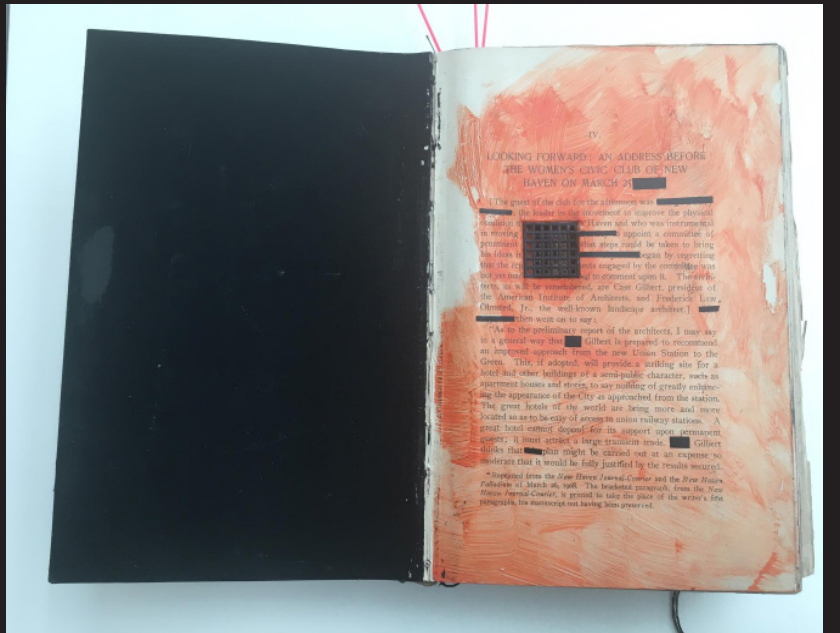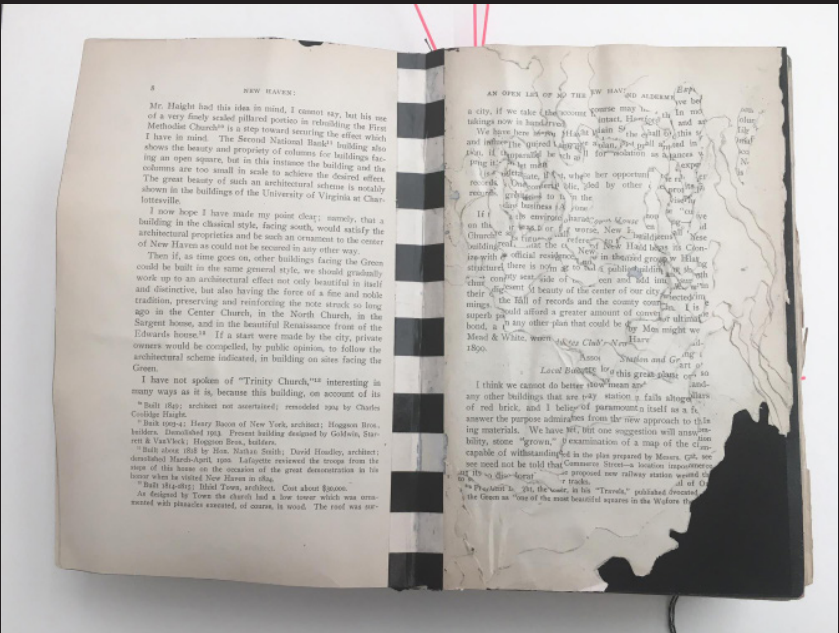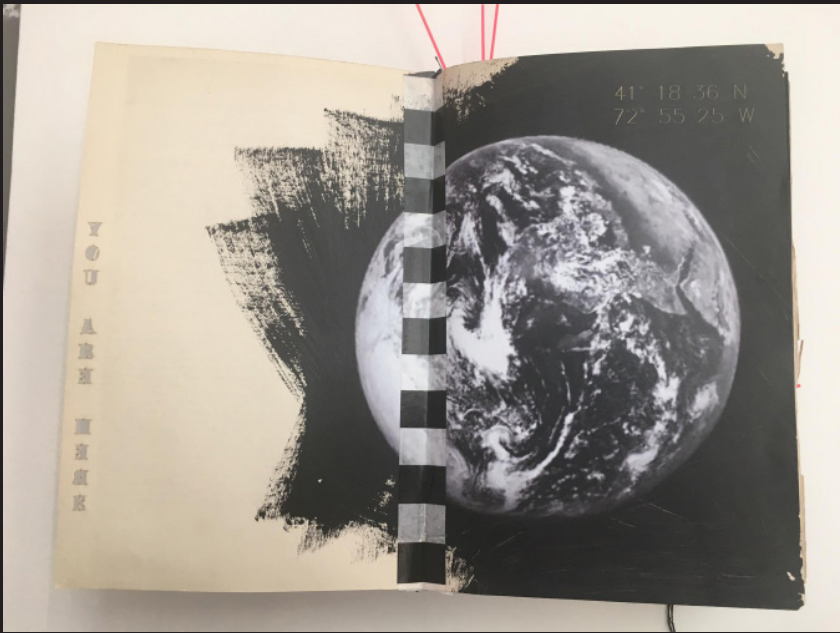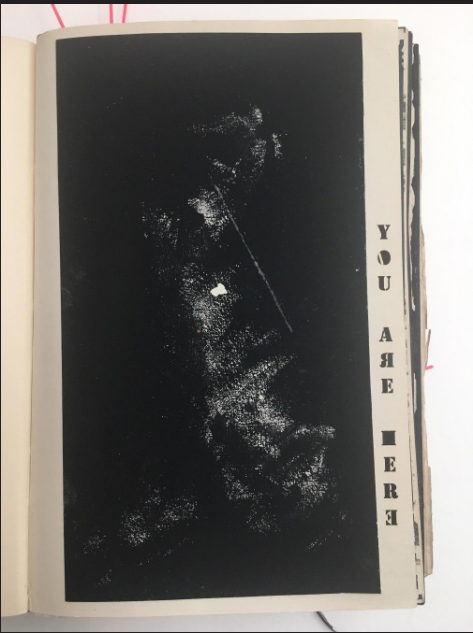
CAMPUS DEVELOPMENT

The campus developed into its current sprawl
through a somewhat ad-hoc growth strategy.
Presented with the opportunity to purchase
large areas of real estate in the early 20th
century, the college formed "satellite" campus
zones outside its historic core. The land
between was acquired much more gradually
and filled in over time.
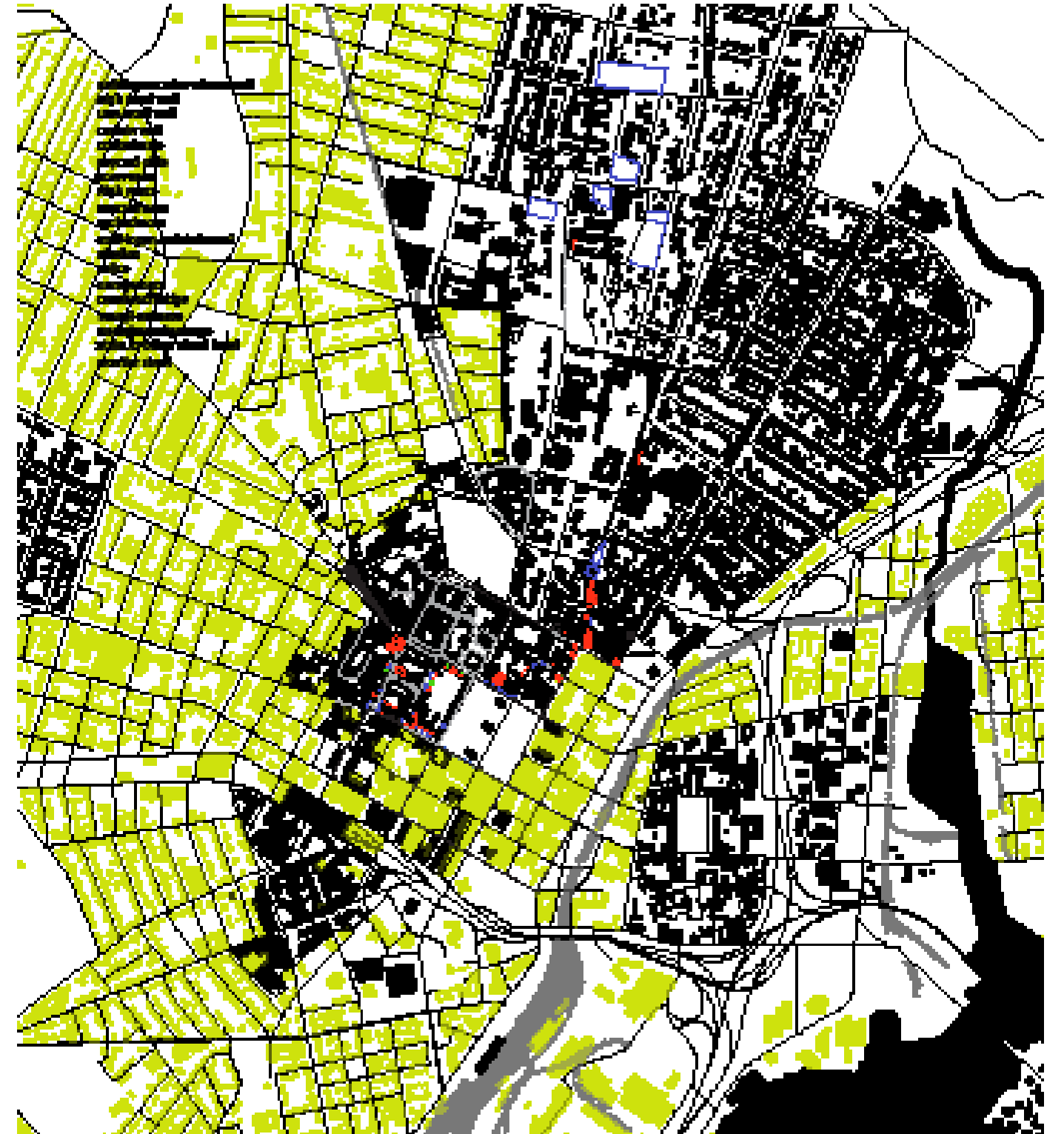
CAMPUS FORTIFICATION

The campus is bordered by a wall, at times
physical and at times psyhcographic. The
thickest zones are fortified with castle-like
masonry walls, moats, locked iron gates,
towers, fences, and police stations.

"Wealth and poverty are highly
concentrated in Connecticut —
more so than in many other large
metropolitan areas. And often,
those neighborhoods are racially
and economically segregated
from each other.

For example, 27 percent of
top-earning households live in
neighborhoods that are predom-
inantly white and wealthy. In
other large metropolitan areas.
it's just 10 percent

Poor residents in g
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"Wealth and poverty are highly concentrated in Connecticut — more so than in many other large metropolitan areas. And often, those neighborhoods are racially and economically segregated from each other.

For example, 27 percent of top-earning households live in neighborhoods that are predominantly white and wealthy. In other large metropolitan areas, it's just 10 percent.

Poor residents in greater Hartford and greater New Haven are just as likely to live in an extremely poor, predominantly minority neighborhood as those in greater Detroit or greater Philadelphia.

And there are twice as many affluent — and segregated — neighborhoods in Connecticut as there are poor, segregated ones."

These are findings from a DataHaven study, for which they used a methodology from University of Minnesota researchers.

The Minnesota study "devised a new way of explaining rising neighborhood inequality, highlighting the relative isolation of affluent, white households in 15 major metropolitan areas throughout the United States."

DataHaven conducted a similar analysis, looking at New Haven.

http://trendct.
org/2015/05/27/connecticut-has-more-concentrated-poverty-and-wealth-than-most-metros/

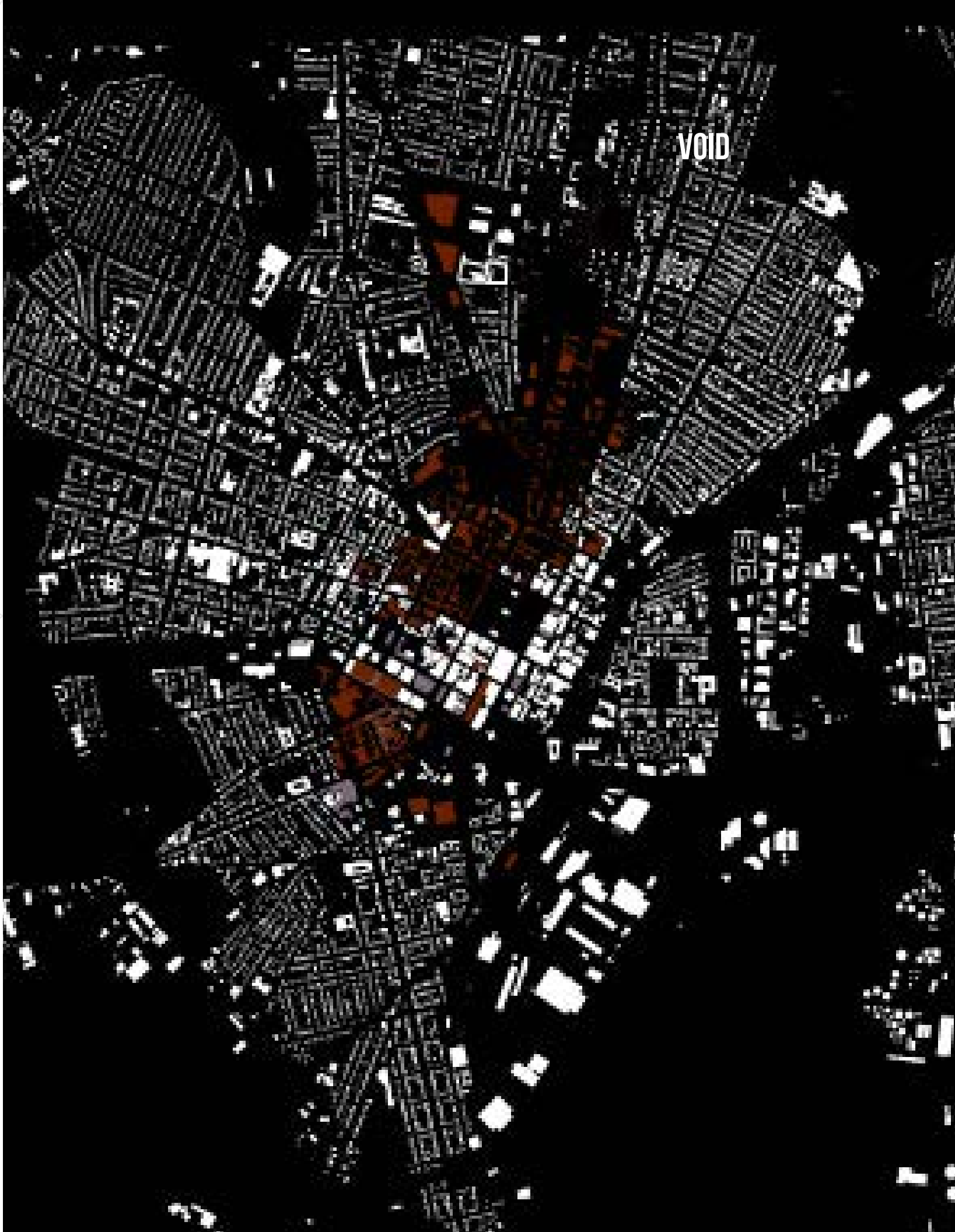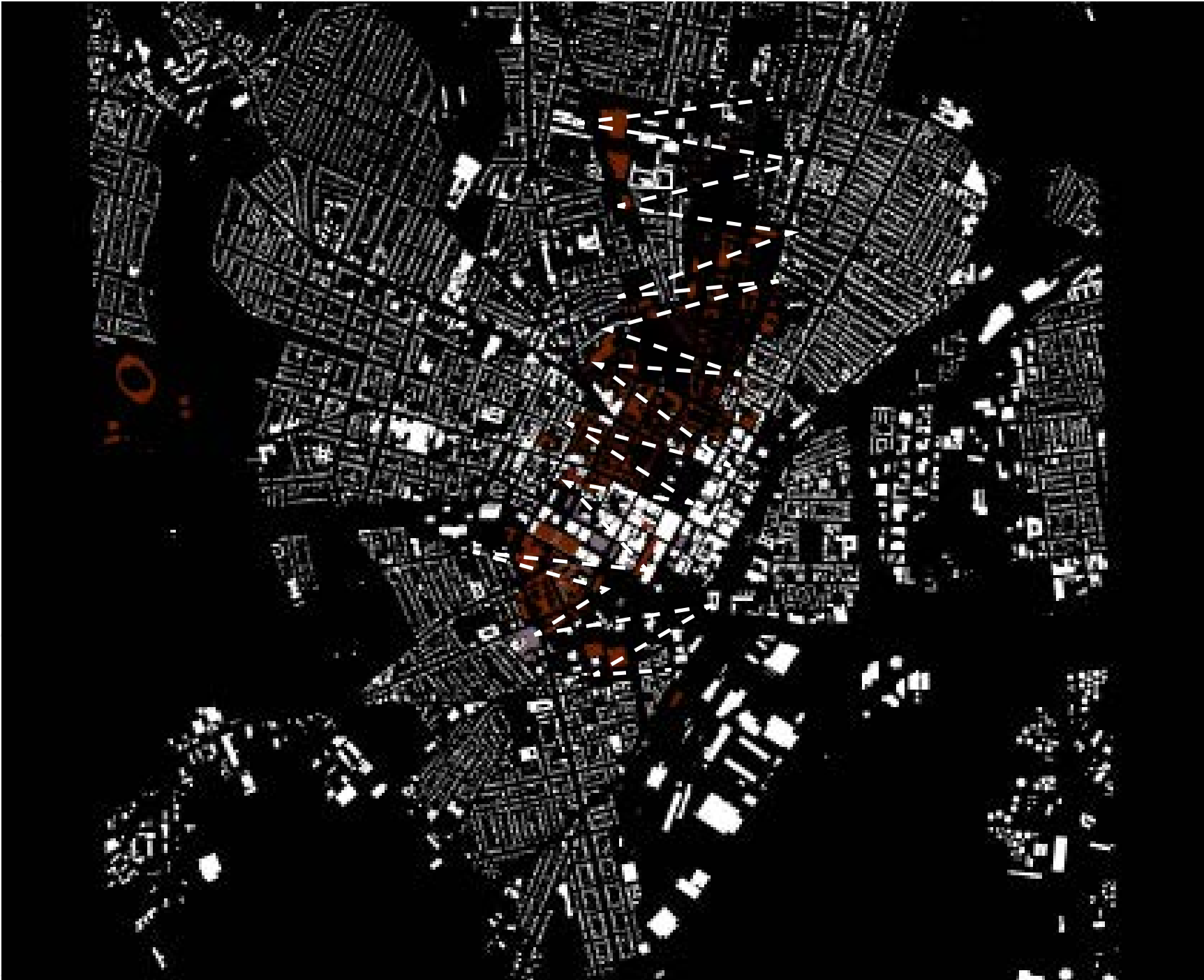I have added an overlay to their data to show the location of the Yale University campus buildings in black.

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Illustration caption.

VOID

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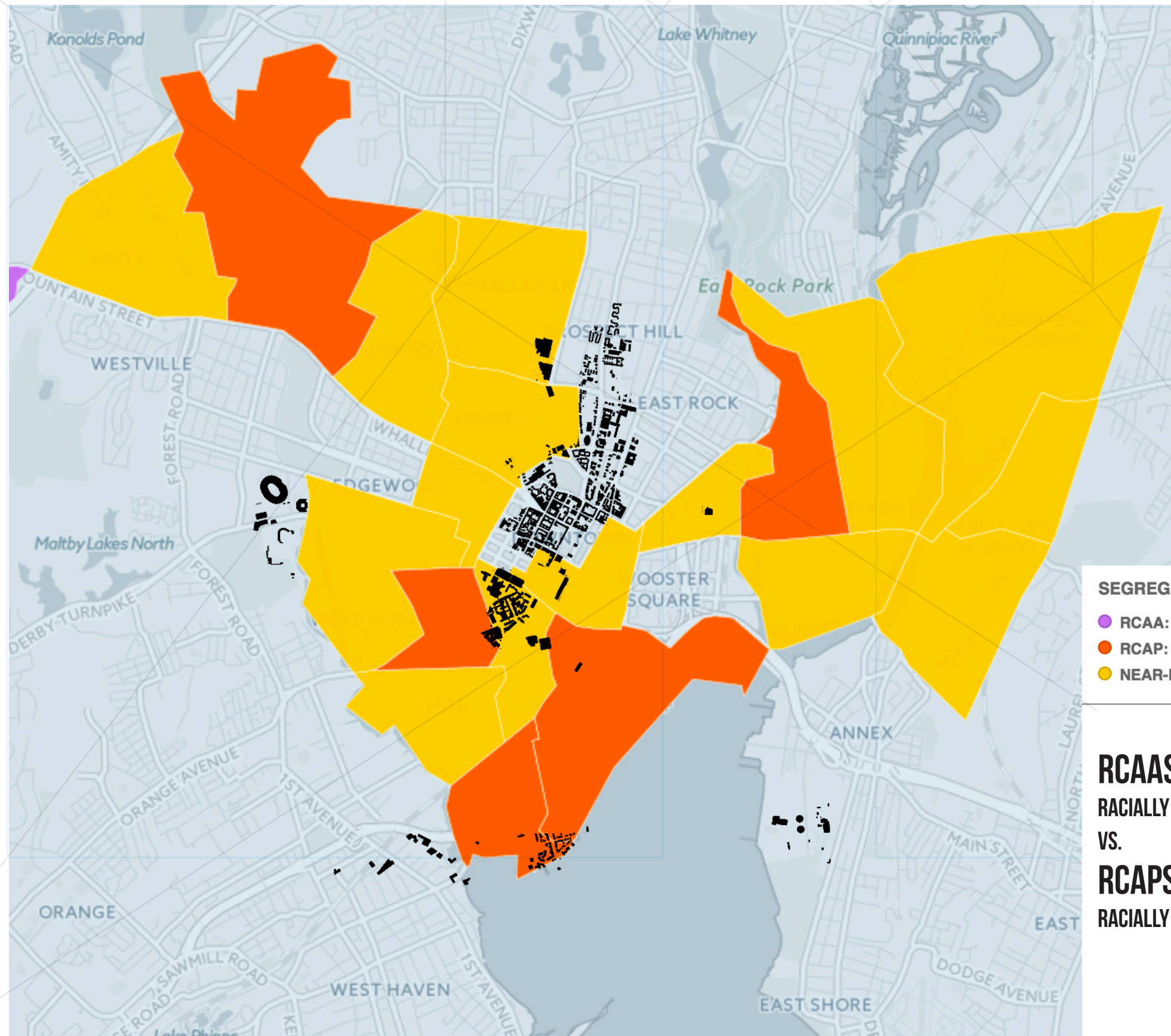
SEGREGATED AREAS

- ● RCAA: >90% WHITE, HIGH INCOME
- ● RCAP: <50% WHITE, POVERTY RATE >40%
- ● NEAR-RCAP: <50% WHITE, POVERTY RATE 20-40%

RCAAS
RACIALLY CONCENTRATED AREAS OF AFFLUENCE
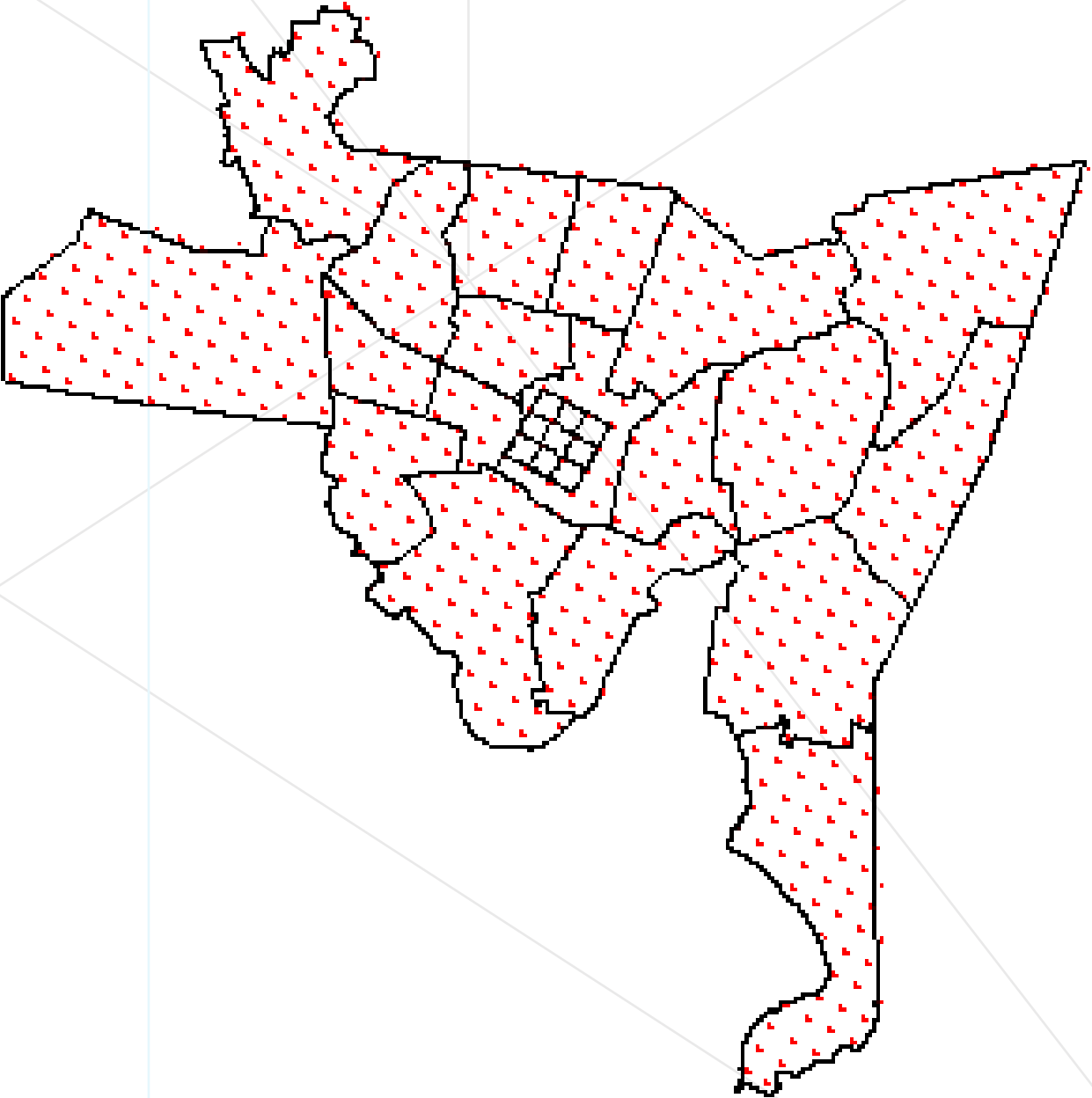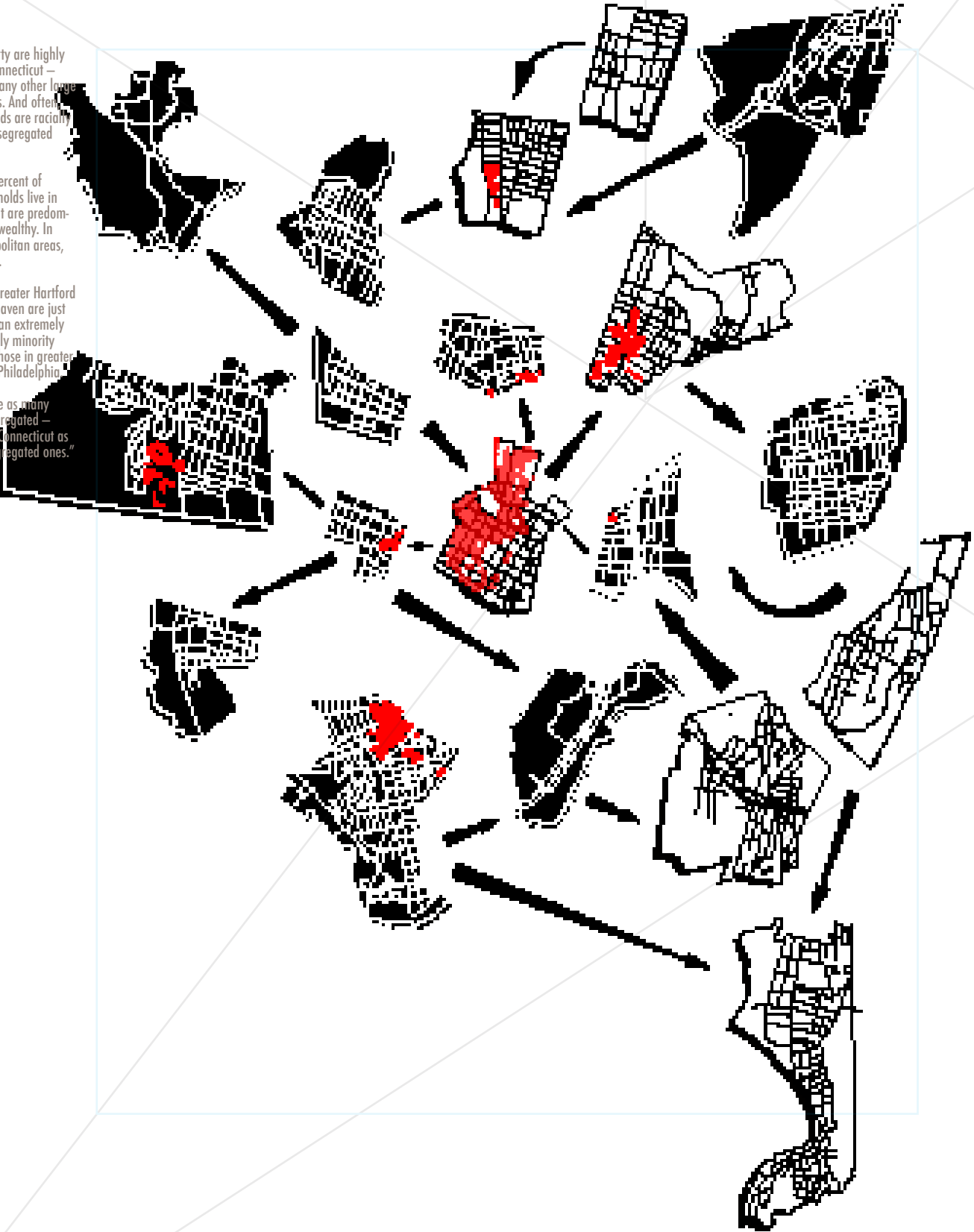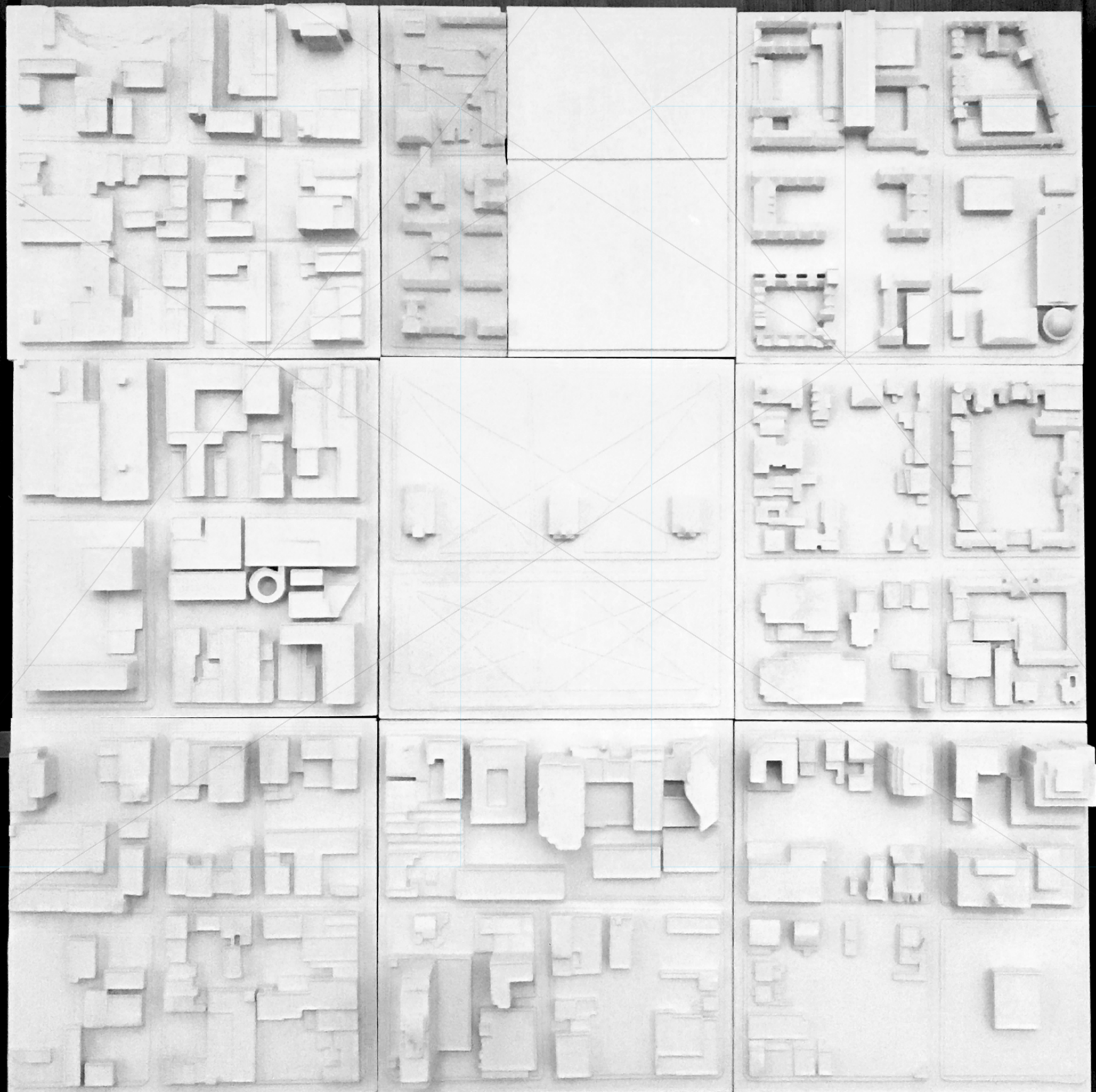VS.
RCAPS
RACIALLY CONCENTRATED AREAS OF POVERTY

"Wealth and poverty are highly concentrated in Connecticut — more so than in many other large metropolitan areas. And often those neighborhoods are racially and economically segregated from each other.

For example, 27 percent of top-earning households live in neighborhoods that are predom- inantly white and wealthy. In other large metropolitan areas, it's just 10 percent.

Poor residents in greater Hartford and greater New Haven are just as likely to live in an extremely poor, predominantly minority neighborhood as those in greater Detroit or greater Philadelphia.

And there are twice as many affluent — and segregated — neighborhoods in Connecticut as there are poor, segregated ones."
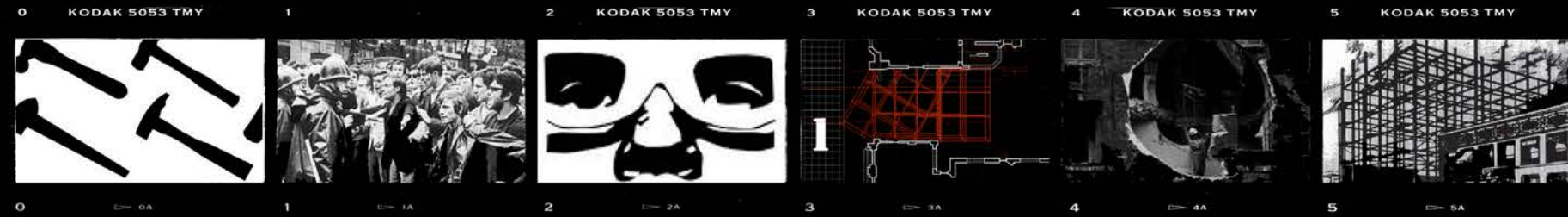
1

BUREAU OF ARCHITECTURE, ACTIVISM, & DISOBEDIENCE

IN WHICH COMPLACENT GENERATIONS OF ARCHITECTS ARE REPROGRAMMED TO USE RESISTANCE, SOCIAL ENGAGEMENT, CRITIQUE, PERFORMANCE, AND CREATIVE DESTRUCTION TO TRANSFORM THE BUILT ENVIRONMENT.
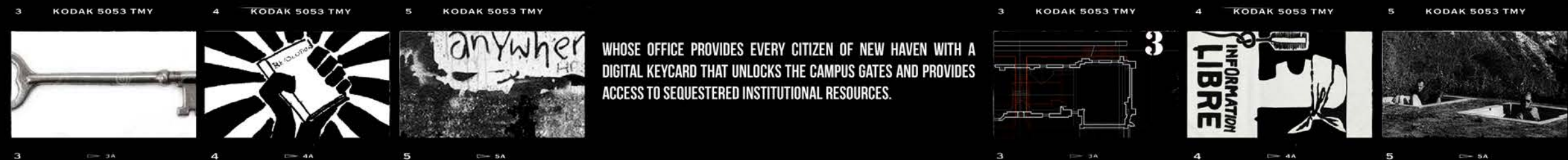

2

THEATER FOR THE PERFORMANCE OF THE MASQUE OF LEARNING

IN WHICH PERFORMANCES ALTERNATE NIGHTLY BETWEEN "THE MYSTERY OF KNOWLEDGE"— PERFORMED BY THE UNIVERSITY FOR THE TOWN, AND "THE TRAGEDY OF THE COMMONS" — ACTED BY THE CITIZENS FOR THE UNIVERSITY.
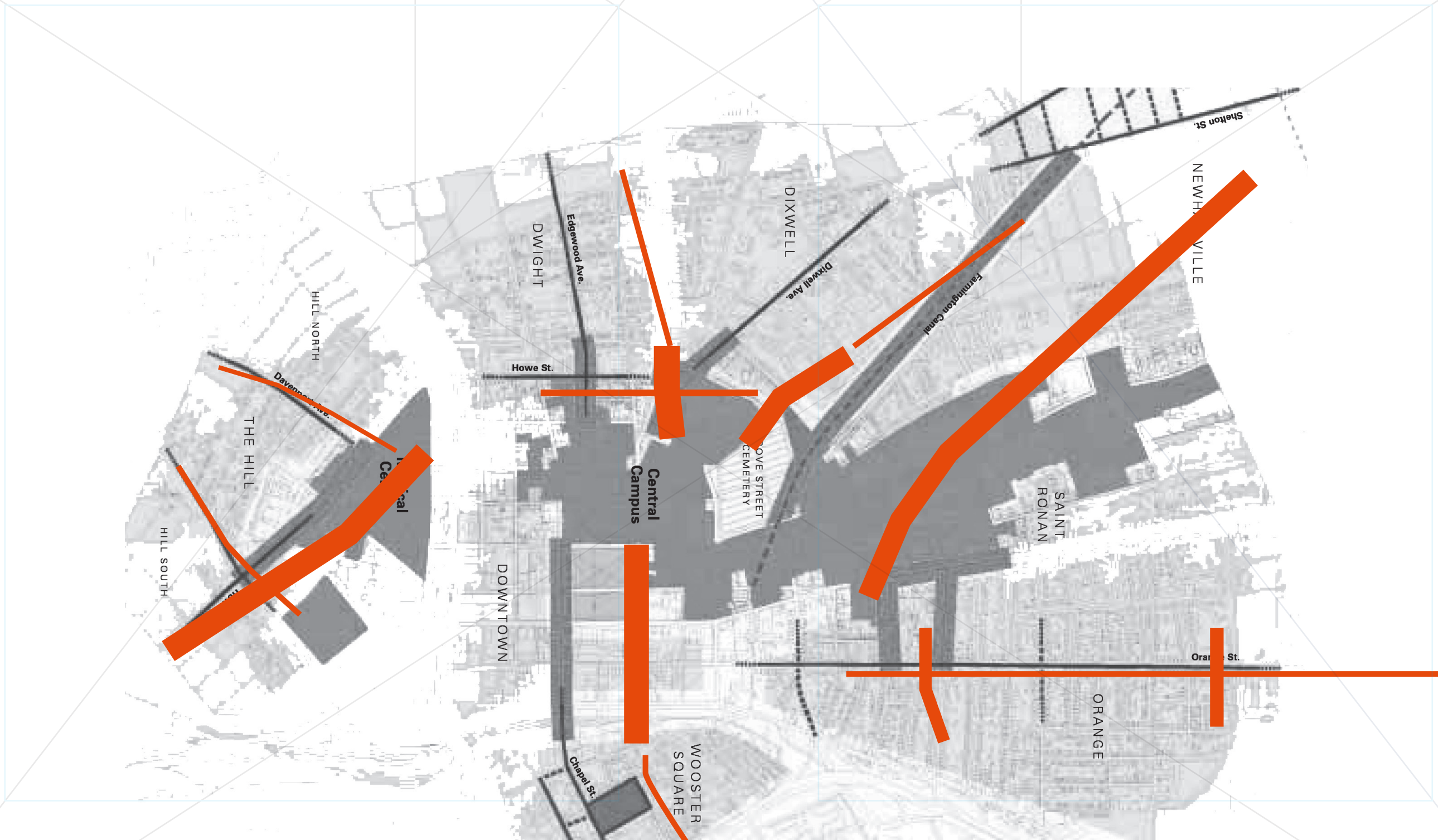
3

RADICAL LIBRARIAN COLLECTIVE

WHOSE OFFICE PROVIDES EVERY CITIZEN OF NEW HAVEN WITH A DIGITAL KEYCARD THAT UNLOCKS THE CAMPUS GATES AND PROVIDES ACCESS TO SEQUESTERED INSTITUTIONAL RESOURCES.

4

CENTER FOR THE STUDY OF SLAVERY, RESISTANCE & ABOLITION

WHERE THE UNDERFUNDED GILDER LEHRMAN CENTER FINDS A PERMANENT HOME FOR IT SCHOLARLY RESEARCH AND STAGES AN INAUGURAL EXHIBITION ABOUT THE HISTORY OF CALHOUN COLLEGE ENTITLED "THIS SITE HAS BEEN LIBERATED. "

HILL NORTH

THE HILL

HILL SOUTH

DWIGHT

Edgewood Ave.

Davenport Ave.

Howe St.

DIXWELL

Dixwell Ave.

Farmington Canal

Central
Campus

GROVE STREET
CEMETERY

DOWNTOWN

Chapel St.

WOOSTER
SQUARE

NEWHALLVILLE

Shelton St.

SAINT
RONAN

ORANGE

Orange St.

RECRUITS

SECTIONAL RELATIONSHIP OF PUBLIC/PRIVATE PROGRAM TO CAMPUS

EXISTING

PUBLIC

PRIVATE

62   63
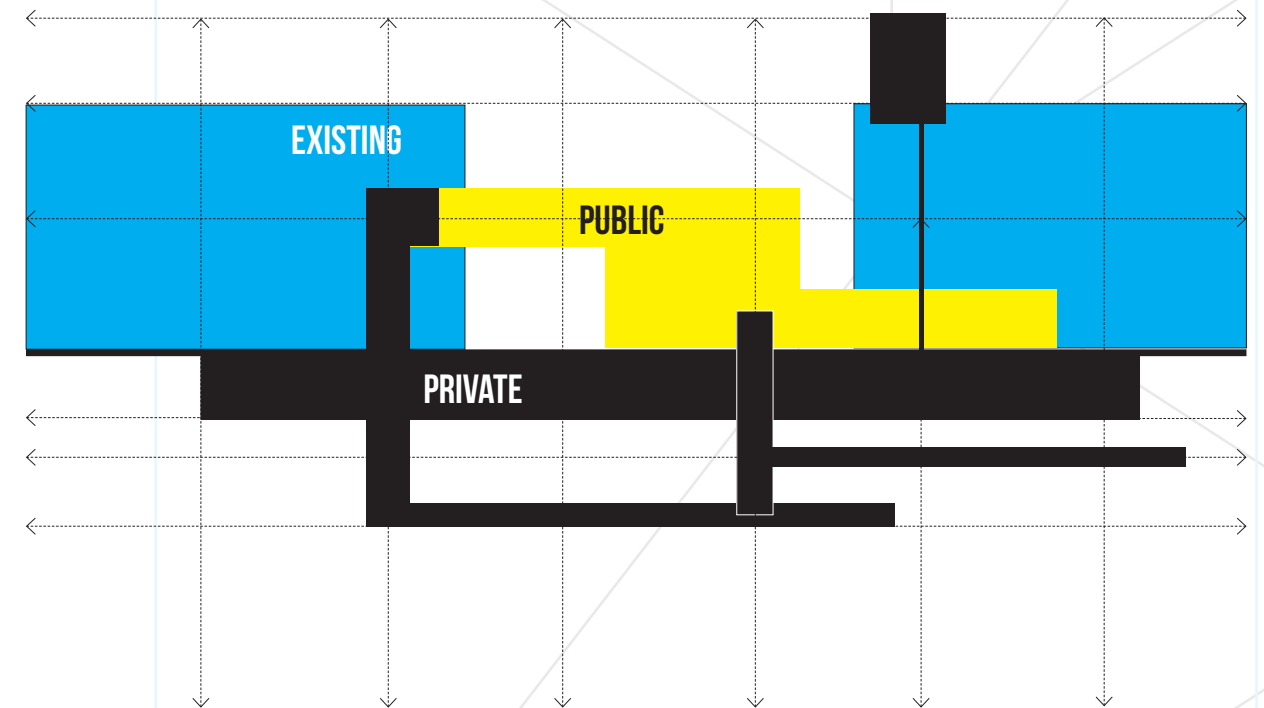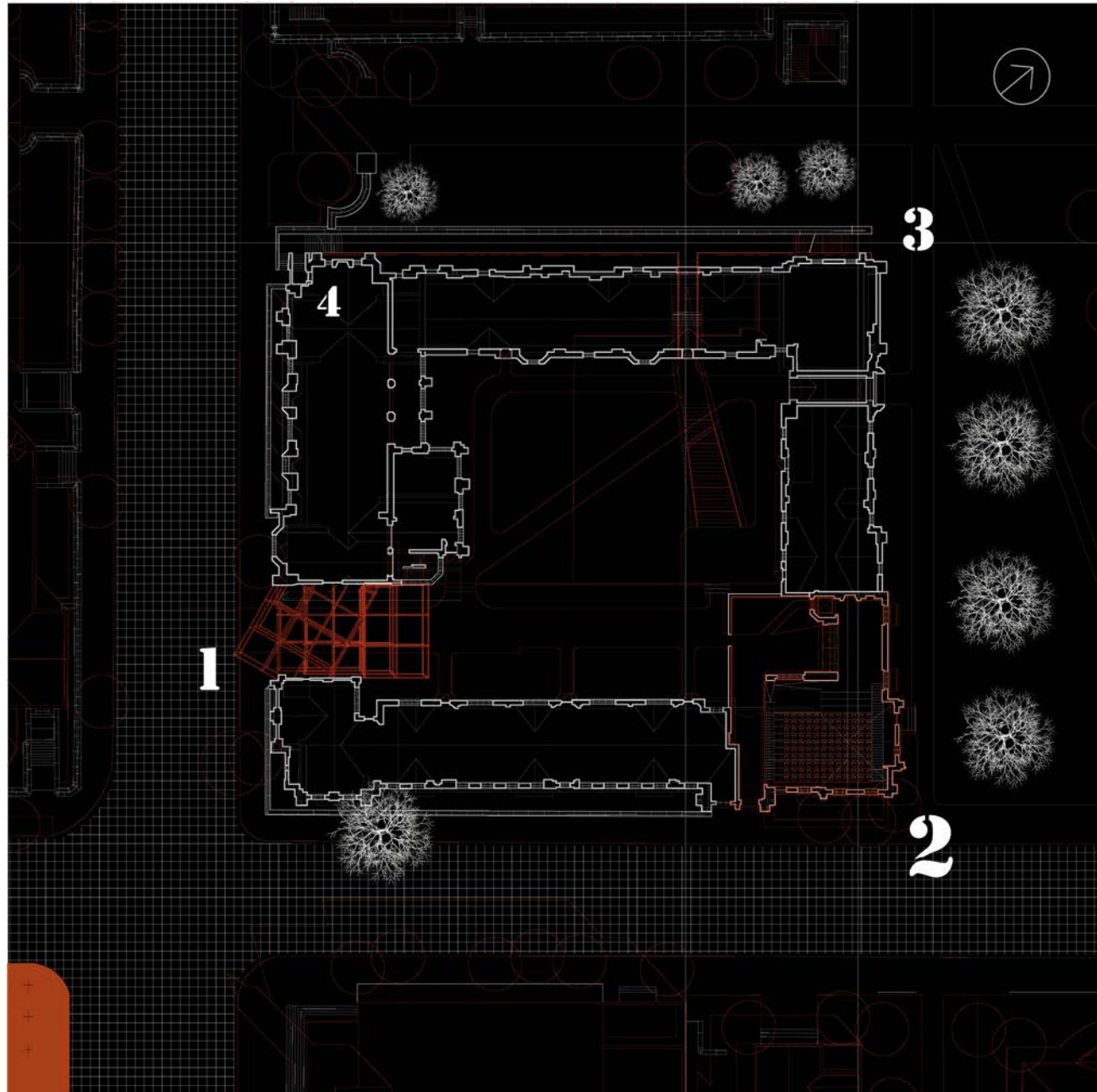
THIS SITE HAS BEEN LIBERATED.

PROLOGUE: In the summer of 2016 on a college campus, a black facilities employee destroyed an historic stained-glass window in his workplace, the dining hall of a student dorm. The window, a prominent feature of a neo-Gothic building, was one of several architectural elements depicting scenes of slavery. The employee, who had worked in the shadow of the offending architecture for eight years, was arrested and charged with a felony, prompting protests. The University responded by convening the Committee on Renaming, which eventually urged the removal of the windows and the withdrawal of the charges. This project is a narrative based on these events. It is a close reading of the architectural development of an urban university in its host city and a search for a meaningful architectural response to the historic use of architecture as a tool of domination.

Four hundred years ago, a Puritan preacher bought land for a new colony from the Quinnipiac Indians. The plan of its initial settlement, the nine-square grid, has inspired many theories, but research has established that its geometry was derived from a theocratic imperative: that the form of the colony represent a quintessential sacred typology, the design for a new Jerusalem described in Exodus. Like man's first constructed environment, the garden of Eden, with the tree of knowledge at its center, New Haven's center square was preserved as a commons and the first building constructed was a meeting house at its center – a manifestation of a compact of shared priorities. The colony, and subsequently its college, was designed as a utopia. And like all utopias, it embraced a set of principals as well as the idea of a civilization within, and a wilderness without.

I. THE WALL
Scale 1":800'
The relationship between city and college has been fraught with a persistent tension in the built environment – a tension that has often erupted into physical violence as the campus grew and encroached on the community. The development of the campus into its current sprawl happened through an opportunistic land acquisition strategy. As land became available for purchase in times of economic stress, the school developed satellite campuses which where later slowly connected to the core through a gradual infill of the interstitial real estate. As the college grew, it became a city within the city. The experience of the campus, from the point of view of the city, is that of a rupture in the urban fabric. The rupture is bordered by a wall which is at times physical and at times psycho-graphic.

II. THE NEIGHBORHOODS
Scale 1":400'
The neighborhoods surrounding the campus are some of the most racially and economically segregated in the United States. The frontier streets that form their borders are seldom crossed by people from either community and are monitored by campus police. Inside the heavily fortified campus, the dominant aesthetic includes fortresses, moats, surveillance towers, underground tunnels, and neo-Gothic ornaments.

III. AN ACT OF PROTEST
Scale 1":100'
One of the most prominent buildings on campus is Calhoun College, named for white supremacist John C. Calhoun. Its facade forms a critical part of the campus wall adjacent to the commons. The site of the first documented violence between townspeople and students (a 1806 riot fought with "fists, knives, and clubs"), it is here that single act of protest – the destruction of a window celebrating slavery – created tremendous pressure on the University to examine its troubled history. As protests in support of this act of destruction erupted and spread across the city, students and citizens were momentarily united in the articulation of common goal: the renaming of the building.

Is it enough to merely rename Calhoun? Buildings have the ability to tell stories and function as symbols. As such, its architecture speaks on behalf of the University. What values does it reveal or conceal? And how might its complex history be deeply engaged by its architecture?

IV. CREATIVE DESTRUCTION
Scale 1": 16'
The values publicly espoused by the University include genuine inclusiveness and a willingness to deeply engage the past. The design response is not to erase or conceal this past, but to carve out new physical and symbolic spaces for the reinsertion of histories that have been suppressed or ignored. These histories are not neutral, but ideological, potent, and personal.

1 The entry gate and tower is replaced with a scaffolded portal, rotated to face the commons and allowing entry into the building's inner courtyard.

2 The facade and windows of the "Master's House" are masked with a black rubber coating and perforated steel panels, visually separating it from the building wall and allowing it to become legible s a house. A new entry through its garden is punched through the adjacent garage.

3 The deep moat surrounding the north exterior becomes an outdoor exhibition space which tunnels beneath the building's walls and emerges in the inner courtyard.

4 A prismatic glass lightwell cracks open the roof and ceiling above the Elm Street facade, enlarging the existing attic space for new program.

V. INTERVENTIONS UNFOLDED
Scale 1:3/32"
The unfolded walls of the original building serve a the ground for the series of architectural interventions. From left to right: (1) Entry scaffold, view from Elm Street near the commons; (2) Master's House, view of facade from College Street; (3) Master's House, N-S section from Cross Campus Lawn; (4) Tunnels, N-S section from Cross Campus Lawn; (5) Tunnels, lower-level elevation from Porter's walk; (6) Glass ceiling, E-W section from Porter's walk through roof; (7) Glass ceiling, view of roof from Elm Street; (8) Entry scaffold, view from Elm Street near the Old Campus.

VI. RE-PROGRAMMING
There are multiple histories and, in fact, multiple buildings occupying this site. There is the Calhoun beloved by generations of alumni, the Calhoun that the city experiences as a walled-off fortress, the Calhoun that causes pain and anger in those who know the history of its name, the Calhoun for the tourist who sees a beautiful building and knows nothing of its controversies. "We never experience the same architecture." New program allows the production of new pasts in the present.

Existing program provides a mix of student and faculty residences on upper floors, administrative offices at street level, and private amenities in the basement. The project maintains residential floors above while opening the street and basement level to the city, creating a break in the campus wall which allows a more diverse set of interactive and reciprocal experiences to emerge on the site.

VII. HISTORY OF ARCHITECTURE AS PROTEST
The X-axis plots a selected history of architecture as protest; the Y-axis plots the percentage of women and minority architects licensed in the United States over the same time period.
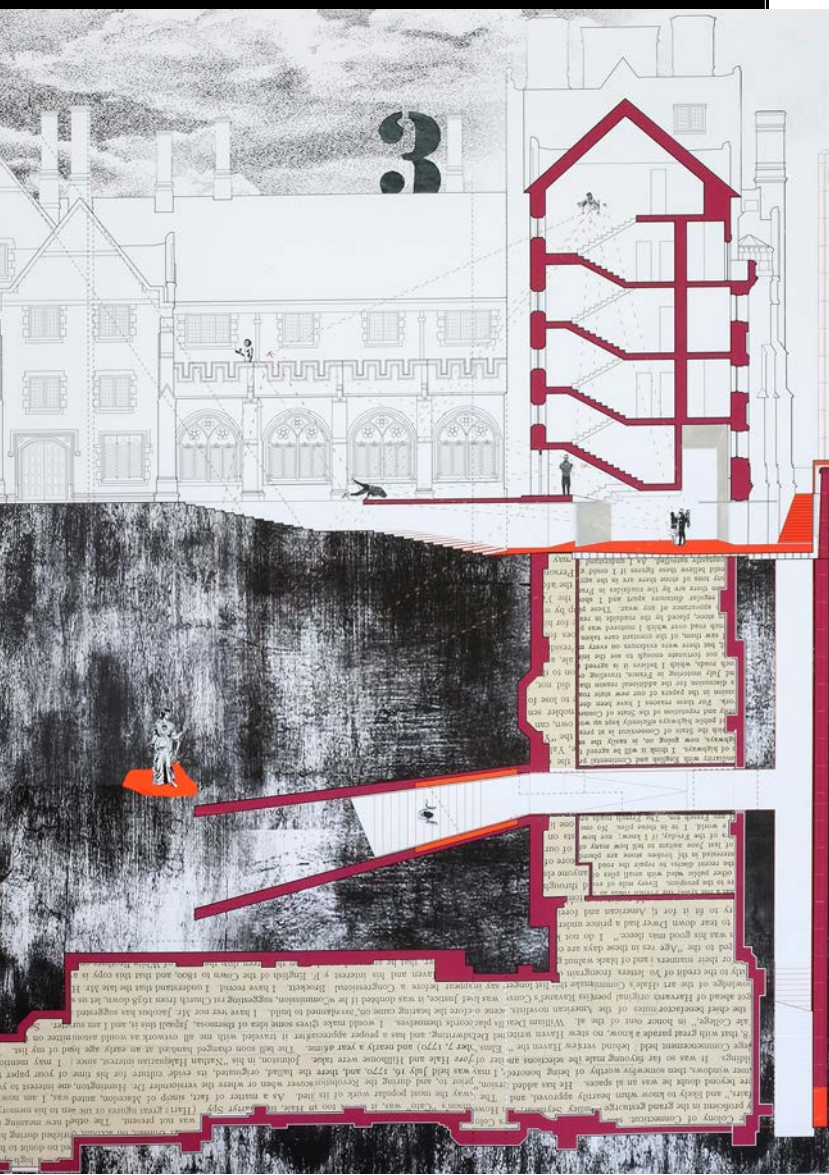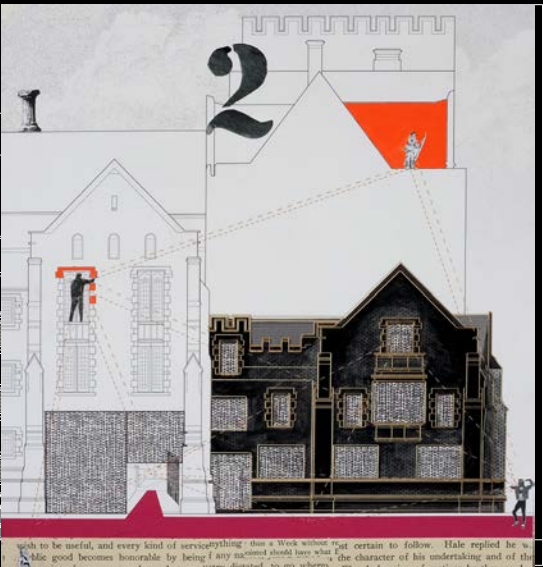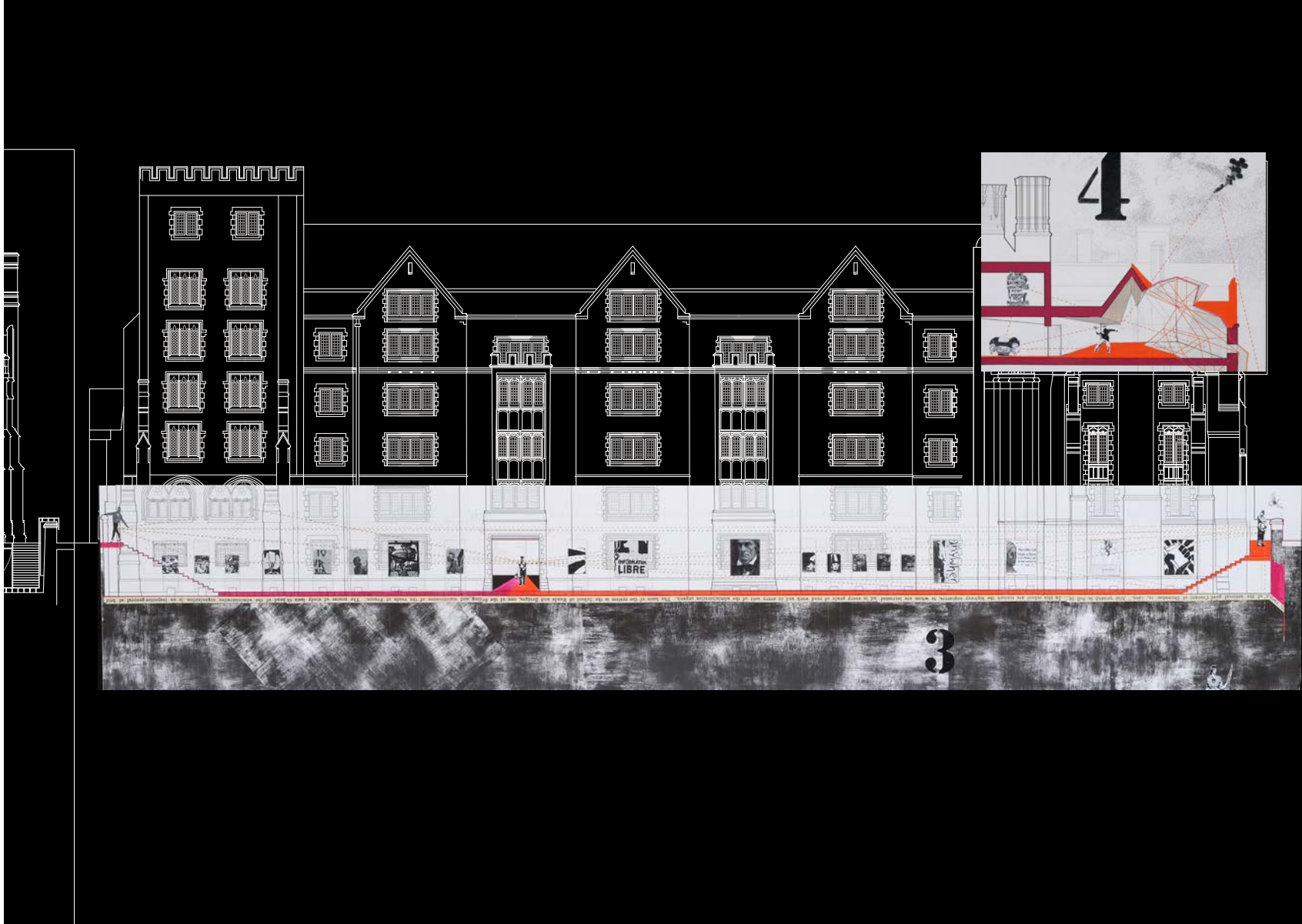
VIII. MANIFESTO
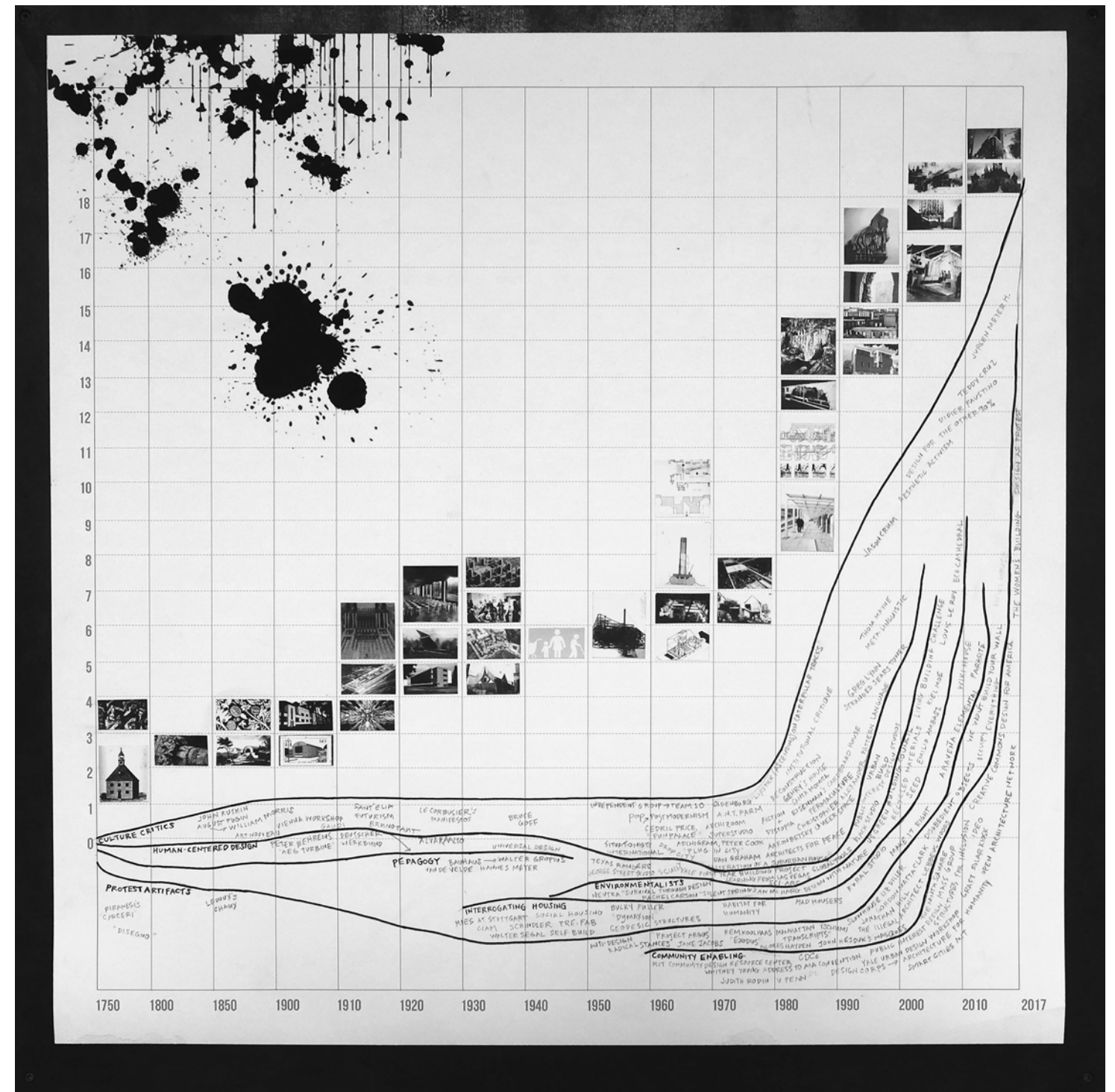You are here.

IX. CATALOGUE
This history of New Haven, published a few years after the completion of Calhoun, has become a atlas of research, sources, explorations, memories, and aspirations for this project. It serves as the required "thesis document" – transformed into an artifact of personal and scholarly inquiry.

WELLS MEGALLI
NEW ORLEANS
2017

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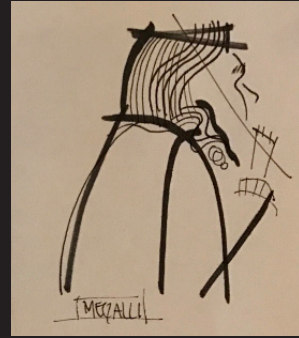
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APPENDIX C: ACKNOWLEDGEMENTS

This document should not be considered complete, correct, final or comprehensive. This is a work in progress which will continue to be edited and revised.