

ARGUMENTS IN THE STREETS BECAME MORE FREQUENT

*by
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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

Our contemporary societal condition is comprised of an involuntary association of humans to a system which prioritizes Authoritarianism, hierarchy, and capitalism. In other words this system supports a systemic or enforced inequality which favours and rewards the privileged few and disenfranchises and criminalizes the marginalized many. Architecture is complicit in this condition. This being said, I am motivated to change the way architecture operates. The best way to change the praxis of architecture to better address this negative condition is through the development of an anarchist architectural/spatial practice. This anarchist architecture is intended to be revolutionary as well as constructive and pragmatic. Anarchist architecture seeks to subvert the complicity of architecture to the above condition and strives to affect positive social change through a multiplicity of tactics.

Using Toronto as a subject, this thesis is an experiment in a constructive anarchist architectural praxis which manifests itself through the craft of archiving, critical détournement, and the development of new spatial conditions.

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1 The First Part

We are unwitting participants in a societal condition which prioritizes a system of authoritarianism, hierarchy, and capitalism. On behalf of the corrupted, unjust and illegitimate power structure which looms over our heads inequality is systemized and enforced; this power structure machinates to self-justify through fear, and threat of violence and depends on our apathy, or complicity. This system favours a small privileged portion of our society and marginalizes the rest.

Architecture is complicit in this defective relationship and speaks on behalf of authority, creating spatial conditions intended to indoctrinate us to a certain way of living. In an effort to change architecture's relationship to authoritarian structures, I am motivated to change the praxis of architecture to better address this negative condition through the development of an anarchist architectural/spatial practice. An architecture which rather than having the capacity to create spatial conditions which impose, survey, enforce, command, or prohibit, encourages autonomy, cooperation, voluntary association, mutual aid, and equality. This anarchist architecture is intended to be revolutionary as well as constructive; it seeks to subvert the complicity of architecture to the above condition and also strives to positively affect change through a multiplicity of tactics.

The title of the thesis, "*Arguments in the Streets Became More Frequent*,"¹ references a chapter title in Andrei Bely's book, Petersburg. In this brief chapter Bely details a the atmospheric texture of a city amidst a revolutionary condition.

"Everyone feared something, hoped for something, poured into the streets, gathered in crowds, and again dispersed."²

The following thesis is a series of experiments which centre on Toronto, the results of which form part of a new anarchist design milieu. Through a diversity of tactics, an argument is made for anarchist architecture through archiving, critical détournement, and the development of new spatial conditions.

Anarchism

Before introducing the work itself I feel it is necessary to preface this thesis

with an explanation of anarchism as a whole. The word “anarchy” comes from the Greek “*anarkhia*”, which is derived from “*anarkhos*” meaning: without ruler. In its most base sense anarchy does not mean chaos, but rather, it describes an absence of authority.³ Anarchists are engaged in a political theory identified as “*anarchism*” which prioritizes a society that is without authority. The aims of anarchism are the creation of a society which maximizes the level of social equality and the elimination of social, political or economic hierarchies which prohibit this equality.

The essence of classical anarchism can be traced across several writers, the first of which was William Godwin. In his *Enquiry Concerning Political Justice, and its Influence on General Virtue and Happiness Vol. 1* published in 1793, Godwin provides a scathing critique of what he identified as an unjust system of government. Godwin maintains that this unjust system of government does not provide for an individual’s needs and that political change could best be brought about through the involvement of autonomous community actions.⁴

Another of the early anarchist authors was Pierre Joseph Proudhon. In *What is Property?* Proudhon asserts that “property is theft;” capitalists secure property through an illegitimate process of exploitation and annexation. Proudhon heavily critiqued the role of the capitalist in collusion with state forces, asserting that the security of the land owned by the capitalist is then enforced through laws, police, and armies. Proudhon also asserted that “property is freedom” and that everyone has a natural right to a piece of land, on which an individual or group of people could build their home and hone their craft or trade.⁵

The revolutionary, Mikhail Bakunin is another example of a classical anarchist thinker. Bakunin founded the secret International Revolutionary Association⁶ and asserts freedom as the ultimate goal of his anarchism. Bakunin often pairs his idea of a “natural society” in contrast to his idea of the state as being an “artificial society.” Sam Dolgoff writes in the introduction of his anthology of Bakunin’s main focus:

“The goal of history is the realization of freedom, and its driving force is the “instinct of revolt.” Freedom is implicit in the social nature of Man

and can be developed only in society, through the practice of mutual aid, which Bakunin calls “solidarity.” Freedom is indissolubly linked to equality and justice in a society based on reciprocal respect for individual rights.”⁷

The last classical anarchist author I will mention is Peter Kropotkin whose work centred on self-organization and cooperation as part of a post-revolutionary condition. In his book, *Mutual Aid: A Factor of Evolution*, Kropotkin, in dialogue with the interpretations of Darwin’s work on the role of competition in a capitalist state, writes about the role of mutual aid in animal, and human societies. Kropotkin asserts, in *Mutual Aid* that:

“We may safely say that mutual aid is as much a law of animal life as mutual struggle, but that, as a factor of evolution, it most probably has a far greater importance, inasmuch as it favours the development of such habits and characters as insure the maintenance and further development of the species, together with the greatest amount of welfare and enjoyment of life for the individual, with the least waste of energy.”⁸

Being that there are many different forms of anarchist philosophy and many different personal interpretations of those forms by the individual it is important for me to place myself within a specific theoretical context. Jeff Shantz describes an anarchism which is pragmatic and humane which he identifies as Constructive Anarchism. This form of anarchism is closest to my own ideas on what anarchism could be in an architectural context:

“Anarchists look to the aspects of people’s daily lives that both suggest life without rule by external authorities and which might provide a foundation for anarchist social relations more broadly. This commitment forms a strong and persistent current within diverse anarchist theories. This perspective expresses what might be called a constructive anarchy or an anarchy of everyday life, at once conservative (preserving relations of mutual aid, solidarity and self-determination) and revolutionary (seeking to transform social relations and end statist and capitalist domination). Constructive anarchy is not a singular theoretical position. Anarchists of various outlooks and perspectives can be, and are, constructive anarchists. Rather constructive anarchy might best be

described as an orientation to the world and to acting in the world. It is an approach to struggle that emphasizes practical engagement and involvement in community and workplace struggles. Constructive anarchy is about developing ways in which people enable decision-making processes that affect them, whether education, housing, work, or food.”⁹

Work

Within the thesis there are three major portions of work. Each of these is an exploration into specific topics surrounding anarchist and architectural practice in Toronto. Each of these, in content and in execution intends to generate a new level of understanding of anarchist practice while experimenting with an anarchist process of design.

The first part of this thesis is entitled *The Anarchist City*. In this chapter I chart the trajectory of an anarchist spatial practice in Toronto and discover the “Anarchist City,” a condition that exists as a horizontal network beneath the veneers of the urban fabric. I research and study, through word of mouth, old publications, and other sources, a history of a physical manifestation of anarchism in the city. The intention is to provide a clear, but perpetually incomplete exhibition of anarchist practice in Toronto. I do this through the creation of a cartographic representation which archives spaces, acts, or events identified as being related to an anarchist practice. I document each of these conditions with a photo series, seeking to add an experiential foundation to the understanding of these examples. I then pick several key examples of an anarchist spatial practice and analyze them further, attempting to understand the spatial, temporal, and human aspects of each space. The exhibition depends on the involvement of the audience, encouraging engagement through vandalism, disputes, additions, and comments.

The second part of the thesis is entitled *Authority and Architecture*. In this chapter I study the role of architecture in relation to authoritarian systems as well as the physical manifestation of language as part of architecture’s tactics to enforce authority. By studying architecture’s complicity to authoritarian systems and the role of language in that relationship, I crafted

several critical physical manifestations of an anarchist political theory as bricks as a way to challenge and critique that relationship. The intention of this series was to create something that constructively utilized the power inherent in architecture and language, using this power to critique, and encourage discourse. I also created a stamp wheel, it is inscribed with a positive anarchist message. Using the power of an architecturalized language this stamp wheel appropriates public space with a positive anarchist message which can be stamped into wet concrete; this creates a network of an anarchist reality not readily recognized.

The third part of the thesis is entitled Arguments. In this chapter I synthesize the lessons learned in the preceding two chapters and created a series of prototypical experiments which function as constructive manifestations of anarchism, and architecture. These experiments strive to create new spatial conditions and attempt to make a case for an anarchist architecture through the crafting of furnishings which appropriate infrastructural conditions in the city.

- 1 Bely, Andrei. *Petersburg*. (Bloomington; London: Indiana University Press, 1978.), 51.
- 2 Ibid., 51.
- 3 *Collins English Dictionary - Complete & Unabridged 10th Edition*. Harper Collins Publishers, s.v. “anarchy” accessed: July 17, 2016, <http://www.dictionary.com/browse/anarchy>
- 4 Godwin, Willian, *An Enquiry Concerning Political Justice, and its Influence on General Virtue and Happiness, vol. 1* (London: G.G.J. and J. Robinson, 1793), <http://oll.libertyfund.org/titles/90>
- 5 Proudhon, Pierre Joseph *What is Property? An inquiry into the principle of right and of government*, <http://www.gutenberg.org/cache/epub/360/pg360.txt>
- 6 Bakunin, Mikhail Aleksandrovich. *Bakunin on Anarchism*, edited, translated by Dolgoff, Sam., 2nd rev. ed. (Montréal: Black Rose Books, 1980.) 73.
- 7 Ibid., 5.
- 8 Kropotkin, Petr Alekseevichkniav. *Mutual Aid: A Factor of Evolution*, edited by Huxley, Thomas Henry. 1st Canadian ed. (Montréal: Black Rose Books, 1989). 6.
- 9 Shantz, Jeff, *Constructive Anarchy: Building Infrastructures of Resistance* (Burlington, Ashgate Publishing Limited, 2010), 9-10.

2 The Anarchist City

Before leaping into a development of an anarchist architectural field of practice, it is important to first chart and archive the anarchist city. For the purposes of this breadth of work, I chose Toronto as the site in question. There are many “Anarchist Cities,” they exist as horizontal networks beneath the veneer of municipalities, townships, or regions. Toronto has a particularly interesting anarchist history, which is relatively clearly defined, through word of mouth, zines, event posters etc. This chapter defines a clear, albeit perpetually incomplete, archive of an anarchist spatial practice in the city of Toronto by crafting an exhibition. It is important to note the key word here is “archive;” the documentation that follows is not meant to be a road map, a tourist destination chart or otherwise. Archiving this spatial practice is a way to better understand the process by which anarchism is physically manifested in an urban fabric; this is a way of developing an architectural understanding of an anarchist spatial practice. The work which results from analyzing the anarchist city is a map, a zine, and a series of photographs.

Methodology

Towards the production of the cartographic, photographic, and analytic archive of anarchist spaces in Toronto I had a system of criteria for what can be considered to be an anarchist space. It is debatable whether a system of structured criteria is effective in the analysis of these spaces. The spatial practice being undertaken in these examples shows varying degrees of organized, or concerted spatial involvement; when compared to a formal architectural spatial practice, this level of structure is relatively small. While structured criteria may not account for every characteristic present in the breadth of anarchist spaces presented, it may be used as a tool by which these spaces are understood and can be helpful in the preliminary analytical stage.

Many of the spaces archived are not explicitly anarchist in terms of political philosophy but contain within them a certain autonomous soul, a drive towards an alternative human relationship separate from the enforced system in which most urban civilians live. All of the spaces archived thus far lie somewhere on a spectrum and it is hard to categorize the totality of the

archive at this point into neat, hierarchically structured piles. Much like anarchist activism, much of the analysis must be done on a case-by-case basis in order to fully understand what exactly the spatial, temporal and social aspects of these spaces are. This is the purpose of the zine; it is meant to isolate several of the interesting cases, and analyze them further.

I have, however, developed a sort of internal criteria for choosing these places which is rooted in some key concepts that I feel an anarchist space must inherently contain. Each of these concepts implies a spectrum and each of the spaces archived fall somewhere on the spectrum. The method by which I learned about these spaces is also very important. While my initial findings were discovered mostly through memory and critical research, both digital and physical (a large portion of spaces were discovered through research of old zines, posters for shows/events/meetings), the most beneficial source of archiving these examples was physically going and talking to people who were directly or even obliquely involved. It is with this human-active practice that I realized how important the human element is to an anarchist praxis.

Voluntary

One of the core philosophies of anarchism is based on the idea that people shall live according to a social principle, free from an illegitimate and involuntary authoritarian system which enforces inequality. Each of these spaces tends towards a voluntary association. No one is forced to participate in the spaces and no membership is required. Colin ward provides an apt description of voluntarism as part of an anarchist form of organization in issue No. 52 of *Anarchy* (June 1966) which was found in a compilation of his work: *Autonomy, Solidarity, Possibility: A Colin Ward Reader*.

“They should be voluntary for obvious reasons. There is no point in our advocating individual freedom and responsibility if we are going to advocate organizations for which membership is mandatory.”¹

Whether they are explicitly anarchist or not, the spaces archived share this core mechanism and even take it to a certain extreme; these spaces are not only free and voluntary, they are almost aggressive in their positive sense of

inclusion.

Functional

A large portion of the theory behind constructive anarchism is the idea that an anarchism should not just be revolutionary but cater for everyday needs of the immediate community which are not met by the current economic and governmental systems. In very specific and distinct ways, each of the spaces archived exhibit this mechanism – these spaces can function in many ways – a space can function as a venue for youth to attend all-ages shows, a space can function as a space to tolerate or even encourage alternative ideologies or discourse, a space can even serve an immediate function; the need to have a venue for art, theatre or otherwise. If there is one thing that ties all these spaces together it would be this: each of these spaces represents an immediate action towards the fulfilment of a distinct function which is not already provided in the community. In this way it not only subverts the existing surrounding infrastructure put in place, but also provides for the members of the community who are marginalized by this existing surrounding systemic infrastructure.

Semi-Permanent

There are examples in anarchist spatial theory of temporary as well as permanent autonomous zones (T.A.Z. & P.A.Z.) but I feel those two categories are disconnected from where a large portion of autonomous practice operates. I do not agree with Hakim Bey's assertion that positive and radical change can occur in T.A.Z. or P.A.Z. because a fleeting mode of revolution and an impossibly permanent mode of revolution are impractical. This criteria is explored further later in this chapter.

Small Scale

Large scale projects which share some philosophical concepts with anarchism do in fact exist in places such as: Freetown Christiania in Copenhagen, or Metelkova in Ljubljana, but I argue that these are special cases where their existence is either unlikely or threatened. I make the argument that an anarchist space should be relatively small scale and efficient so as to



fig. 2.1. Map unfolding step 1

be flexible and nimble to unexpected political, authoritative, or financial changes. Small scale projects are all that can be afforded, both economically as well as politically, without being violently halted by external forces. Given the economic and political limitations, small scale anarchist projects tend to depend on the existing physical infrastructure, prioritizing the appropriation of already existing physical conditions, rather than constructing new ones. Small scale projects can lay a constructive network of social relationships and new ways of living which, in a way can be woven together as a network for greater overall radical effect. Colin Ward, again, provides an additional element integral to the theory of an anarchist organization:

“They should be small precisely because in small face-to-face groups, the bureaucratizing and hierarchical tendencies inherent in organizations have least opportunity to develop.”²

Humane

“Anarchism in all its guises is an assertion of human dignity and responsibility. It is not a programme for political change but an act of social self-determination.”³

Possibly the most important aspect to me, is the assertion of humane quali-

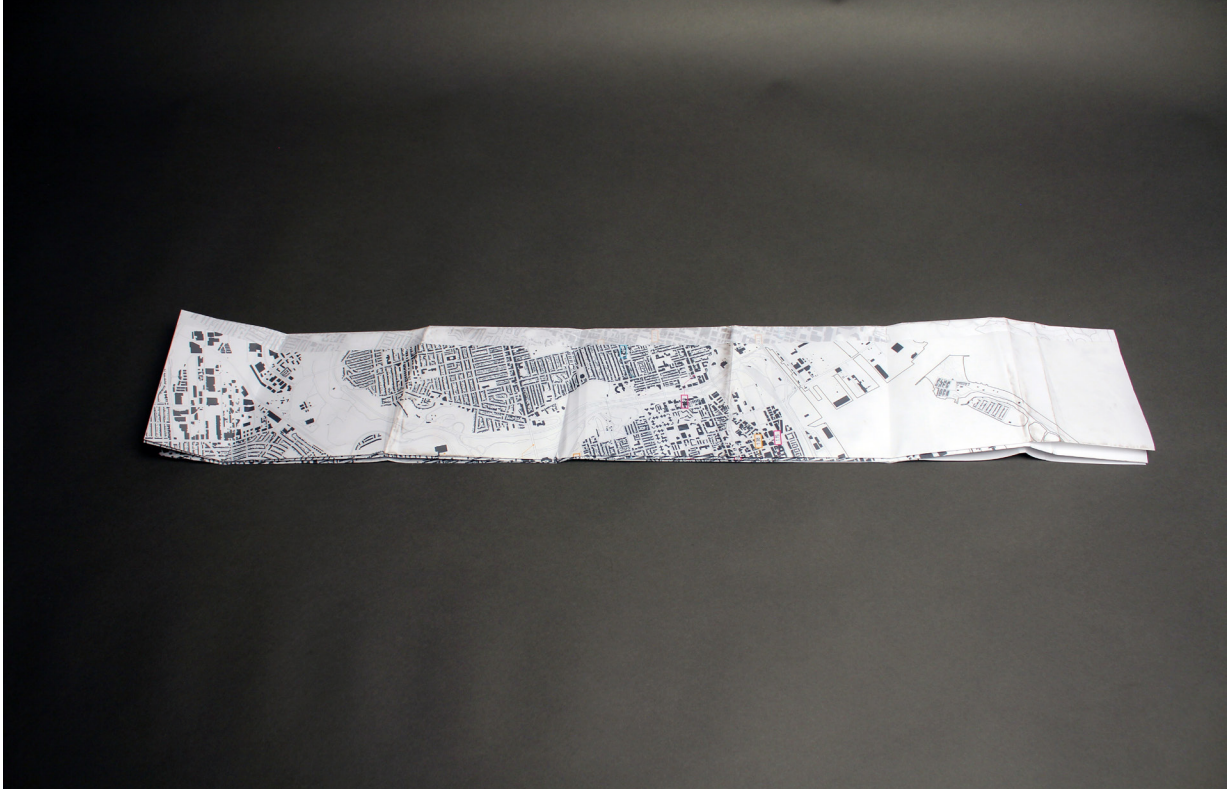


fig. 2.2. Map unfolding step 2

ties in each of the spaces. Elements of human involvement include productive spontaneity, improvisation and acts of autonomy. These elements are present outside of the realm of the architect and lie solely in the realm of the user and participant. As hierarchical structures function on the mechanism of prioritizing one human, or group of humans, over another human or groups of humans, they are inherently inhumane. This is to say that the act of prioritizing one group's opinions, and assertions over the opinions and assertions of another inherently shows a lack of compassion, or concern for the well-being of others; therefore a space must be organized horizontally not hierarchically. This horizontally ensures no authority is present, thus human dignity is kept intact.

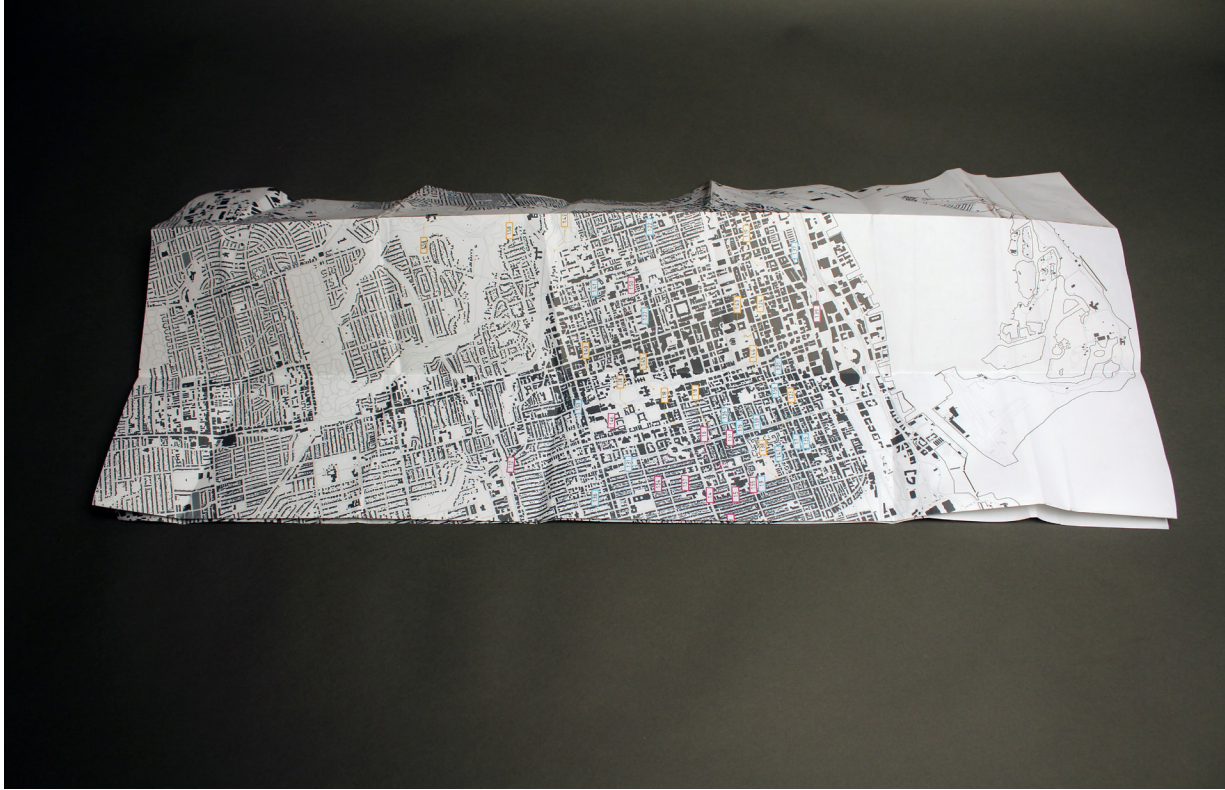


fig. 2.3. Map unfolding step 3

The Exhibition

I have crafted a cartographic representation of an anarchist spatial practice in the city of Toronto. This representation illustrates the locations of this spatial practice with a numbering system, which is referenced and documented by a photo series. The intention of the design of the map is for perpetual incompleteness, the listings archived are only just the beginning of the archive. The map depends on human involvement; once exhibited participants are encouraged to use provided markers to map previously undiscovered anarchist spatial practice, or dispute already existing archived examples. The map is designed to be deployable; much like an anarchist spatial practice it relies on the appropriation of spaces while maintaining flexibility to be folded up, packed away, and taken to a new location. The fold pattern implemented is called the *Miura Fold*, and its distinctive function is the ability to be folded and unfolded in one continuous motion.

A copy of the map can be found in the back sleeve of this thesis.



fig. 2.4. Map unfolding step 4



fig. 2.5. Fully deployed map

The photo series is meant as a separate, but complementary element to the cartographic representation. The photos exhibited illustrate the anarchist spatial practice archived in the map. The intention of the photos were to add an experiential layer to the documentation of an anarchist spatial practice and included a photograph for every example documented except for one, whose past existence is confirmed, but its address is unknown. It is intended for the photo series to grow in size; much like the practice of adding or disputing the documented examples in the map, participants are encouraged to add their own photographic documentation or vandalize existing documentation.



fig. 2.6.
 Entry 1.1
 Bike Pirates #3 | 1416 Queen St. W. | **Operational** | 2014-



fig. 2.7.
 Entry 1.2
 Bike Pirates #2 | 1292 Bloor St. W. | **Defunct** | 2008-2014



fig. 2.8.
Entry 1.3
Bike Pirates #1 | 457 Bathurst St. | *Defunct* | 2006-2008



fig. 2.9.
Entry 1.4
Who's Emma #1 | 69 1/2 Nassau St. | *Defunct* | 1996-1997



fig. 2.10.
 Entry 1.5
 Who's Emma #2 | 66 1/2 Nassau St. | **Defunct** | 1997-2000



fig. 2.11.
 Entry 1.6
 The Anarchist Free Space | 252 Augusta Ave. | **Defunct** | 1999-2001



fig. 2.12.
 Entry 1.7
 Soybomb H.Q. | 156 Bathurst St. | *Operational* | 2003-



fig. 2.13.
 Entry 1.8
 S.H.I.B.G.S. | 225 Geary Ave. | *Defunct* | 2012-2015



fig. 2.14.
Entry 1.9
159 Manning | 159 Manning Ave. | **Operational** | 1996-



fig. 2.15.
Entry 1.10
Common Cause | 772 Dovercourt Rd. | **Operational** | 2007-



fig. 2.16.
Entry 1.11
D-Beatstro | 1292 Bloor St. W. | *Operational* | 2015-



fig. 2.17.
Entry 1.12
DUSPA Corner Collective | Dupont & Spadina. | *Defunct* | 2010-2012



fig. 2.18.
 Entry 1.13
 No Apathy! Toronto | 251 Hallam St. | *Defunct* | 2010-2011



fig. 2.19.
 Entry 1.14
 Bike Sauce | 341 Broadview Ave. | *Operational* | 2009-



fig. 2.20.
Entry 1.15
Siesta Nouveaux | 15 Lower Sherbourne St. | *Defunct* | 2002-2012



fig. 2.21.
Entry 1.16
Double Double Land | 209 Augusta Ave. | *Operational* | 2009-



fig. 2.22.
Entry 1.17
Toronto Tool Library | 1499 Queen St. W. | **Operational** | 2012-



fig. 2.23.
Entry 1.18
Toronto Anarchist Bookfair Location | 40 St. George St. | **Temporary** | 2012-



fig. 2.24.
Entry 1.18
Toronto Anarchist Bookfair Location | 25 Cecil St. | *Temporary* | 2012-

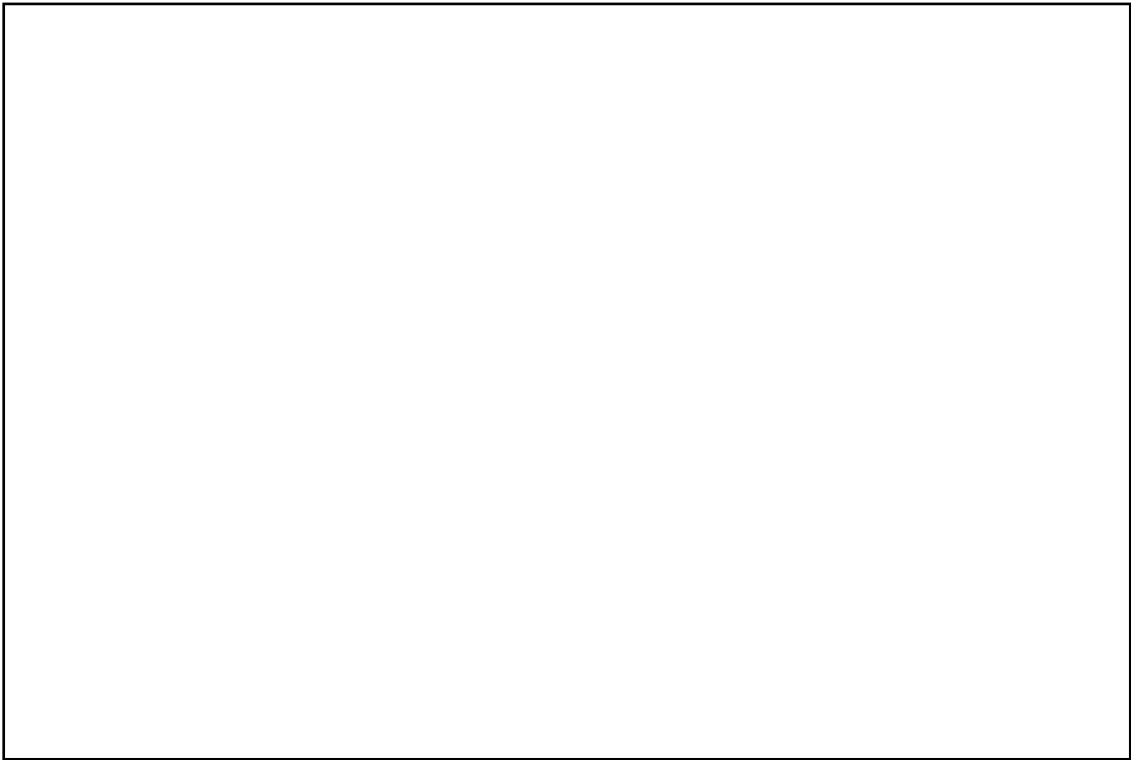


fig. 2.25. (Photo overexposed)
Entry 1.19
Occupy Toronto Location | 65 Church St. | *Temporary* | 2011



fig. 2.26.
Entry 1.20
Really Really Free Market | 225 Campbell Ave. | **Operational** | 2012-



fig. 2.27.
Entry 1.21
No One Is Illegal | 260 Queen St. W. | **Operational** | 2010-



fig. 2.28.
Entry 1.22
Ontario Coalition Against Poverty | 157 Carlton St. | **Operational** | 1989-



fig. 2.29.
Entry 1.23
Public Water Closet | Queen & Spadina | **Temporary** | 1998



fig. 2.30.
 Entry 1.24
 October Group Inflatable | Nathan Phillips Square | **Temporary** | 1996



fig. 2.31.
 Entry 1.25
 Toronto Anarchist Black Cross | RPO Roncesvalles | **Operational** | 2002-



fig. 2.32.
Entry 1.26
Ad-hoc Construction | Kensington Market | **Ongoing** |



fig. 2.33.
Entry 1.27
Allan Gardens | 19 Horticultural Ave. | **Operational** |



fig. 2.34.
Entry 1.28
Toronto Free Gallery #1 | 660 Queen St. E. | *Defunct* | 2004-2008



fig. 2.35.
Entry 1.29
Toronto Free Gallery #2 | 1277 Bloor St. W. | *Defunct* | 2008-2013



fig. 2.36.
 Entry 1.30
 Molotov Rag Zine Distro | 588 Bloor St. W. | **Defunct** | 2009-



fig. 2.37.
 Entry 1.31
 Toronto Zine Library | 292 Brunswick Ave. | **Operational** | 2007-



fig. 2.38.
 Entry 1.32
 Toronto Urban Repair Squad | Bloor & Bathurst | **Temporary** |



fig. 2.39.
 Entry 1.33
 Punchclock Collective #1 | 44 Dovercourt Rd. | **Defunct** | -2008



fig. 2.40.
Entry 1.34
Punchclock Collective #2 | 251 Sorauren Ave. | *Operational* | 2008-



fig. 2.41.
Entry 1.35
401 Richmond | 401 Richmond St. W. | *Operational* | 1994-



fig. 2.42.
Entry 1.36
TVAC | 740 Spadina Ave. | **Operational** | 1998-



fig. 2.43.
Entry 1.37
Kick It Over Zine | 22 The Esplanade | **Operational** | 1981-



fig. 2.44.
Entry 1.38
Site of Active Resistance | 7 Hart House Cir. | **Temporary** | 1998-



fig. 2.45.
Entry 1.38
Site of Active Resistance | 160 Claremont St. | **Temporary** | 1998



fig. 2.46.
 Entry 1.38
 Site of Active Resistance | 275 King St. E. | **Temporary** | 1998



fig. 2.47.
 Entry 1.39
 Bulldozer/Prison News Service | PO Box 5052 | **Defunct** | 1980-1990



fig. 2.48.
Entry 1.40
Anarchist Sandwich Party | Bloor-Danforth Subway | **Temporary** | 2004-



fig. 2.49.
Entry 1.41
The 519 | 519 Church St. | **Operational** | 1998-



fig. 2.50.
Entry 1.42
Reclaim The Streets Site | Parliament & Bloor | **Temporary** | 1998



fig. 2.51.
Entry 1.43
Shutdown Bay Street | Nathan Phillips Square | **Temporary** | October 16 2001



fig. 2.52.
Entry 1.44
Pope Squat | 283 Queen St. W. | *Temporary* | 2002



fig. 2.53.
Entry 1.45
Queen's Park Riots | Queens Park | *Temporary* | 2000



fig. 2.54.
Entry 1.46
Rochdale College | 351 Bloor St. W. | *Defunct* | 1968-1975



fig. 2.55.
Entry 1.47
Centre for Social Innovation | 215 Spadina Ave. | *Operational* | 2003-



fig. 2.56.
Entry 1.48
Linuxcaffe | 326 Harbord | *Defunct* | 2003-2012

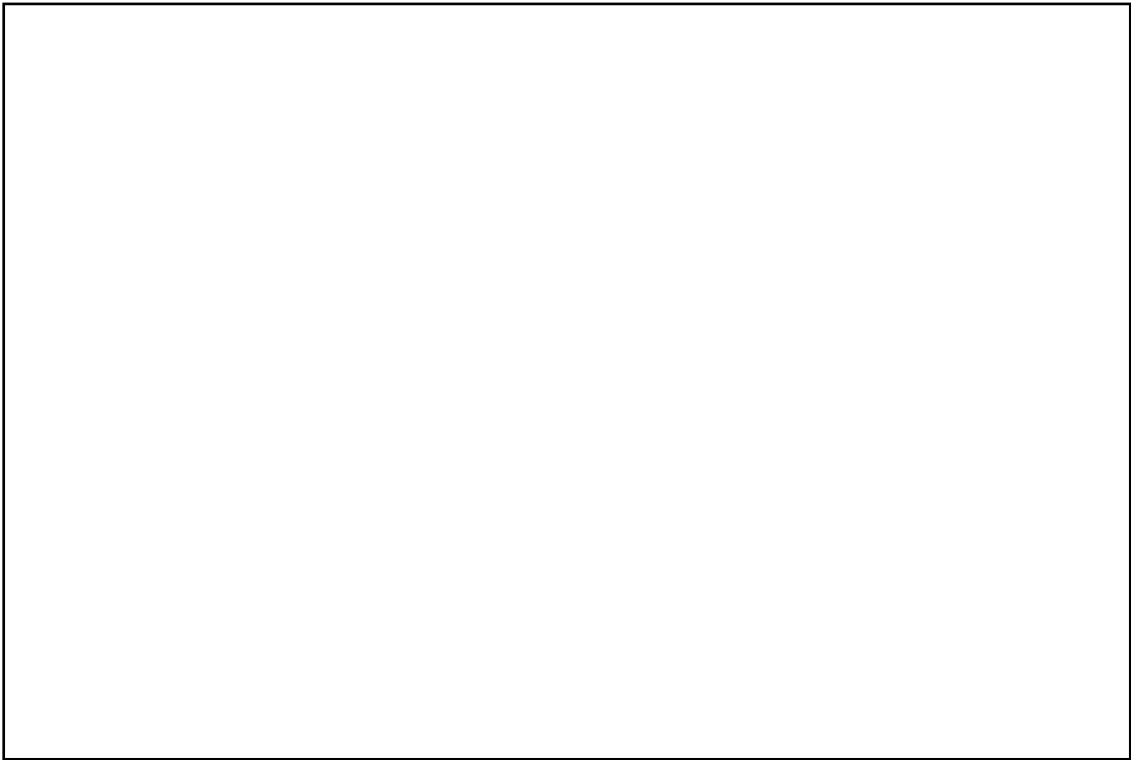


fig. 2.57.
Entry 1.49
This Ain't The Rosedale Library #1 | Location Unknown | *Defunct* | 1979-1986



fig. 2.58.
 Entry 1.50
 This Ain't The Rosedale Library #2 | 481a Church St. | *Defunct* | 1986-2008



fig. 2.59.
 Entry 1.51
 This Ain't The Rosedale Library #3 | 86 Nassau St. | *Defunct* | 2009-2010



fig. 2.60.
Entry 1.52
Faith / Void | 894 College St. | *Operational* | 2015-



fig. 2.61.
Entry 1.53
OISE | 252 Bloor St. W. | *Operational* | 2006



fig. 2.62.
Entry 1.54
540 Spadina | 540 Spadina Ave. | *Defunct* | 2005



fig. 2.63.
Entry 1.55
196 Manning | 196 Manning Ave. | *Defunct* | 2005



fig. 2.64.
 Entry 1.56
 Cinecycle | 129 Spadina Ave. CH | **Operational** | 1991-



fig. 2.65.
 Entry 1.57
 Of Swallows, Their Deeds, & The Winter Below | 283 College St. | **Defunct** | 2010-



fig. 2.66.
 Entry 1.58
 Extermination Nights Site | Don Valley Brickworks | **Temporary** | 2005-2009



fig. 2.67.
 Entry 1.59
 Videofag | 187 Augusta Ave. | **Operational** | 2012-

Details

Entry 1.1

Bike Pirates #3 | 1416 Queen St. W. | **Operational** | 2014-

Bike Pirates is an autonomous organization which is volunteer-run and volunteer-organized. The purpose of Bike Pirates is to empower cyclists and to make cycling less intimidating to the general public. The space runs as a DIY workspace where volunteers aid members of the community in bicycle repair and maintenance. A majority of the parts available at Bike Pirates are donated and offered to the public at affordable prices in order to sustain the space. In addition to this, Bike Pirates offers an active food program to volunteers, drop-in mechanical instruction, exclusive trans and women days. The space works on a donation based system and is financially supported entirely with the donations from users.

Entry 1.2

Bike Pirates #2 | 1292 Bloor St. W. | **Defunct** | 2008-2014

Bike Pirates moved to 1292 Bloor St. W. in August 2008. This space offered more space and was accessible to people of all abilities

Entry 1.3

Bike Pirates #2 | 457 Bathurst St. | **Defunct** | 2006-2008

The original location of Bike Pirates. The space was conceived as a place where anarchist cyclist activists could work on their bikes and aid people wanting to do the same.

Entry 1.4

Who's Emma #1 | 69 ^{1/2} Nassau St. | **Defunct** | 1996-1997

Who's Emma was conceived as a social experiment and a local autonomous zone whose goal was to function as a record shop, bookstore as well as a site of alternative education and fun. The first collective meeting was held with the participation of 29 people; over time, as more participants got involved, the space was able to organize and staff several shifts in the week. Who's Emma was primarily a haven for punk music, serving as gig space for bands in need of event space.

Entry 1.5

Who's Emma #2 | 66 ^{1/2} Nassau St. | **Defunct** | 1997-2000

The second, and final location of Who's Emma was located across the street. During the end of its time in Kensington Market, Who's Emma acted as an alternative to the male-dominated punk scene. The space began to host a strong supply of records and zines by women; records containing sexist images and slogans were not accepted into the store. Over time, the space was getting harder to staff fully and the hours of operation as well as attendance and sales began to wane. The space eventually closed due to a string of robberies and inability to raise funds to sustain itself.

Entry 1.6

The Anarchist Free Space | 252 Augusta Ave. | **Defunct** | 1999-2001

Organized by local artists and activists, the Anarchist Free Space was intended as a venue for committed anarchists in Kensington Market. The space would go on to be used by novices as well as more experienced anarchists to discuss the difficulties and prospects of an anarchist future. The Anarchist Free Space welcomed all applications for use of the Space. The Space hosted many education courses over its lifespan. Many of the Anarchist Free University meetings took place here.

Entry 1.7

Soybomb H.Q. | 156 Bathurst St. | **Operational** | 2003-

Located above a bicycle store, Soybomb HQ functions as home and DIY arts space in downtown Toronto. The first concert/party was hosted in 2008 and served as the affirmation needed in order to host more regular events. The space functions autonomously and depends on the mutual good behavior of guests as well as bands. A half-pipe serves as the main stage for visiting bands. The organizers of the space do not book shows to make money but rather because they're excited about the notion of creating a space wherein events

outside of the status-quo can take place. The space evolved over time through several interesting build outs which were built as needed. These build outs increase the durability of fixtures and also increase the personal bedroom spaces.

Entry 1.8

*S.H.I.B.G.S. | 225 Geary Ave. | **Defunct** | 2012-2015*

Located in a semi-industrial part of the city, S.H.I.B.G.B's was a DIY venue which was self-run and prioritized freedom of guests and participants alike. This basement space, was yet another attempt to keep the local music scene flourishing. The space, while being situated in an industrial basement suffered due in part to neighbourhood complaints as well as the existing liquor/venue licensing laws in Toronto.

Entry 1.9

*159 Manning | 159 Manning Ave. | **Operational** | 1996-*

Hosting a semi-regular concert/party, 159 Manning is an unassuming venue for the arts and music scene in Toronto. Located in a residential community, the space functions primarily as a home and occasional DIY venue. This space was part of several larger, city-wide festivals as a venue.

Entry 1.10

*Common Cause | 772 Dovercourt Rd. | **Operational** | 2007-*

Common Cause is an anarchist-community organization whose office is located in downtown Toronto. The function of common cause is to cause the proliferation of direct action, autonomy and self-organization. Common Causes publishes the magazines Mortar and Linchpin.

Entry 1.11

*D-Beatstro | 1292 Bloor St. W. | **Operational** | 2015-*

Located in the old space of Bike Pirates on Bloor, D-Beatstro was organized as a DIY, accessible, all ages venue. The events taking place at the space are organized in order to house any activity that the local community may be interested in hosting. D-Beatstro advocates social justices and hope to function as a safer space for dissent in the community.

Entry 1.12

*DUSPA Corner Collective | Dupont & Spadina. | **Defunct** | 2010-2012*

The Dupont and Spadina Corner Collective was an autonomous group whose goals were to reactivate the deeply congested street corner with art and play. The projects that the collective carried out were meant to engage and empower pedestrians. The most notable DUSPA collective act was the colourful mural project on a dilapidated garage building.

Entry 1.13

*No Apathy! Toronto | 251 Hallam St. | **Defunct** | 2010-2011*

No Apathy was a group in Toronto which was working through their local community toward an anti-oppressive and participatory culture. The group functioned as a collective seeking to better the immediate community through events, art, discussion and direct political action.

Entry 1.14

*Bike Sauce | 341 Broadview Ave. | **Operational** | 2009-*

Bike Sauce is a volunteer run DIY bike shop and community hub. The space functions as a meeting place as well as a place where you can get help to fix your bicycle. The organizers of the space also run free public workshops and advocate on behalf of cyclists in Toronto.

Entry 1.15

*Siesta Nouveaux | 15 Lower Sherbourne St. | **Defunct** | 2002-2012*

Siesta Nouveaux was a DIY music venue whose demise came about by the inevitable condominium development which would replace it. The space served as an all ages event space which strived to be a community hub for local youth. This was a space which was centrally located amongst several schools, served as a popular meeting place for many kids who felt

out of place in the more normalized spaces in the community. While the space was demolished several years ago, the developer has yet to break ground on the site.

Entry 1.16

Double Double Land | 209 Augusta Ave. | **Operational** | 2009-

Double Double Land is a space for living and a DIY space for events. The goal for the space was always to hold events or experimental performance experiences which would not make sense elsewhere. The organizers of the space live there and host regular events. The space is available for rental for multi-functional purposes.

Entry 1.17

Toronto Tool Library | 1499 Queen St. W. | **Operational** | 2012-

The Toronto Tool Library is a volunteer run space which is run out of several basements in the city. The goal of the library is to provide a resource for local communities for the lending of tools.

Entry 1.18

Toronto Anarchist Bookfair Locations | 40 St. George St., 25 Cecil St. | **Temporary** | 2012-

This yearly event functions as an event which hosts a variety of anarchist book publishers as well as other activist groups in Toronto. These fairs usually host vendors as well as workshops and conversations.

Entry 1.19

Occupy Toronto Location | 65 Church St. | **Temporary** | 2011

Occupy Toronto was a protest which originally took place near Toronto's financial district and eventually moved to the space at St. James Park. This protest was part of an international movement which protested against economic inequality.

Entry 1.20

Really Really Free Market | 225 Campbell Ave. | **Operational** | 2012-

The Really Really Free Market is a collectively organized and non-monetary alternative to the current economic system. This community strives to provide accessible, welcoming spaces where people can meet and share ideas and goods without the inclusion of a capitalist system.

Entry 1.21

No One Is Illegal | 260 Queen St. W. | **Operational** | 2010-

No One is Illegal is an activist group in Toronto, which functions as a grassroots migrant justice organization.

Entry 1.22

Ontario Coalition Against Poverty | 157 Carlton St. | **Operational** | 1989-

Ontario Coalition Against Poverty is an activist group in Toronto which functions as an anti-poverty organization which engages in direct-action advocacy.

Entry 1.23

Public Water Closet | Queen & Spadina | **Temporary** | 1998

Public Water Closet was an installation of a portable water closet where the door was replaced with a two way mirror. In this installation the established street hierarchy is reversed. This installation challenges the existing relationship between the people living and working in the city and their immediate city infrastructure.

Entry 1.24

October Group Inflatable | Nathan Phillips Square | **Temporary** | 1996

This inflatable installation was erected during the Metro Days of Action general strike. This unsanctioned project used the exhaust air from the garages below in order to create a new tunnel space with poly vapour barrier. The installation was inscribed with a sentence from the work of Mike Herron and Velemir Khlebnikov and functioned as a protest

against the Neoliberalist Provincial government.

Entry 1.25

Toronto Anarchist Black Cross | *RPO Roncesvalles* | **Operational** | 2002-

The Toronto Anarchist Black Cross is a local anarchist organization devoted to organize support and defense for political prisoners and prisoners of war.

Entry 1.26

Ad-hoc Construction | *Kensington Market* | **Ongoing** |

Kensington market has always had a history of ad-hoc improvisational constructions. These pursuits are under-the-table build outs which are built rapidly in order to meet specific and immediate resident needs. These exist to this day both in the commercial and residential dimensions of the neighbourhood.

Entry 1.27

Allan Gardens | *19 Horticultural Ave.* | **Operational** |

The park at Allan Gardens as well as the botanical gardens serves both as tourist attraction and warming area for the local homeless population affiliated with Seaton House a block away. The space serves as unsanctioned safe space for the local homeless population in search of leisure, lavatory, and warmth.

Entry 1.28

Toronto Free Gallery #1 | *660 Queen St. E.* | **Defunct** | 2004-2008

The original Free Gallery location.

Entry 1.29

Toronto Free Gallery #2 | *1277 Bloor St. W.* | **Defunct** | 2008-2013

The Toronto Free Gallery was a non-profit art space which was organized in order to create a space dedicated to social justice and cultural issues.

Entry 1.30

Molotov Rag Zine Distro | *588 Bloor St. W.* | **Defunct** | 2009-

The Molotov Rag was a local anarchist zine dealing with local activism, music and punk culture.

Entry 1.31

Toronto Zine Library | *292 Brunswick Ave.* | **Operational** | 2007-

The Toronto Zine Library, currently housed in the second floor of the Tranzac club, is a library striving to make zines more accessible in Toronto. This is a space which works outside of the contemporary mainstream capitalist culture and holds events which promote both zines and social justice.

Entry 1.32

Toronto Urban Repair Squad | *Bloor & Bathurst* | **Temporary** |

The Toronto Urban Repair Squad is a local DIY initiative whose goals are to encourage cycling as well as direct action intervention to make cycling safer in the city. The guerrilla tactics of making new bike lanes with spray-paint on Bloor street were among this groups most notable acts. This is an anti-bureaucratic and decentralized group seeking to fix the city.

Entry 1.33

Punchclock Collective #1 | *44 Dovercourt Rd.* | **Defunct** | -2008

The Punchclock Printing Collective was a group of artists and activists who primarily practiced artistic direct action through screen-printing. A lot of the work completed by artists of the collective was completed as part of a direct activist movement in Toronto such as OCAP.

Entry 1.34

Punchclock Collective #2 | *251 Sorauren Ave.* | **Operational** | 2008-

This is the current home of the punchclock collective.

Entry 1.35

401 Richmond | 401 Richmond St. W. | **Operational** | 1994-

401 Richmond is a historic warehouse in downtown Toronto and functions as home to many local cultural producers. The space fills the need for affordable workspace in the downtown core.

Entry 1.36

TVAC | 740 Spadina Ave. | **Operational** | 1998-

The Toronto Video Activist Collective has covered political events from an independent, grassroots activist perspective. The collective is volunteer run and has an open membership policy.

Entry 1.37

Kick It Over Zine | 22 The Esplanade | **Operational** | 1981-

Kick it Over was an activist zine whose goal was to provide a means by which social movements could be expressed. The zine was initially a fanzine, outlining the punk culture at the time but grew to be more politically active over time.

Entry 1.38

Site of Active Resistance | 7 Hart House Cir., 160 Claremont St., 275 King St. E. | **Temporary** | 1998-

Active Resistance was an anarchist gathering which took place over the course of the week in the summer of 1998. This gathering hosted daily workshops, demonstrations, and anarchist meetings. This gathering took place in a variety of places across the city.

Entry 1.39

Bulldozer/Prison News Service | PO Box 5052 | **Defunct** | 1980-1990

Bulldozer was a publication collective formed by five activists living in various places in Ontario. The collective put out a prison-related newsletter and advocated for prisoner rights.

Entry 1.40

Anarchist Sandwich Party | Bloor-Danforth Subway | **Temporary** | 2004-

Anarchist Sandwich Party was an art project which took place in the eastbound subway on the Bloor-Danforth line. The art project included a gathering of twenty people who formed an assembly line for sandwich making. This collaborative sandwich making process resulted in the completion of forty sandwiches which were eaten by the participants as well as bystanders. This process was illustrated with five ballpoint-pen sketches.

Entry 1.41

The 519 | 519 Church St. | **Operational** | 1998-

The 519 is a community centre in the Church-Wellesley neighbourhood which serves the immediate LGBTQ community. The 519 was the site of several Anarchist Free University Meetings as well as the site of several Survival Gathering workshops.

Entry 1.42

Reclaim The Streets Site | Parliament & Bloor | **Temporary** | 1998

Reclaim the Streets was a reactionary action which responded to the capitalist and state restraints on the use of public space in the city. This action manifested itself in Toronto at the intersection of Parliament and Bloor which was taken over by ravers and militant activists to host a brief unsanctioned street party.

Entry 1.43

Shutdown Bay Street | Nathan Phillips Square | **Temporary** | October 16 2001

Shutdown Bay Street was a protest led by OCAP in order to impart an economic disruption in Toronto's financial district.

Entry 1.44

Pope Squat | 283 Queen St. W. | **Temporary** | 2002

The Pope Squat was an OCAP activist action which involved the squatting of a property during the pope's visit to Toronto. The aim of the pope squat was to globally shame Toronto. In addition to this, the pope squat was a platform wherein OCAP activists would call for several demands regarding social housing conditions.

Entry 1.45

*Queen's Park Riots | Queens Park | **Temporary** | 2000*

Organized by OCAP, the Queen's Park March turned into a riot when 1000 demonstrators calling for the delegation of homeless activists to be able to address the Legislative Assembly were met with police violence and unjust arrests.

Entry 1.46

*Rochdale College | 351 Bloor St. W. | **Defunct** | 1968-1975*

Rochdale College was an experimental student-run education and living co-operative project. The building served as a free university where students and teachers would live together and collectively share knowledge.

Entry 1.47

*Centre for Social Innovation | 215 Spadina Ave. | **Operational** | 2003-*

The Centre for Social Innovation is a social enterprise which organizes social innovation in Toronto. CSI was the occasional meeting place for Anarchist Free University meetings.

Entry 1.48

*Linuxcaffe | 326 Harbord | **Defunct** | 2003-2012*

Linuxcaffe was a local coffee shop where the back room was occasionally used for Anarchist Free University meetings.

Entry 1.49

*This Ain't The Rosedale Library #1 | Location Unknown | **Defunct** | 1979-1986*

This Ain't the Rosedale Library was an independent bookstore and frequent home to Anarchist Free University meetings.

Entry 1.50

*This Ain't The Rosedale Library #2 | 481a Church St. | **Defunct** | 1986-2008*

Second location.

Entry 1.51

*This Ain't The Rosedale Library #3 | 86 Nassau St. | **Defunct** | 2009-2010*

Third and final location.

Entry 1.52

*Faith / Void | 894 College St. | **Operational** | 2015-*

Faith / Void serves as a media shop catering to subversive, independent and DIY culture.

Entry 1.53

*OISE | 252 Bloor St. W. | **Operational** | 2006*

The Ontario Institute for Studies in Education is a part of the University of Toronto but also home to many Anarchist Free University meetings.

Entry 1.54

*540 Spadina | 540 Spadina Ave. | **Defunct** | 2005*

540 Spadina was someone's home as well as Anarchist Free University meeting space.

Entry 1.55

*196 Manning | 196 Manning Ave. | **Defunct** | 2005*

196 Manning was someone's home as well as Anarchist Free University meeting space.

Entry 1.56

*Cinecycle | 129 Spadina Ave. CH | **Operational** | 1991-*

Cinecycle is independent theatre and bicycle repair shop. The space functions non-hierarchically and hosted several anarchist events.

Entry 1.57

Of Swallows, Their Deeds, & The Winter Below | 283 College St. | **Defunct** | 2010-

Of Swallows, Their Deeds, & the Winter Below was an independent book collection and home to several Anarchist Free University meetings.

Entry 1.58

Extermination Nights Site | *Don Valley Brickworks* | **Temporary** | 2005-2009

Extermination Music Nights were a series of events based in music and arts culture which acted as unsanctioned uses of abandoned sites in Toronto and surrounding neighbourhoods.

Entry 1.59

Videofag | 187 Augusta Ave. | **Operational** | 2012-

Videofag is a storefront cinema which takes part in the creation and exhibition of experimental video projects.

The zine acts as a way to more deeply analyze the mechanism by which an anarchist spatial practice is manifested. The zine represents several key examples of an anarchist spatial practice and studies them further with an emphasis on architectural, temporal, and social analysis. Again, this part of the exhibition is dependent on human interaction. Several blank pages are included as a way to encourage participants to document their own interpretation of an anarchist spatial practice and to subsequently analyze the spatial, temporal, and social particularities.

A copy of the zine can be found in in the back sleeve of this thesis.



fig. 2.68. Zine front cover

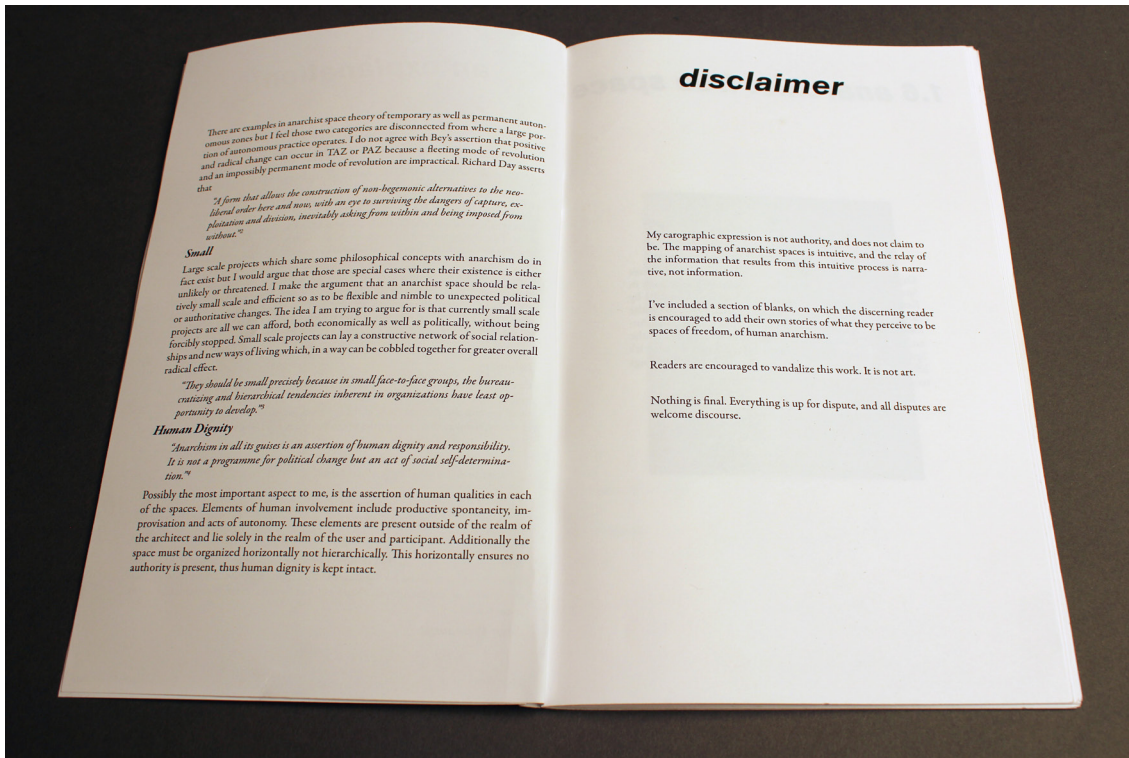


fig. 2.69. Zine Spread 1



fig. 2.70. Zine Spread 2

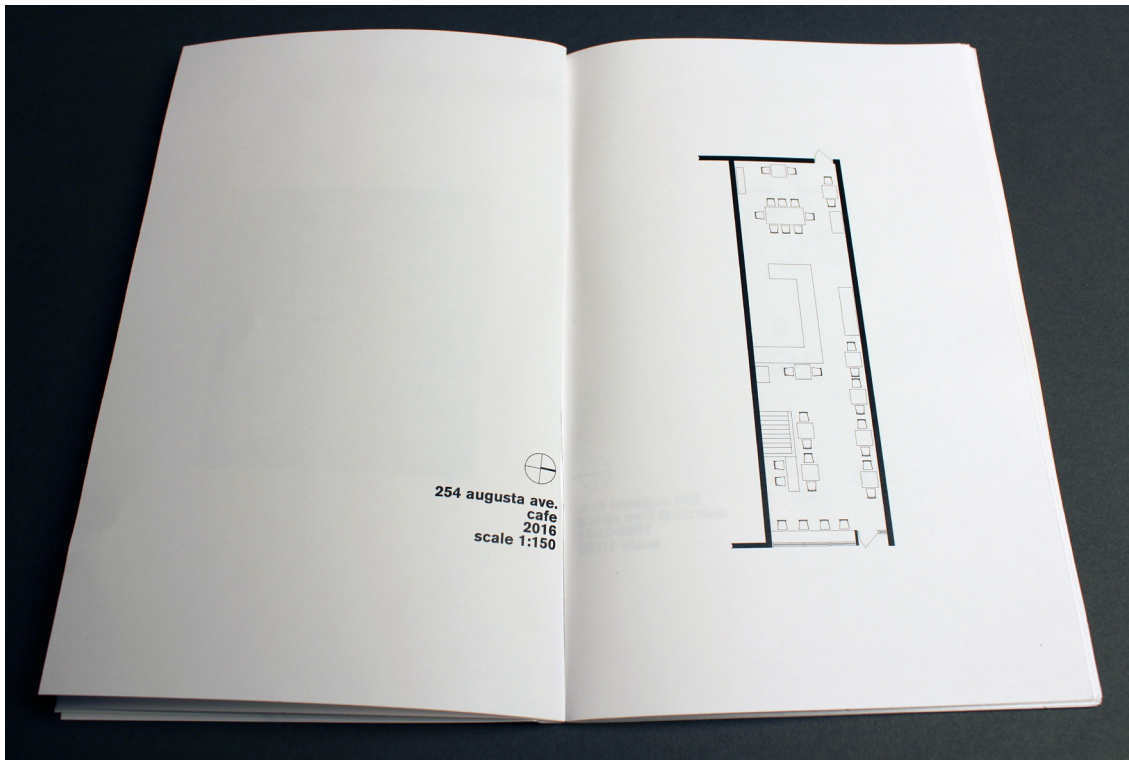


fig. 2.71. Zine Spread 3

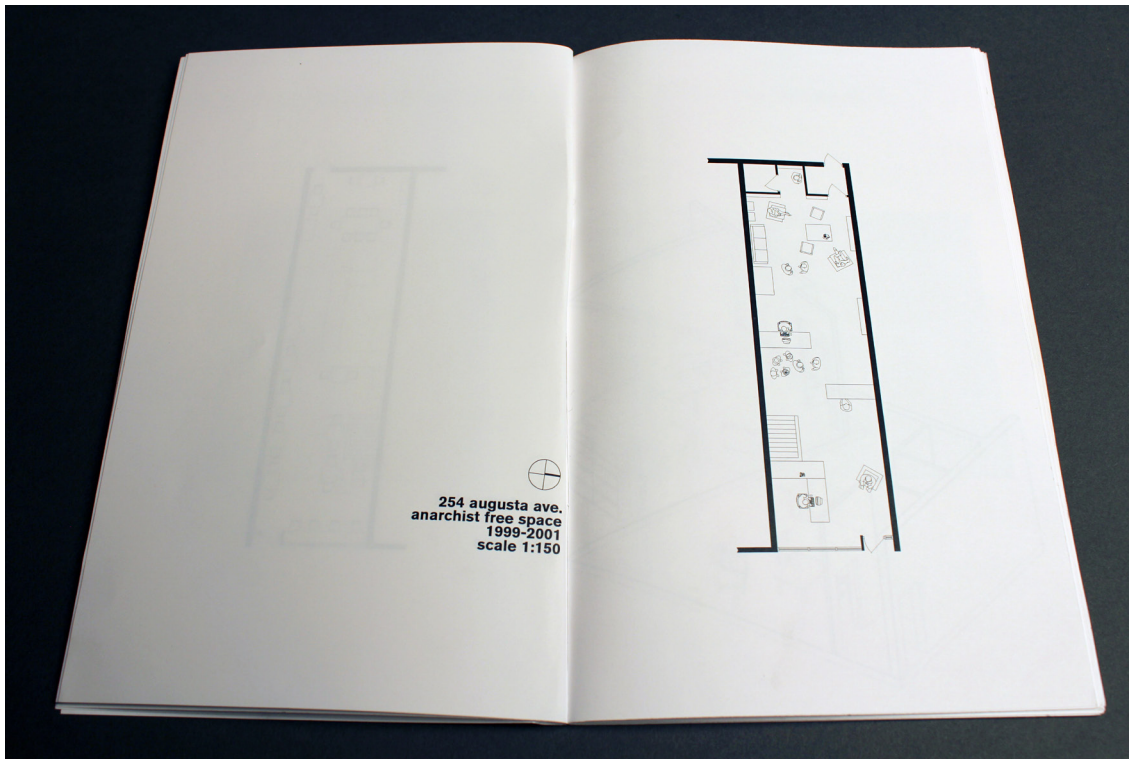


fig. 2.72. Zine Spread 4

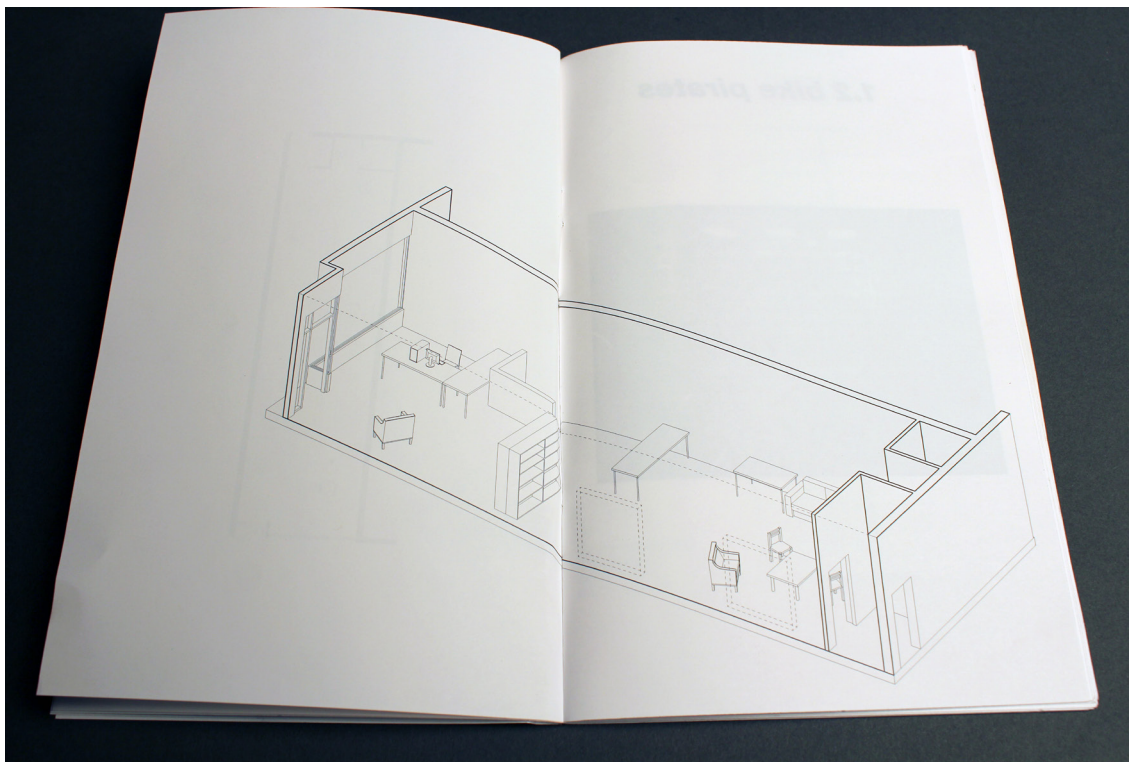


fig. 2.73. Zine Spread 5

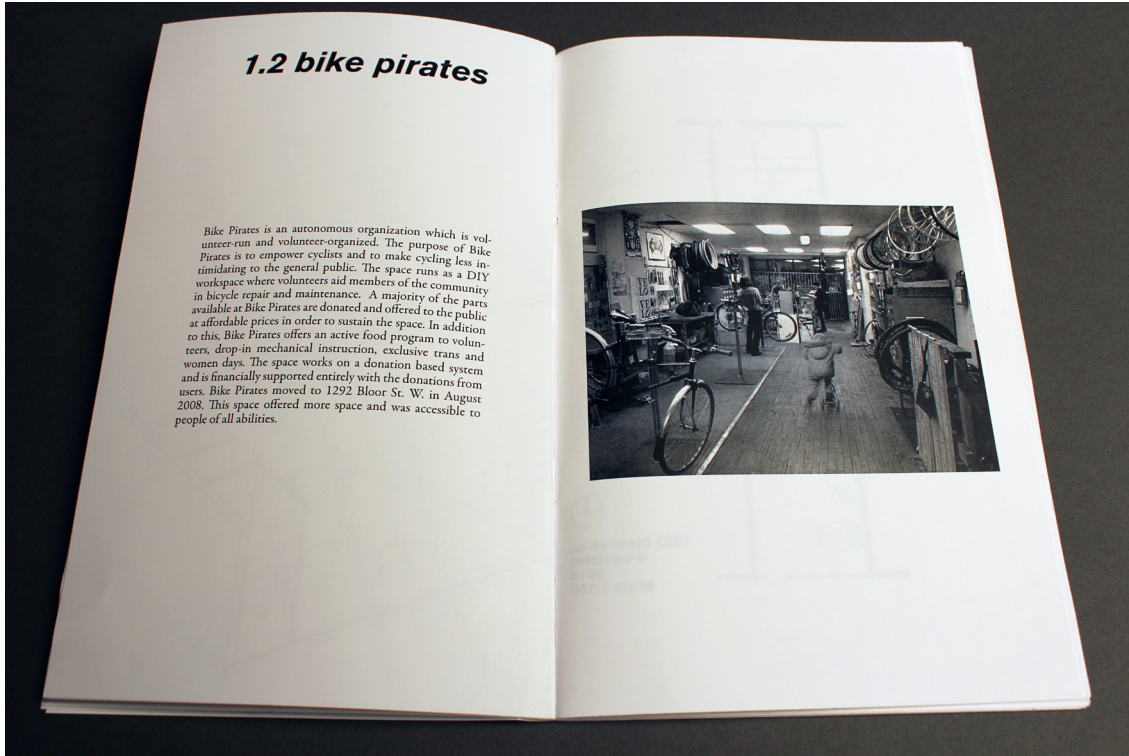


fig. 2.74. Zine Spread 6

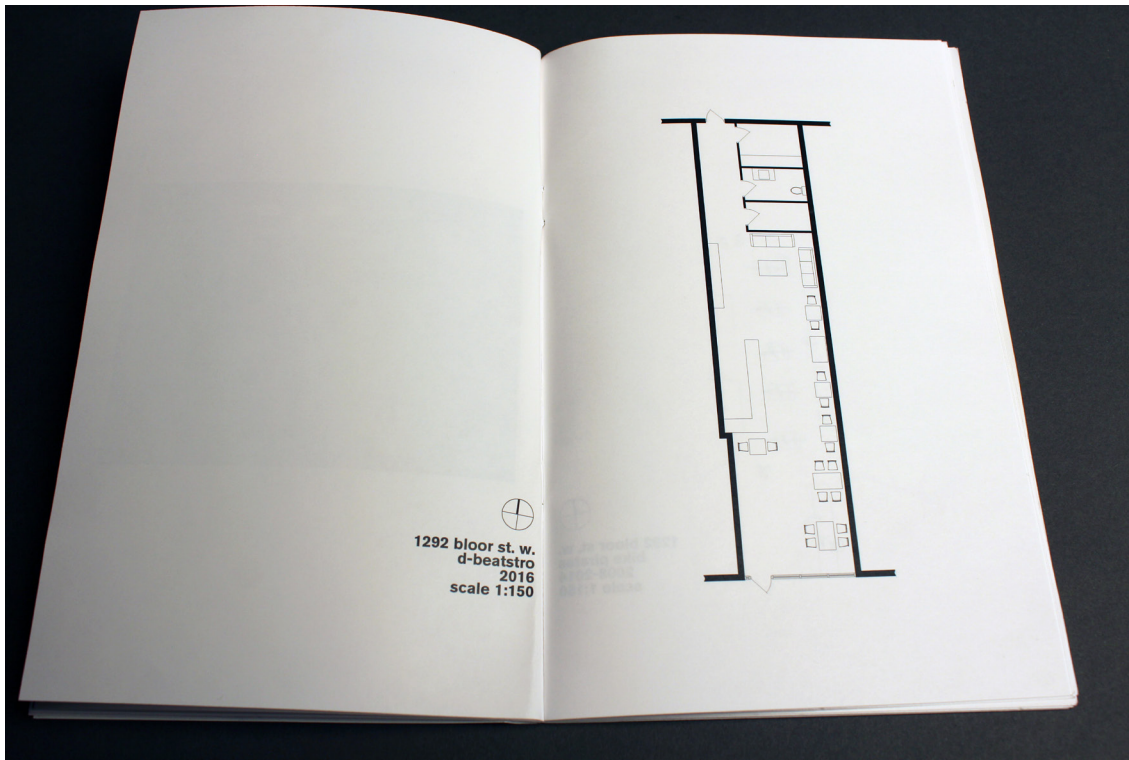


fig. 2.75. Zine Spread 7

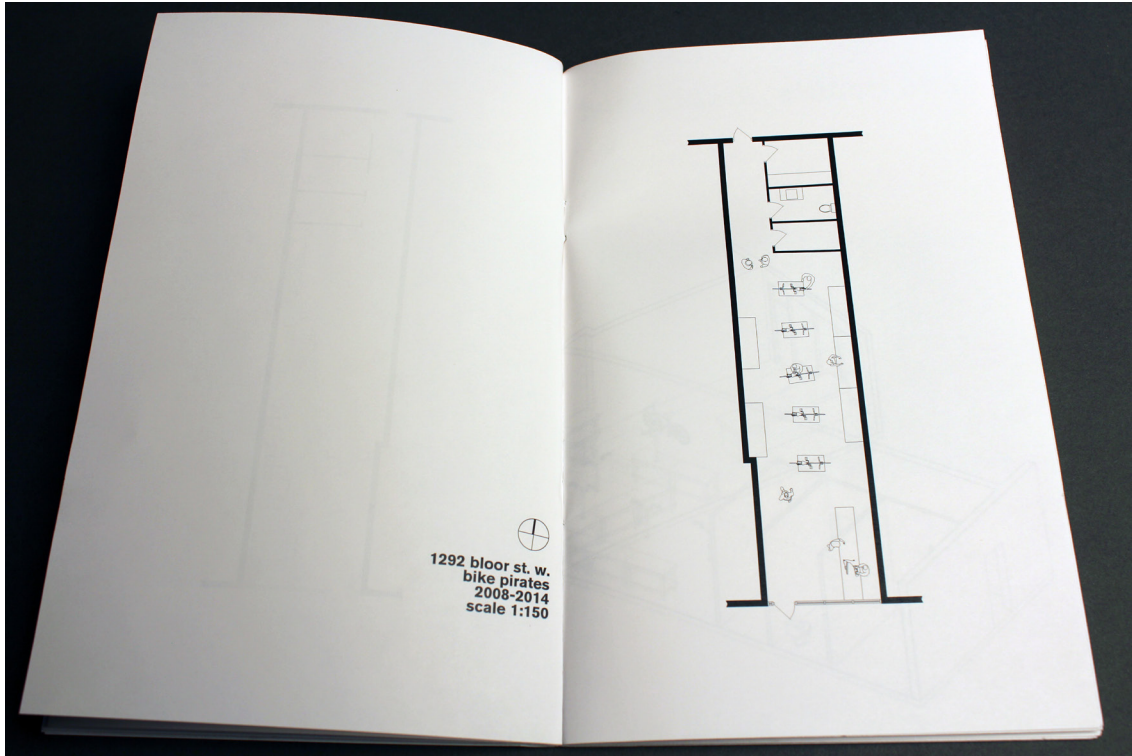


fig. 2.76. Zine Spread 8

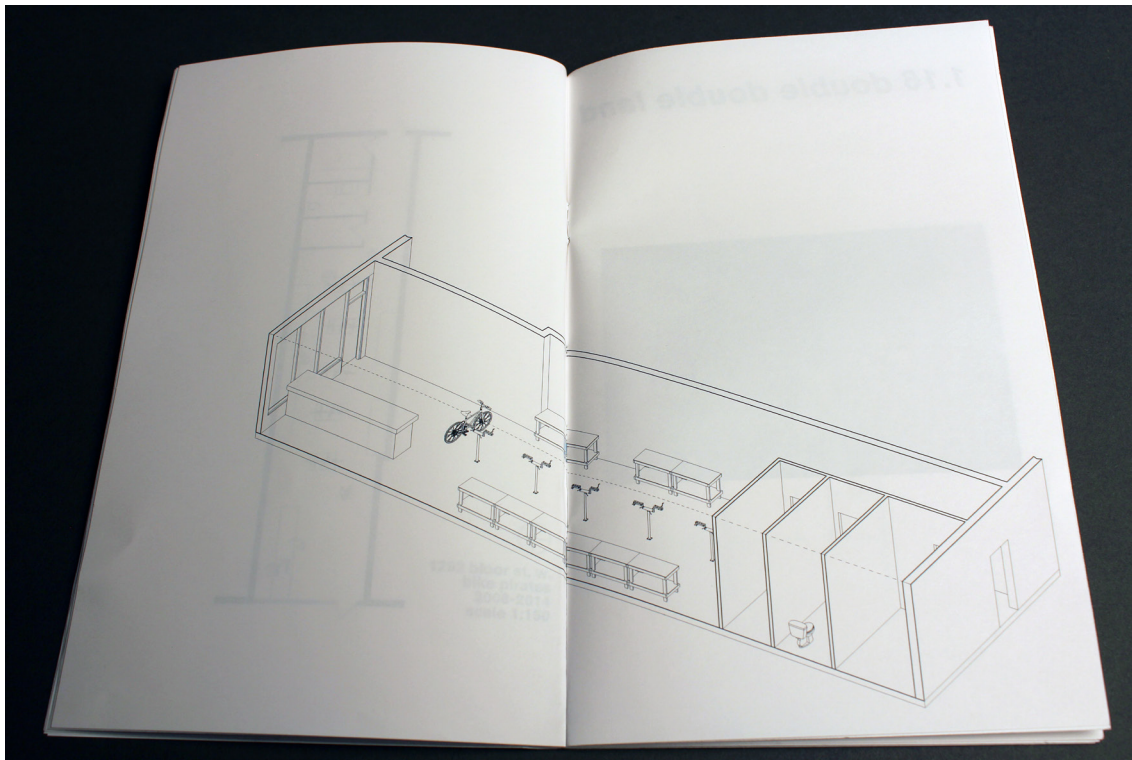


fig. 2.77. Zine Spread 9

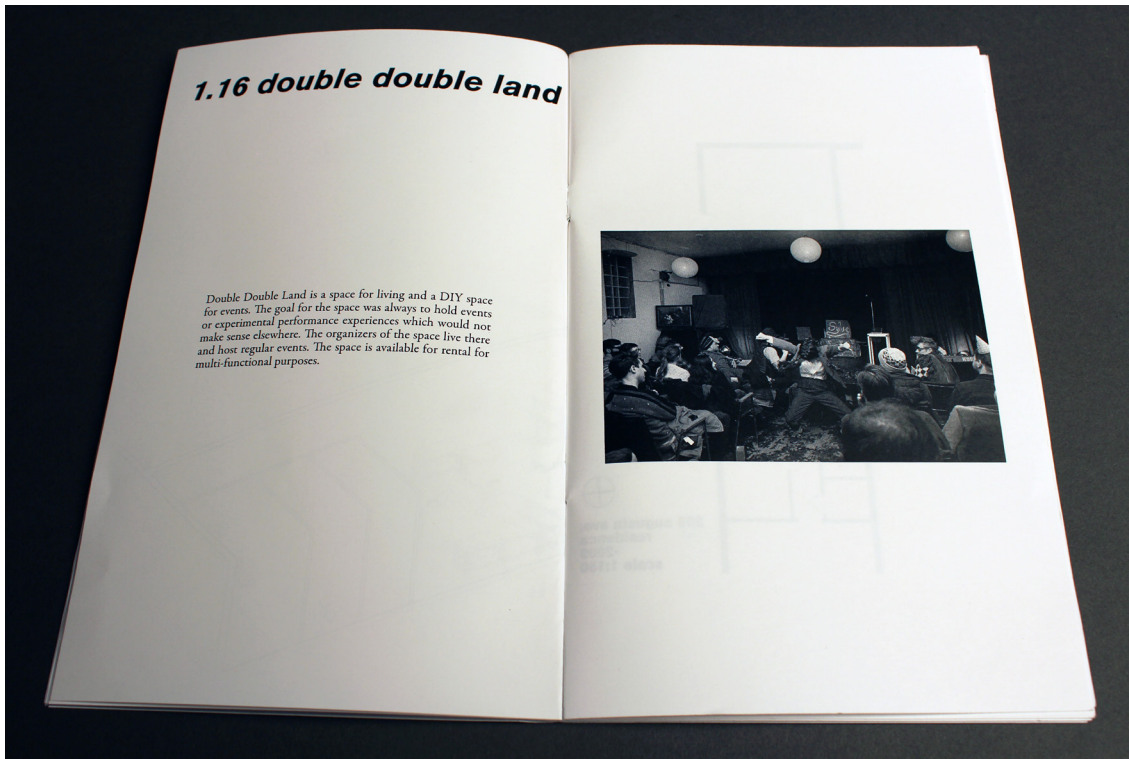


fig. 2.78. Zine Spread 10

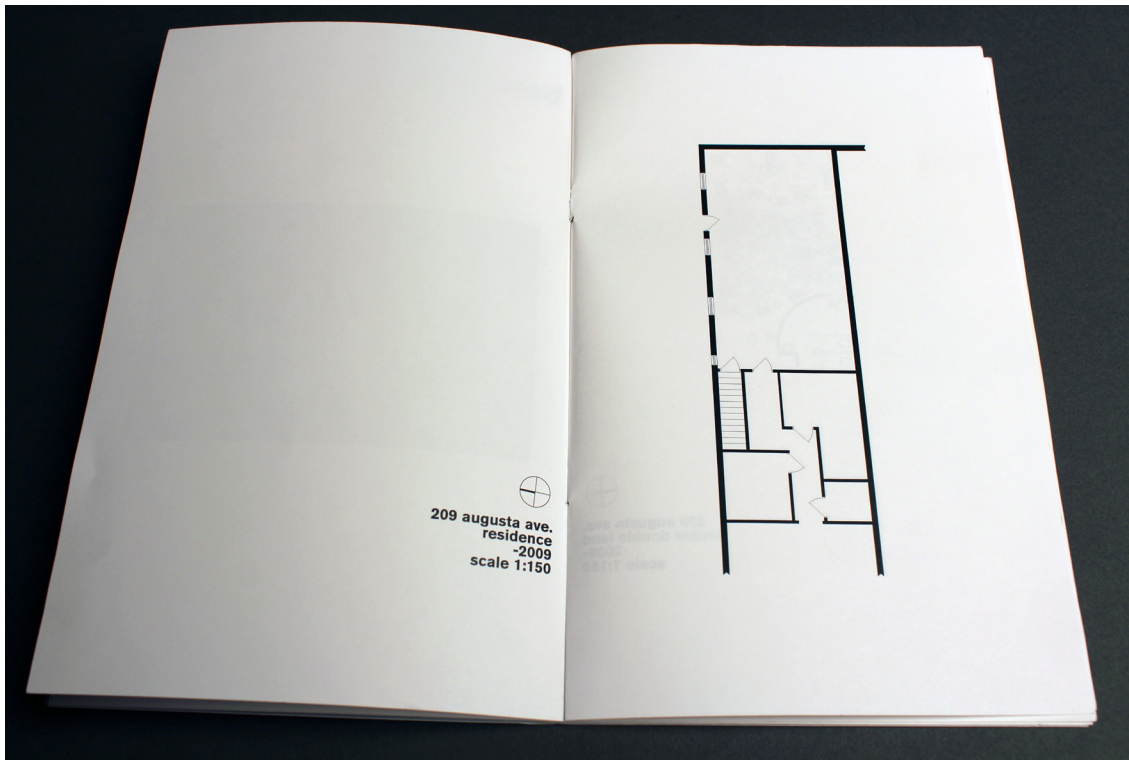


fig. 2.79. Zine Spread 11

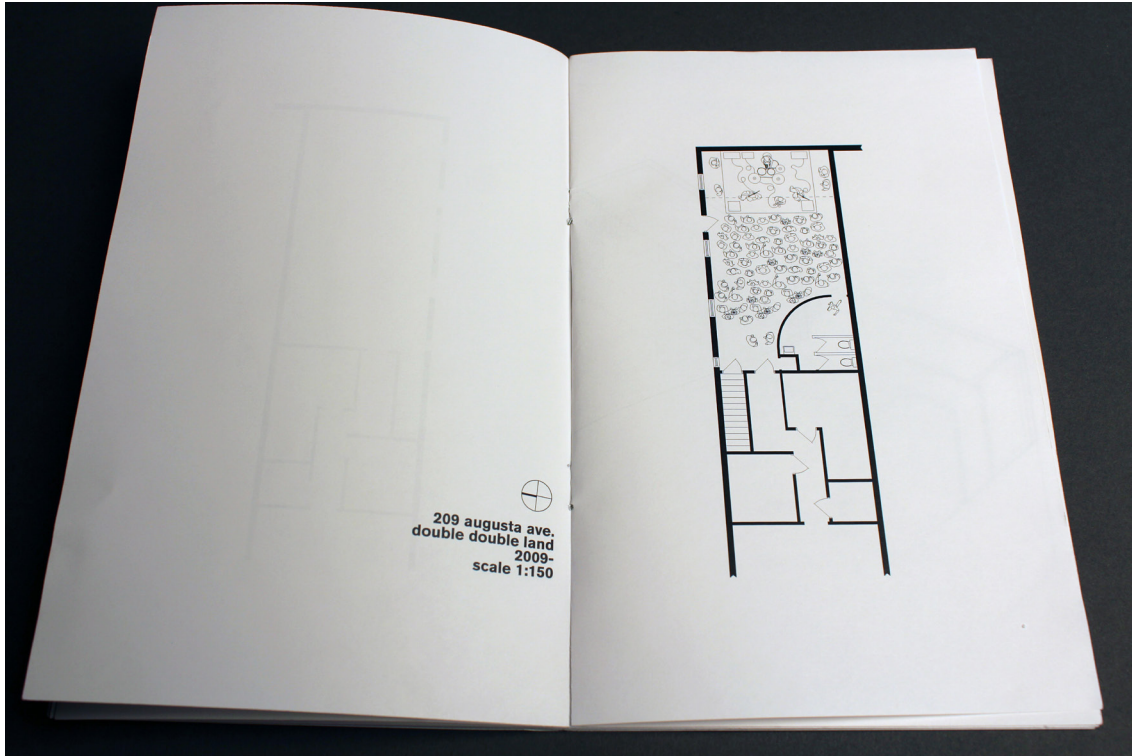


fig. 2.80. Zine Spread 12

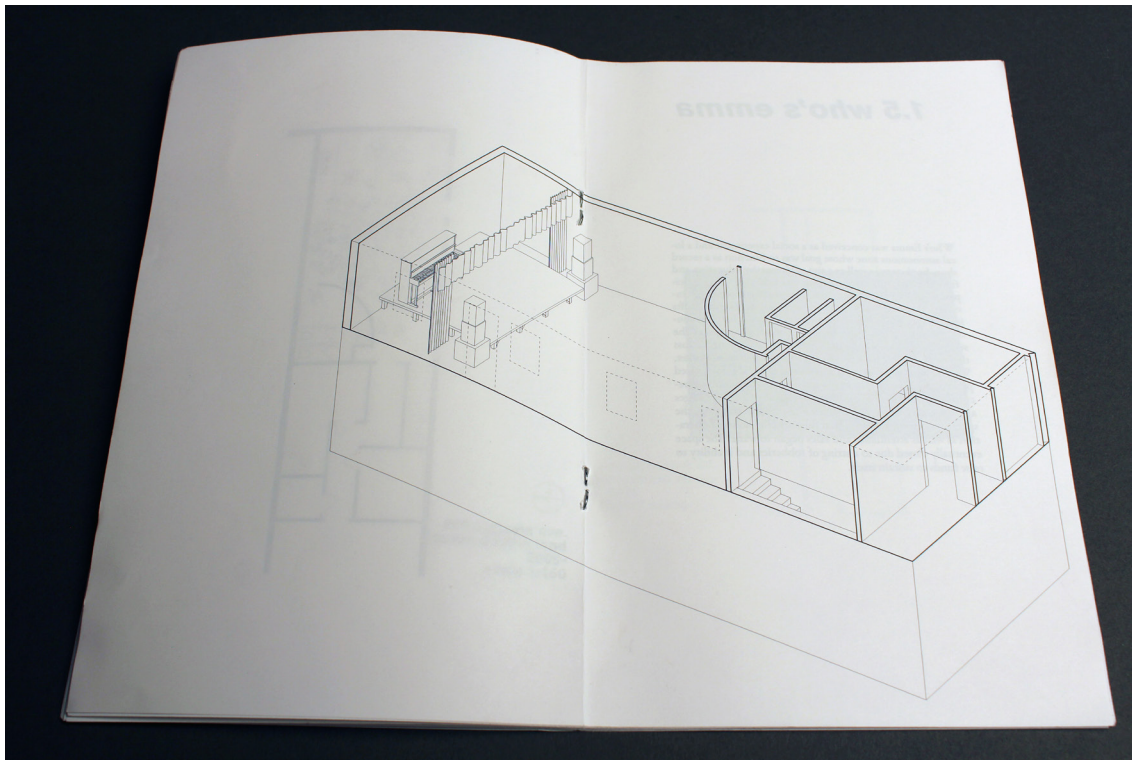


fig. 2.81. Zine Spread 13

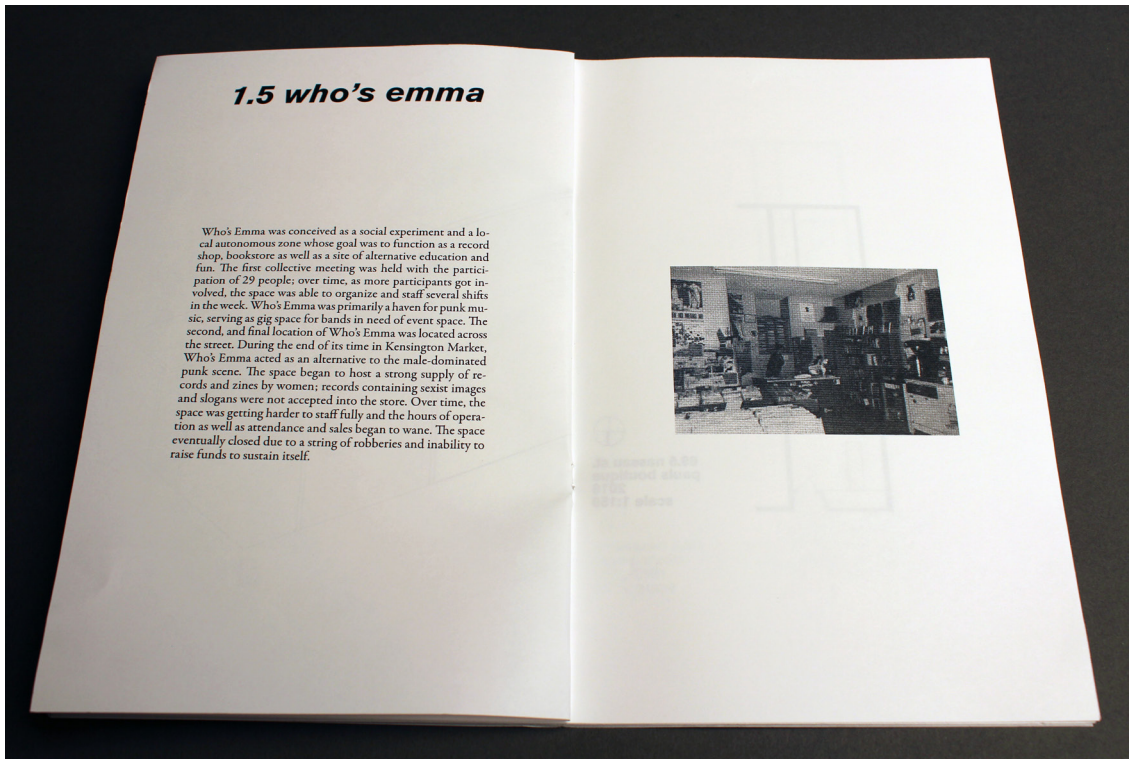


fig. 2.82. Zine Spread 14

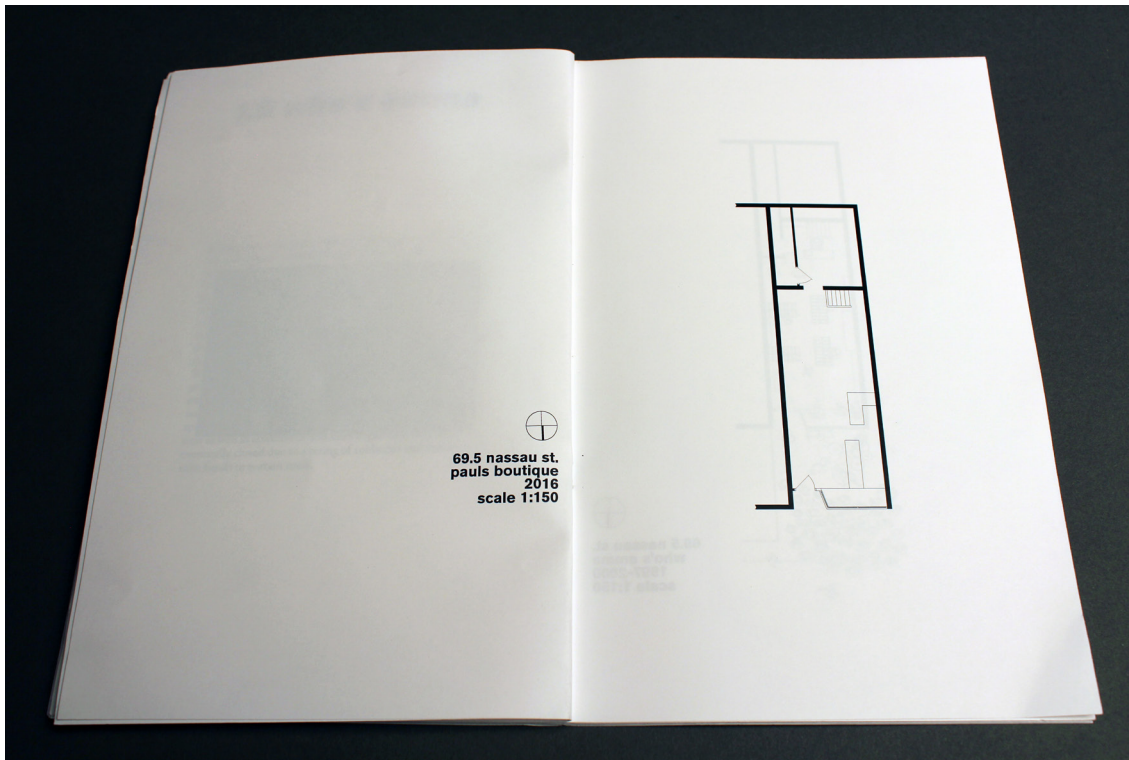


fig. 2.83. Zine Spread 15

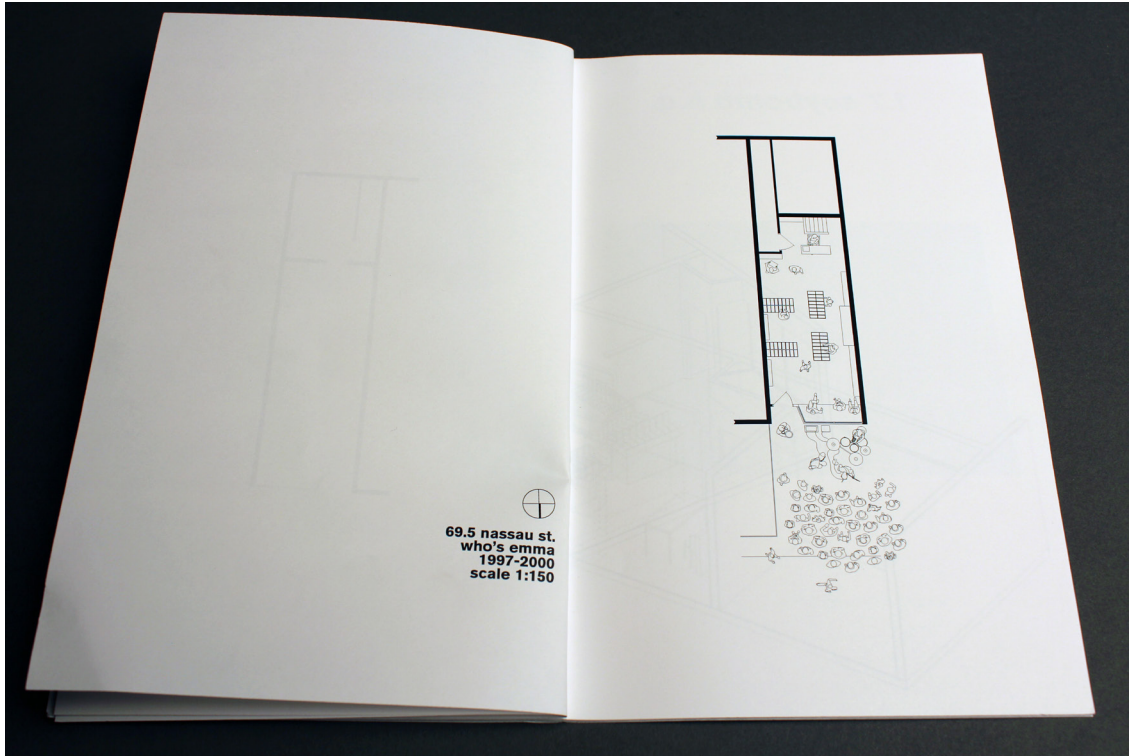


fig. 2.84. Zine Spread 16

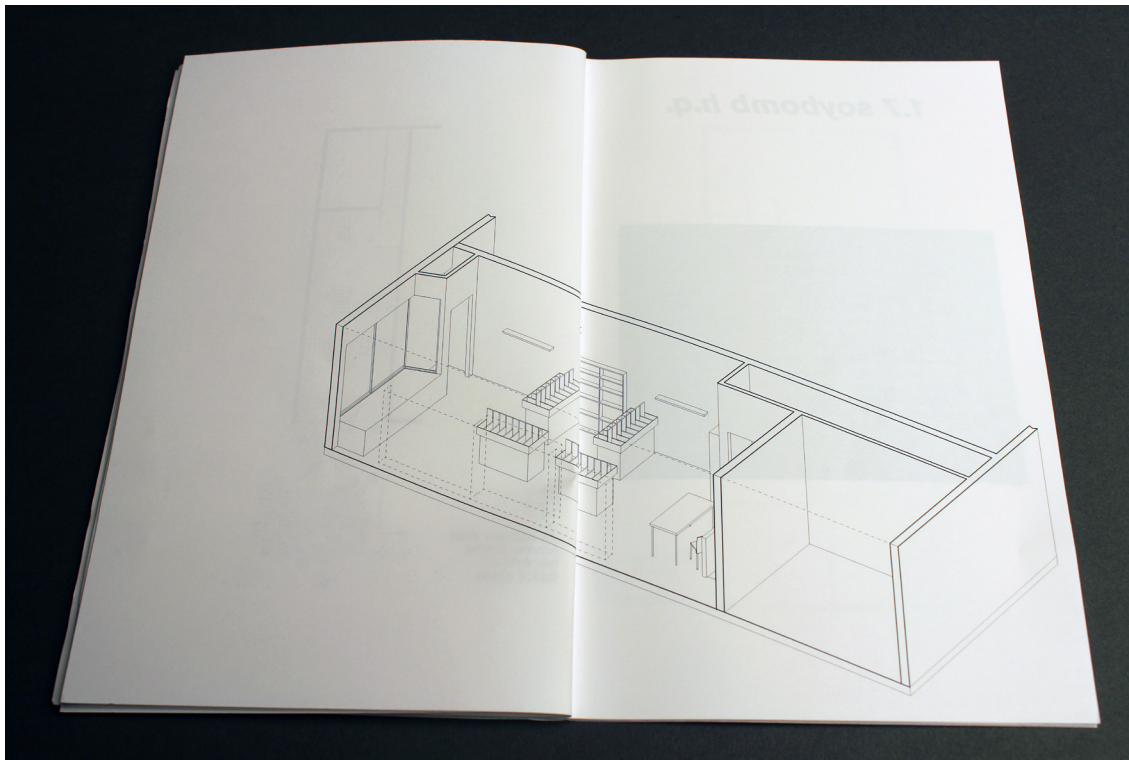


fig. 2.85. Zine Spread 17

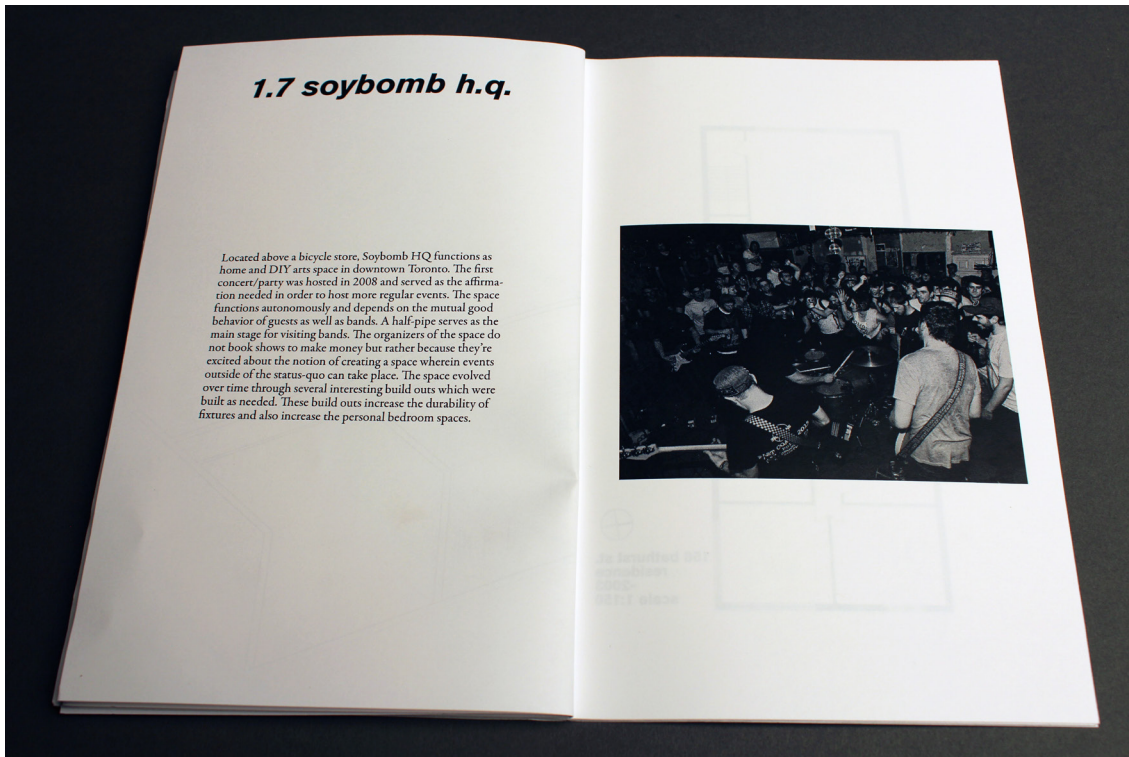


fig. 2.86. Zine Spread 18

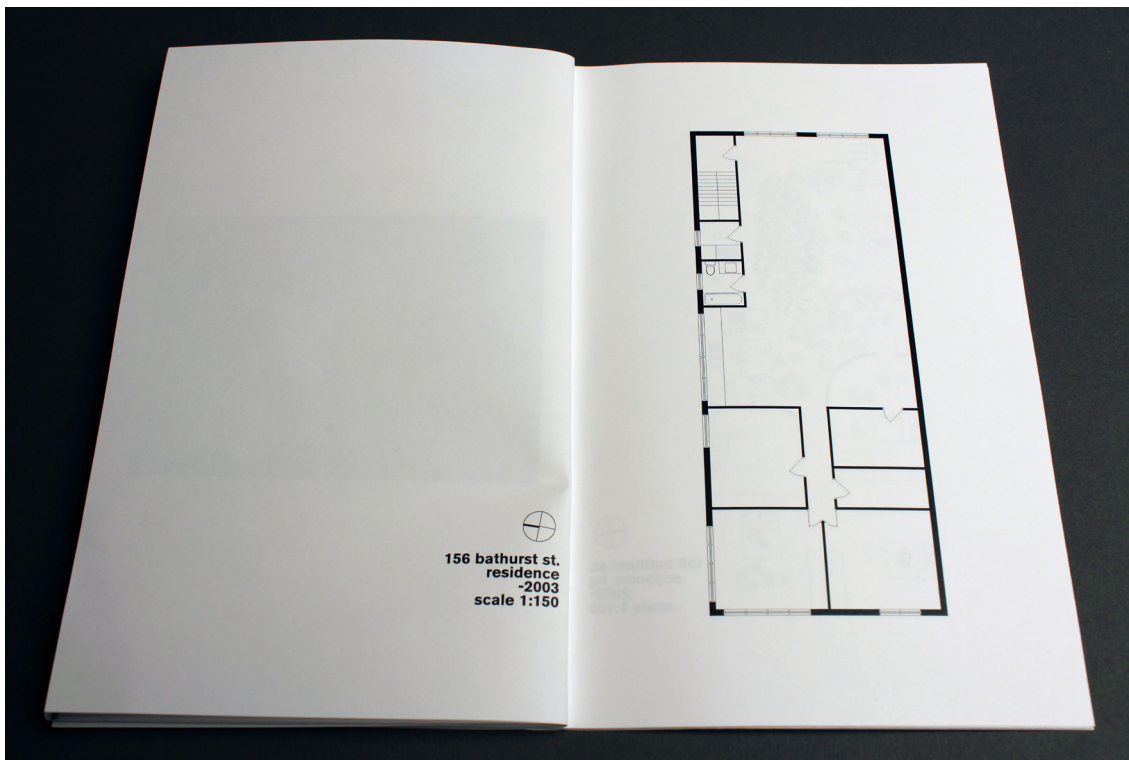


fig. 2.87. Zine Spread 19

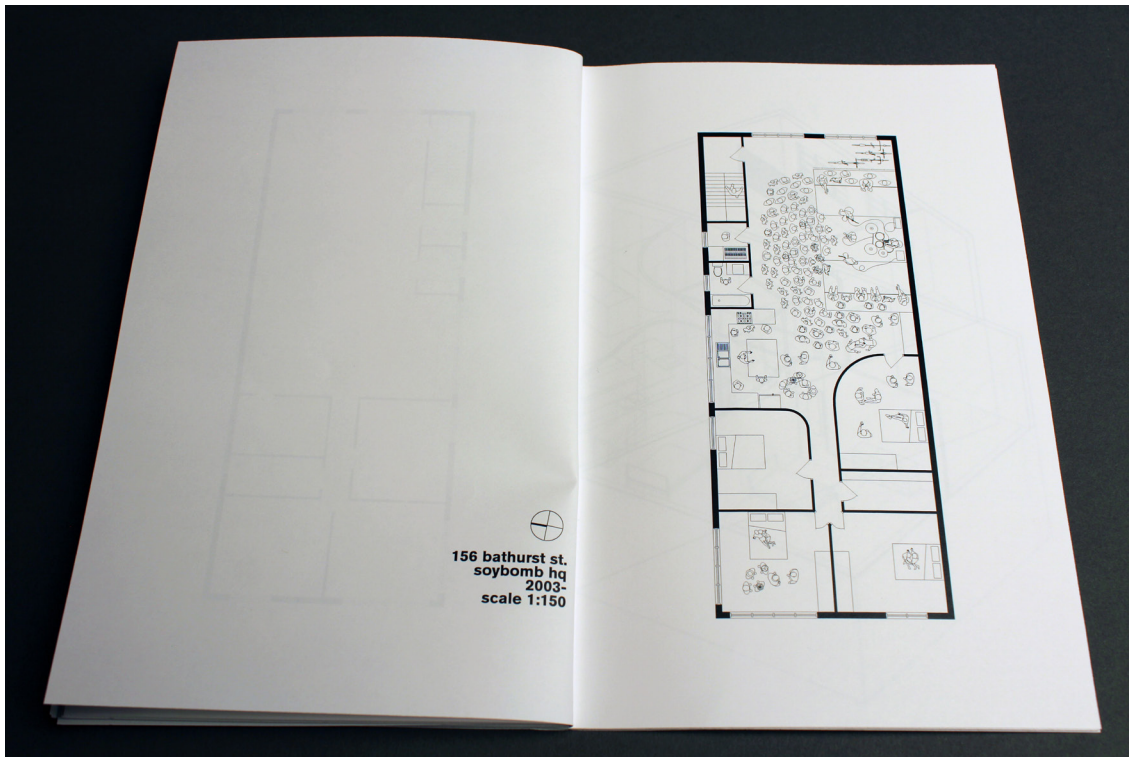


fig. 2.88. Zine Spread 20

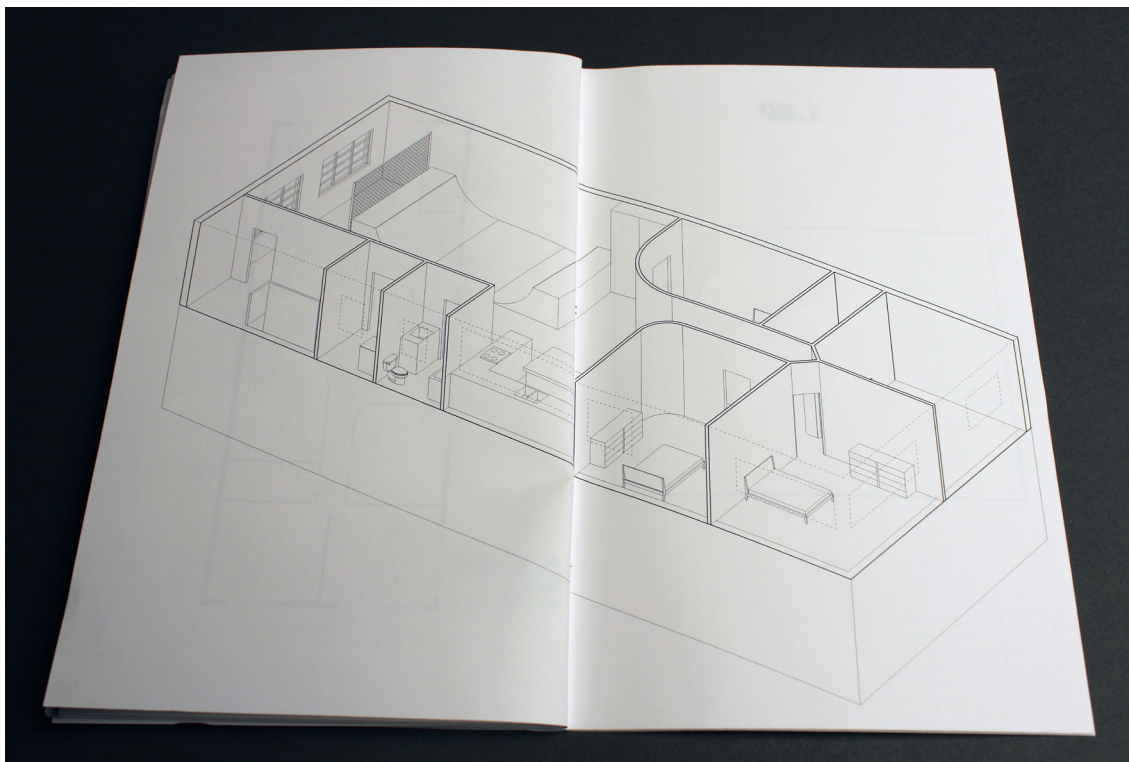


fig. 2.89. Zine Spread 21

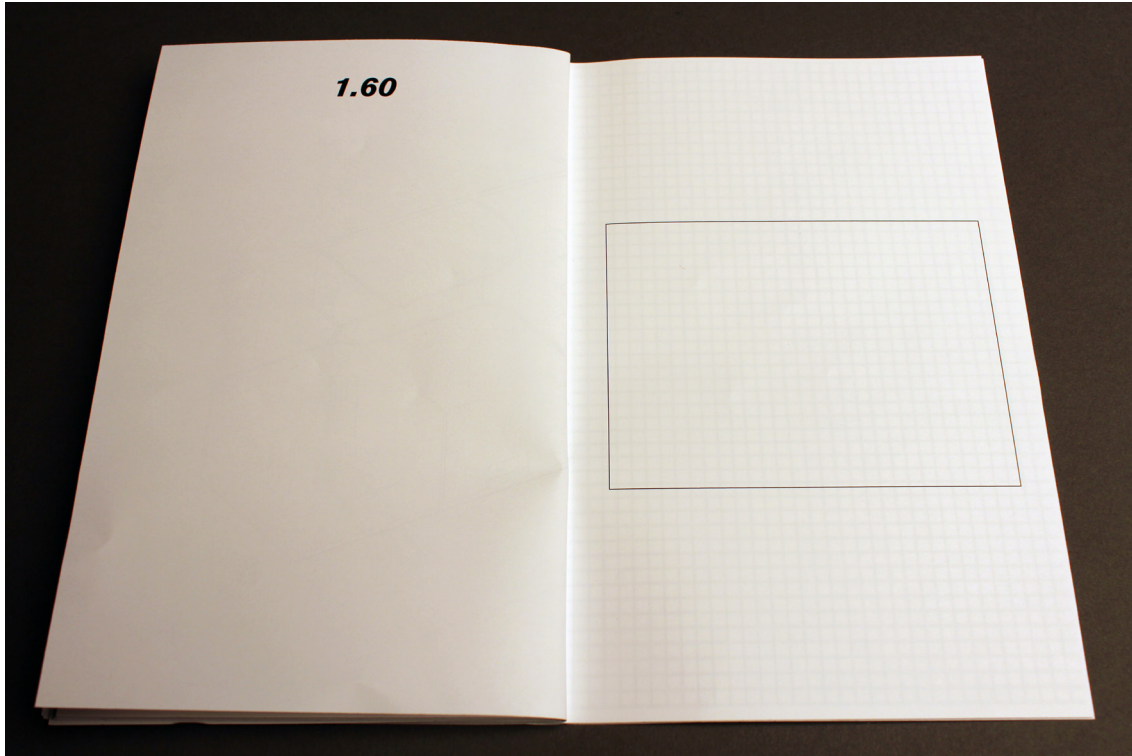


fig. 2.90. Zine Spread 22

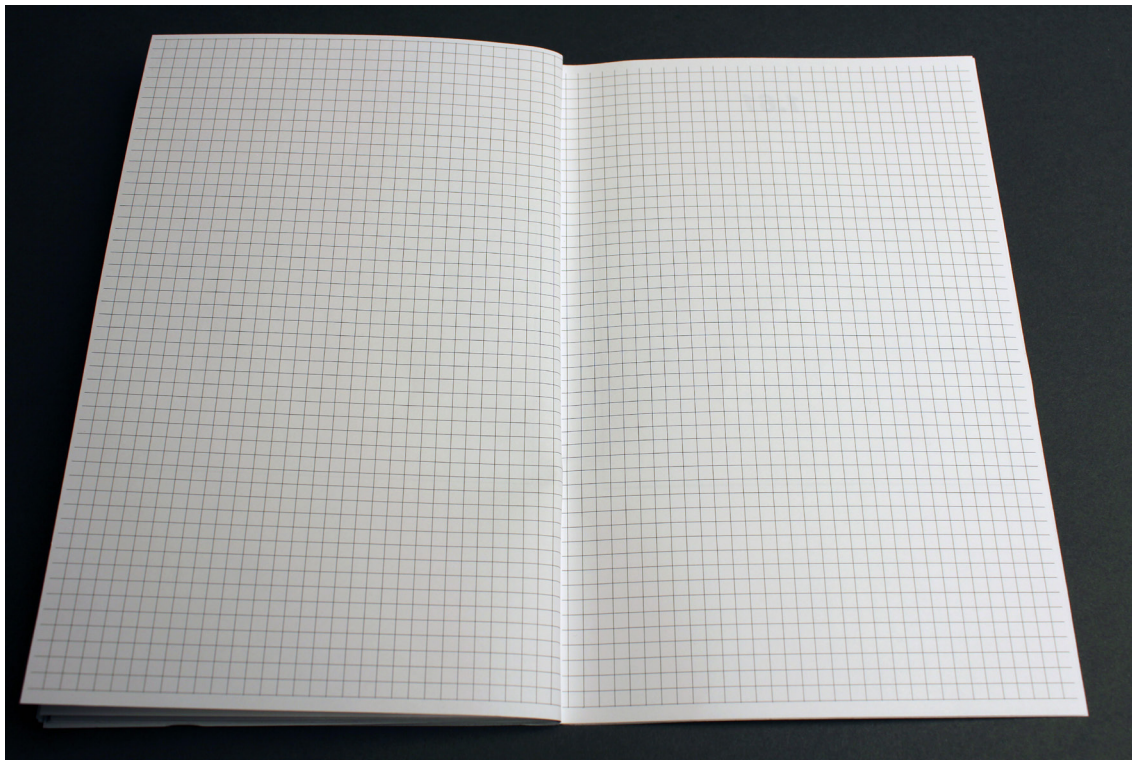


fig. 2.91. Zine Spread 23

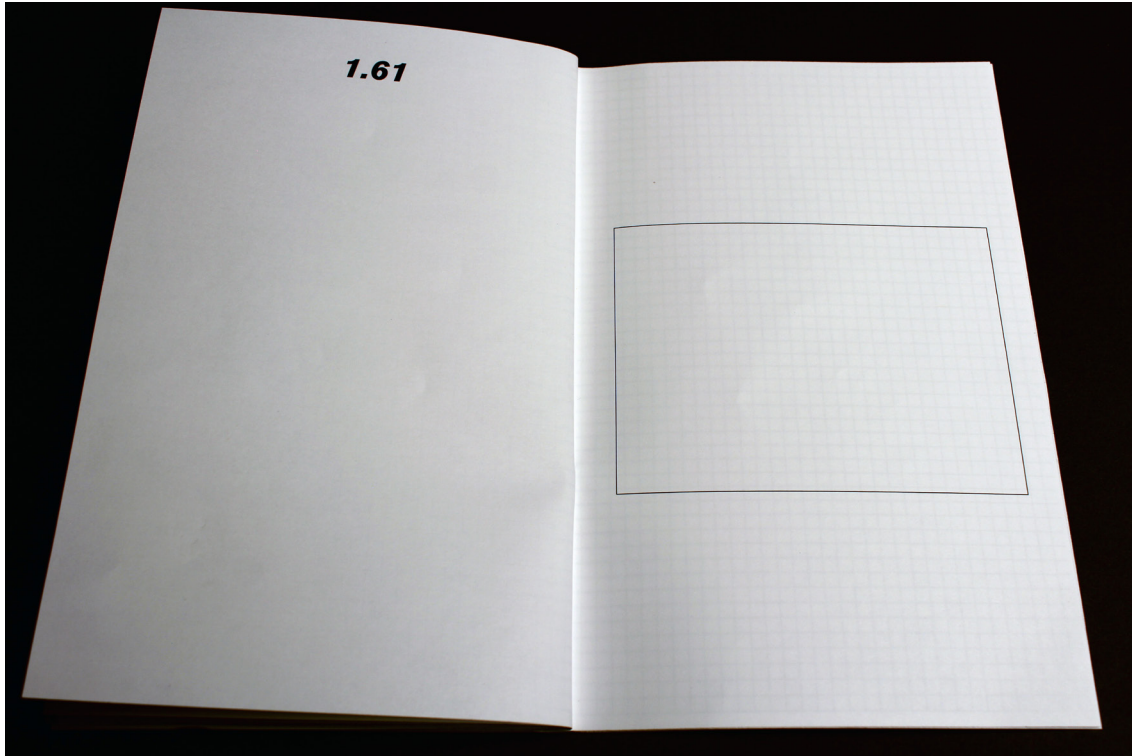


fig. 2.92. Zine Spread 24

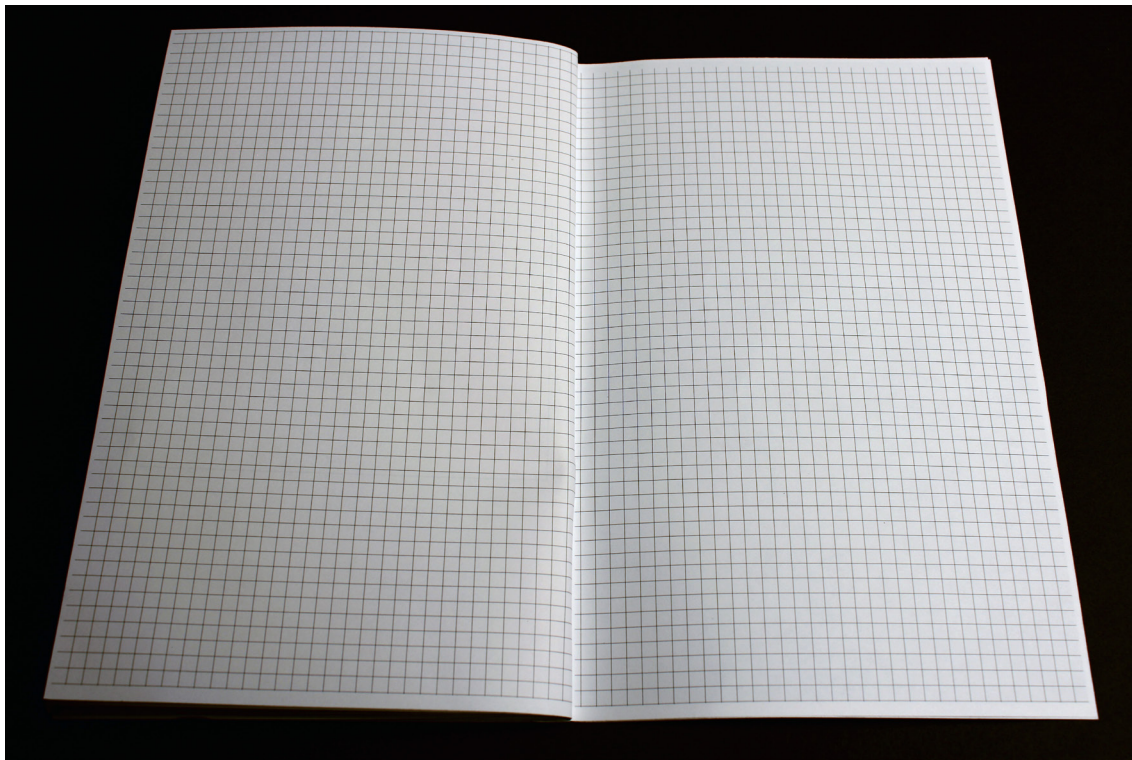


fig. 2.93. Zine Spread 25

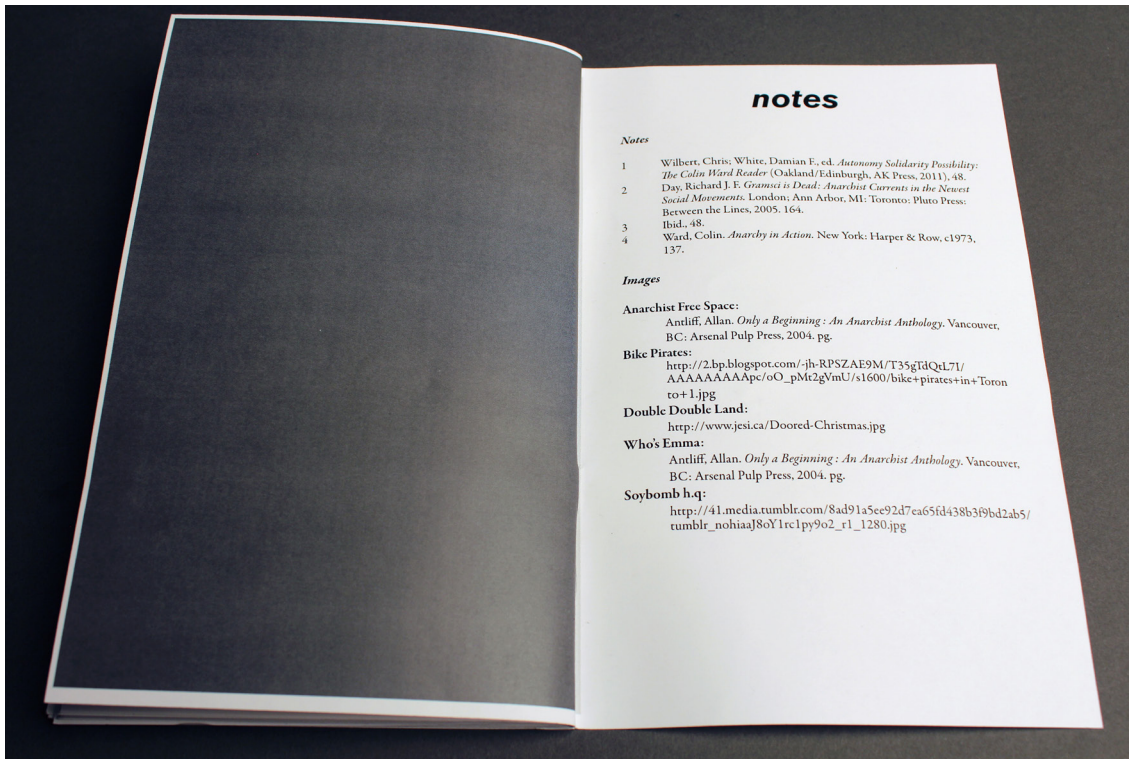


fig. 2.94. Zine Spread 26



fig. 2.95. Zine back cover

Analysis

Through the archive we can begin to learn a few important things about the way an anarchism is spatially manifested. The way in which this anarchist spatial practice materializes within the urban fabric, in a general sense, is through the mechanism of appropriation of already existing physical infrastructure.

The key characteristic present in all of these archived spaces is that anarchist space is created through the appropriation of existing physical infrastructure, not through the creation of a new infrastructure or a new physical construction. The Anarchist City is comprised of small voluntary groups which exist in spaces which are chosen for their economics and proximity to already an existing anarchist community. An example of this sort of appropriation is most clear when one looks at the archive work. Spaces chosen tend to be cheap commercial storefronts in generally unfavourable (or unmarketable) neighbourhoods, the front rooms of fellow anarchists or participants, public community spaces sympathetic to alternative ideologies, public open spaces. The majority of these examples are spaces which are undesirable to the general public. Architectural qualities are not explicitly sought out, but generally the spaces chosen are open, and somewhat unfinished. The spaces are chosen according to a certain geographical pattern leaning towards a downtown location – the reason for this is likely an intention as well as convenience. It is on somewhat of a pre-existing infrastructural *tabula rasa* on which the anarchist experiment is undertaken. The spaces are then customized by a community in order to better fulfil its needs. An example of this rearrangement of space is illustrated in Soybomb H.Q., where the generic apartment typology is transformed into a multi-use skatepark, event space, and living area. These three programmatic uses blend frequently. In this particular space, which functions as an event/party space, the build outs in the bathroom and kitchen area are particularly robust, made of concrete for easy clean-up and permanence.

Anarchist space is neither temporary nor permanent. This is contrary to the belief of anarchist theorist, Hakim Bey, who put forth an idea of an anarchist space as being the creation of a temporary autonomous zone/space

in his book *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*. In this book the T.A.Z. is described as having an anarchist heterotopic function, a space where the authoritative structure of society is non-existent, replaced by celebration, and a new human relationship. Jeff Shantz describes these spaces as:

“The existence of TAZ allows for some autonomy from the markets of capital. Their ethos is counter to capitalist consumerism: play rather than work, gifts rather than commodities, needs rather than profits. In theory, they offer means for undermining state and capital relations and authorities both ideological and material. Practice often settles for something much less than that.”⁴

While it is a convincing idea, the T.A.Z. does not function in true constructive anarchist practice, and its function is more fleeting and evasive than most anarchists would like it to be. The idea of the T.A.Z is like a movement which is disguised as an uprising, although it never fully engages with the object it opposes. While Hakim Bey adjusted his theory to include also the P.A.Z. - Permanent Autonomous Zones, this was a sort of afterthought, and was fraught with the same amount of evasive and unrealistic attitudes towards anarchist spaces. We can see in Toronto particularly that neither of these theoretical edifices rings true. Neither T.A.Z. nor P.A.Z. is applied as a mechanism by which an anarchist struggle in the city is manifested. What exists, however, is a function which Richard J.F. Day describes as S.P.A.Z., Semi-Permanent Autonomous Zones, while commenting on Bey’s ideas of the T.A.Z. and the P.A.Z. he writes:

“Here one might think of long-running intentional communities, social centres, squats, bookstores or cafes that survive while maintaining their commitment to autonomy and community. To do so, they must always be aware of the dangers of both insularity and popularity and manage, for a few years or even decades, to keep up the kind of intensity associated with the TAZ. Of course, no zone, autonomous or not, can ever aspire to total permanence; for this reason, perhaps the model that breaks us out of the temporary/permanent dichotomy is best thought of as the SPAZ, or Semi-Permanent Autonomous Zone; a form that

allows the construction of non-hegemonic alternatives to the neoliberal order here and now, with an eye to surviving the dangers of capture, exploitation and division, inevitably arising from within and being imposed from without.”⁵

What exists in Toronto as The Anarchist City, then, is a series of spaces/interconnected communities which function within existing infrastructural spaces as semi-permanent autonomous zones – these spaces all abide by the functions of an anarchist spatial practice they are: voluntary, functional, small, semi-permanent and humane.

Additionally, an anarchist spatial practice is manifested in two physical realms: in public space, and in friendly or sympathetic semi-private space. In Toronto’s anarchist city, public spaces are used mainly as oppositional spaces, spaces which stand as a symbol of authority and system, thereby standing in as symbols for various political frustrations. Simon Springer describes the role of public spaces in anarchist practice aptly:

“Public space offers a spatial medium to the frustrations subalterns feel with regard to systems of archy, neoliberal or otherwise. It allows them to locate their anger in a material sense, thereby opening public space to new visualizations, which may initiate new organizations rooted in the idea of system and management without rule, and co-operation and contestation without repression. If those “from below” perceive those “from above” as unwilling to listen, evidenced through a denial of public space and a refusal to recognize them as legitimate political adversaries, then tensions will mount and may erupt into violence. Contestation of public space is paramount because while elite challenges may be fierce, they are never insurmountable.”⁶

In the anarchist city in Toronto, public spaces often find themselves as a medium on which dissatisfaction is vented. These feelings are sometimes manifested as protests, riots, and parties: attempts at breaking the cycle of authority. These acts are developed in the network of small spaces, and then manifest themselves in oppositional large spaces.

Anarchism also spatially manifests itself in friendly public-private spaces.

These are the S.P.A.Z. which Richard Day writes about. These spaces exist in the city's infrastructure but on a smaller scale than larger public oppositional spaces. These spaces are characterized by the experimentation with human social relationships and exist in a nebulous public-private dichotomy. These spaces can be people's homes, rooms in community centres, music venues, infoshops etc. Advertised as wholly public, and entirely voluntary, these spaces must remain somewhat covert, keeping in mind the likelihood of capture or forceful imposition, while also striving to be entirely inclusive and accessible to the public. With this archive we can see that these friendly semi-private spaces are the bulk of the way in which an anarchism is spatially manifested. This knowledge in turn can affect the way I work as an architect and can influence a new anarchist approach to spatial practice.

- 1 Ward, Colin, "Anarchism as a Theory of Organization," in *Autonomy, Solidarity, Possibility: The Colin Ward Reader*, ed. Wilbert, Chris; White, Damian f., (Oakland/Edinburgh, AK Press, 2011), 48.
- 2 *Ibid.*, 48.
- 3 Ward, Colin. *Anarchy in Action*. (New York: Harper & Row, c1973), 137.
- 4 Shantz, Jeff, *Active Anarchy: Political Practice in Contemporary Movements* (Plymouth UK, Lexington Books, 2011), 92.
- 5 Day, Richard J. F. *Gramsci is Dead: Anarchist Currents in the Newest Social Movements*. (London; Ann Arbor, MI: Toronto: Pluto Press: Between the Lines, 2005). 163-164adfhdsdfhtions on the Origion and spread of Nationalism. London/New York: Verso, (1983) 2006 Pages 3-4
- 6 Springer, Simon. "Public Space as Emancipation: Meditations on Anarchism, Radical Democracy, Neoliberalism and Violence. (Report)." *Antipode* 43, no. 2 (2011): 553.

3 Authority & Architecture

Authority

Architecture is a manifestation of authority. Society's obedience is enforced not only through threat of violence but also through an architectural language which indoctrinates us to the oppressive relationship between human and system. Architecture, on behalf of the powers that should not be, speaks the language of permanence, force, enormity, of imposed order. In this chapter I explore that authority in all of its manifestations and also how that authority uses architecture as an arbiter of its message through form, as well as through the engraved, imprinted, or written word on form.

Architecture is not only the manifestation of authority but is the most prolific and effective form of propaganda that the state and the privileged few deploy against us. Georges Bataille wrote extensively on this form of propaganda. Bataille wrote an article published in *Documents*, a dictionary which came out in May 1929. In this dictionary he defines architecture thus:

“Architecture is the expression of the very soul of societies, just as human physiognomy is the expression of the individuals' souls... In fact it is the only ideal soul of society, that which has the authority to command and prohibit... Thus great monuments are erected like dikes, opposing the logic and majesty of authority against all disturbing elements: it is in the form of cathedral or palace that Church or State speaks to the multitudes and imposes silence upon them... The taking of the Bastille is symbolic of this state of things: it is hard to explain this crowd movement other than by the animosity of the people against the monuments that are their real masters.”¹

Architecture as a slave to authority operates as an interesting mechanism in contemporary society. This is a mechanism which uses architecture to implement an imposition of silence, awe, and fear on civilians; it is deployed by the powers which seek to enforce and self-justify their positions at the tops of political, social, and economic hierarchies. This architectural imposition is clearest when one considers some examples: cathedrals, city halls, bank towers, prisons, malls. Each of these acts on behalf of religions, rulers, capitalist structures, or other authoritarian bodies.

Contemporary author Denis Hollier, in his book *Against Architecture*, explores Bataille's written work. In the introduction to this book he explains that architecture can function as an authoritative imposition. He illustrates this authoritative imposition by looking closely to the work of George Bataille and Michel Foucault and their interpretations of architecture.

“Bataille denounces architecture as a prison warden—its complicity with authoritarian hierarchies. Architecture is society's authorized superego; there is not architecture that is not the Commendatore's... Foucault's book on prisons... also sets out to be a critique of architecture, one that also originates in an analysis of incarcerating institutions... he put on architecture the responsibility first of the invention and then of the production of madness. Foucault's prison is the embodiment of an architecture that sees, observes, and spies, a vigilant architecture.”²

While Hollier makes a distinctive split between Bataille's interpretation of architecture as complicit with authoritarian hierarchies and Foucault's interpretation of architecture as the embodiment of surveillance or vigilance, I feel that both of them share a particular truth as it relates to our contemporary condition. Architecture relays both of these viewpoints; it serves both as an imposition as well as surveillance. Buildings meant to portray a specific message about a government, bank, or institution are looming; meant to employ an authoritarian hierarchy by their massive physical manifestation alone. We are meant to feel small and awed. At the same time these buildings which represent authoritarian systems have restrictive layers of surveillance. We are watched upon approach, entrance, and travel through these architectural impositions. An authoritative hierarchy is enforced on every level of one's experience with architecture.

In addition to the physical manifestation of architecture acting as a mechanism which enforces authority, the architectural praxis indoctrinates this authoritative mindset as well. Colin Ward writes on the dysfunction of the architectural profession, particularly identifying the profession as the elite class working on behalf of the working class. There are the three elements Ward felt were integral to the profession at the time of writing in 1996: professionalism, narcissism, and bureaucratization. Ward offers a different



fig. 3.1. Ross, Richard. "United Nations Security Council Chamber | New York, New York 2006"

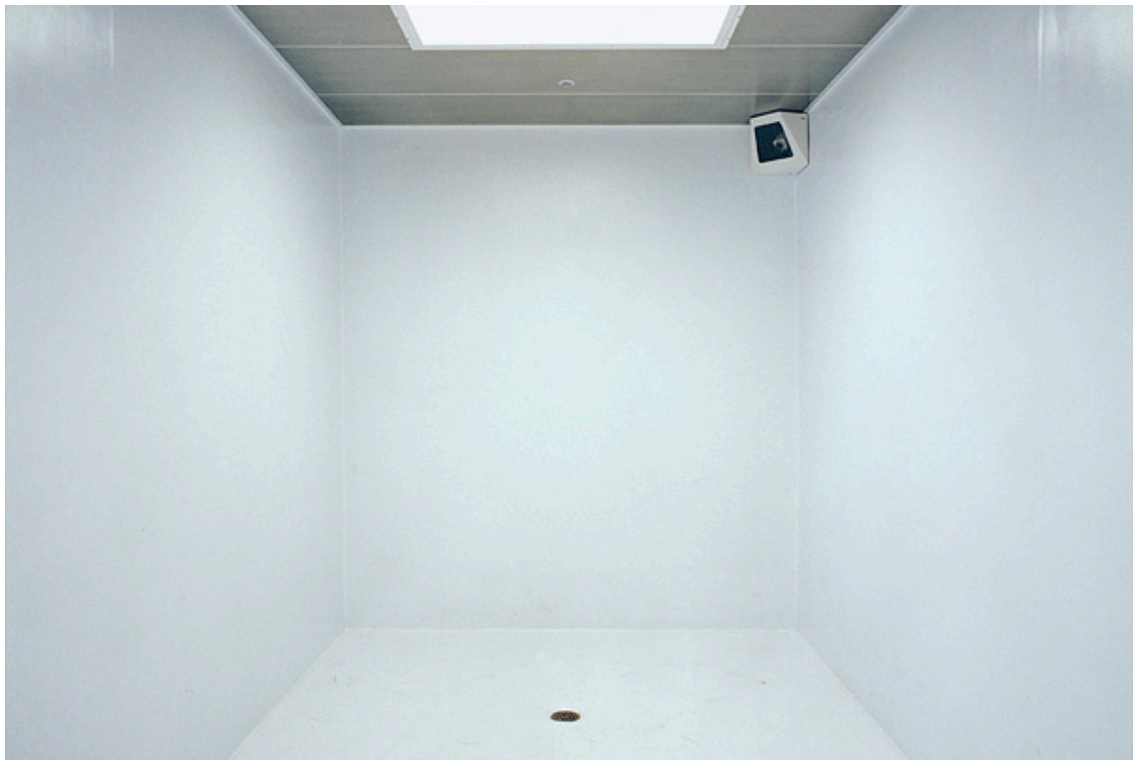


fig. 3.2. Ross, Richard. "Isolation room ("rubber room"), US Customs and Border Protection | San Ysidro, California 2006"

perspective of architecture; while architecture may be slave to an authoritative system seeking self-aggrandizement it is also a practice which alienates that which it purports to serve. The architectural practice alienates the individual because it creates a monopoly on knowledge; it creates the illusion that the knowledge of the individual is lesser than the knowledge of the professional. Since this professional knowledge is commodified; this alienating relationship is further marketed and justified as a way to maintain the status of the profession. Architects are also narcissists; we seek not the approval of the client/individual but of our contemporaries:

“The concentration of design in the hands of professional designers has meant that inevitably, designers seek at all costs the approbation, not of their anonymous clients, but of their fellow designers and, in particular, that of those who are influential in the media of the profession. This is why it has become almost axiomatic that the kind of building that wins an award becomes one which is loathed by the people who live or work in it.”³

The architectural profession is not only an active participant in the toxic relationships which authoritative systems enforce but it is also a creator of its own toxic relationship between the profession and the individual. This alienating relationship, then, is transferred into the design of the spaces in which the individuals reside.

Visual artists have taken notice of this authoritative relationship between architecture and authority as it is spatially manifested as well. Richard Ross offers a more contemporary example of this idea where he illustrates architecture’s complicit nature to authoritarian hierarchies in his photo series: *Architecture of Authority*. Ross takes us through a series of photographs which tell the story of the indoctrination of obedience. This imposed authority is seen in preschools, offices, churches, courtrooms, interrogation rooms, death chambers, and illegal prisons. The story Ross presents is the story of authoritarian suppression, of the normalization of that which is inhumane.

The profession operates on three distinct levels of alienation. The practice of architecture, while being narcissistic, professionalized, and bureaucratic,



fig. 3.3. Ross, Richard. "Toddler classroom, Montessori Center School | Goleta, California 2006"



fig. 3.4. Ross, Richard. "Cell, Camp 5 | Guantanamo, Cuba 2006"

marginalizes through its complicity with authority, through its enforced elite position in relation to the individual, and spatially, through the spaces it creates which speak a language of indoctrination and suppression.

Language

While I am interested in the idea that architecture is a slave to authoritative systems, I am also interested in the language that architecture literally speaks on behalf of these authoritative systems, with inscriptions, lettering, and signs. We are indoctrinated, in physical form, to a reality which we are enforced to abide by. Words written, etched, carved into buildings claim also, to be an authority. We are indoctrinated at an early age to follow the rule of the architectural manifestation of the written word. These words are meant to portray an image of grandiosity, they are meant to alienate and awe, they are meant to inform and command. The use of language on buildings, above all is meant to assimilate us to a reality conceived by others.

My intention is not to study the semantics of architecture as a language but rather to study language as it is physically manifested in architecture. The language written on buildings is an additional level which we can study to further our understanding of the complicit nature of architecture to authoritative systems. We take this use of language for granted perhaps, it fills the periphery of our environments, but the deployment of such a tactic is an entirely powerful one in indoctrinating us to the will of others. Language used in architecture informs, commemorates guides; language can also command, ignore, and alienate. Where an anarchist spatial practice is small, semi-permanent and voluntary a contemporary linguistic spatial practice is grandiose, permanent and imposes its will on you with or without your consent. Where an anarchist spatial practice strives to be functional and nimble, providing for a community's needs, a linguistic spatial practice is at odds with contemporary life and archaic. Where an anarchist spatial practice is humane, the linguistic spatial practice is an enforced authority, unchanging in its message.

The use of language in architecture is interesting because it is outside of the creative control of the architect as to what message is actually relayed. Of course the architect can choose the font, but the subject or the content of



fig. 3.5. Author Unknown. "St. Pauls Bow"



fig. 3.6. Shrigley, David. "Don't Play Here, 1998"

the message being psychically manifested is controlled by the client. It is at this point where the relationship of the architect and the client is the most obvious, that relationship being that our profession is entirely a commodity. It is at this point of realization that I wished to subvert this relationship.

Work

The popular perception of anarchists is one that associates them with violence and petulance. This is a common portrayal, and speaks somewhat to one reality of contemporary and traditional anarchist practice, though this practice would be derisively categorized as *lifestyle anarchism* – an anarchism more interested in nihilism, and personal insurrection rather than affecting positive social change. Anarchists sometimes speak through bricks, through paving stones, through elements which build their surroundings, or their prisons. Anarchists use the elements implemented in the creation of a sort of built and enforced authority in order to undermine that authority.

I have created bricks without the capacity for violence, with an anarchist message inscribed on the face. These bricks are my attempt to explore further the relationship that anarchists have with bricks. Historically, a brick was used by anarchists as a means through a window, a message spoken in violence which undermines the message itself. With these forms I have intended to use the power of architectural language to make something without the capacity to destroy, a brick that is constructive through its critical intention. The brick is to be used as a critical process of *détournement*, a provocation to discourse, not petulant violence, which uses the language of the authority it opposes against itself. I am using the authority of the written message on a brick, to subvert and challenge the spatialized written authority in oppositional spaces.

I have created a slip cast brick. This brick is hollow, incapable of damage. This brick is meant to be a part of a series, to be mass produced and accumulated in oppositional space, all offering critique to the opposition, and the spaces in which that opposition inhabits. In addition to the subversion of the identified opposition, the creation of a hollow brick intends to subvert architecture as well; the brick uses the language of architecture and

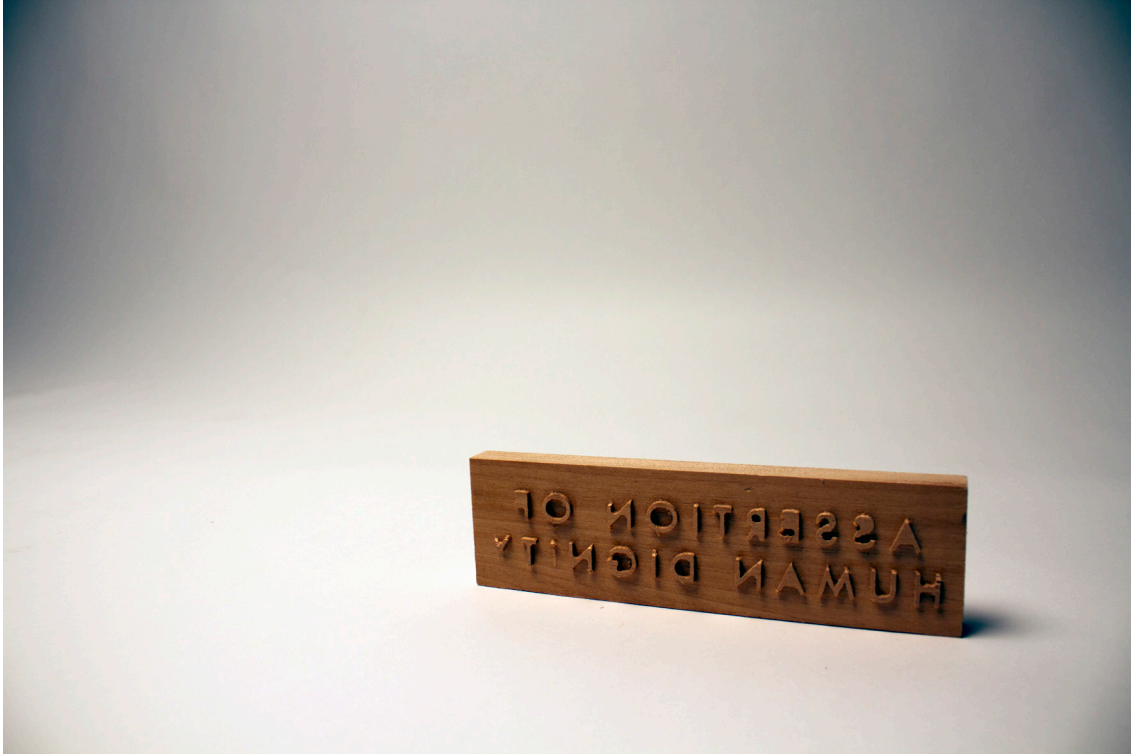


fig. 3.7. First attempt at a carved brick face to be used in a slip cast mold. Made on a CNC machine, it proved to lack the detail required - basswood.



fig. 3.8. First attempt at a hand carved brick face - basswood

renders the authority of that language illegitimate: a structural member is made weak; a cladding member meant to be uniform is differentiated and given meaning. In this case the brick which reads: *INEQUALITY CONTROL* is meant to live, in numbers, at the court house.

In order to create this brick I have gone through a process of trial and error. I began my journey by creating a wooden negative cast; in which to pour the earthen slip, which would harden slightly on the edges of the negative cast, the remainder being poured out. Once hardened this brick would be hollow and extremely delicate. This experiment was a failure. This process was a failure because I was working backwards; I created a negative before creating a positive form. The next experiment was to create a positive form; I created this by carving the inscription on a piece of wood, and then laminating several pieces together in order to create the positive brick form. I would then cast around this positive form, a plaster mixture in order to create the main plaster cast in which to pour the earthen slip. During the creation of this cast, the wood absorbed too much moisture and swelled, as a result the cast cracked, rendering it useless. The next experiment involved a wax positive. I created this positive much like I attempted to create a positive in the first experiment. I carved another negative face form, (the previous one was ruined) and poured a wax positive. From this wax positive I was able to create a functional plaster cast with which to create many hollow, slip cast bricks.

In addition to the hollow slip cast brick, I was also interested in the experimentation with other materials which could be used to make bricks. I was successful in casting a single silicone rubber brick. This brick, like the slip cast brick, is meant to have its underlying violence or authority undermined. It is meant to be accumulated in oppositional spaces, much like the rubber bullets which accumulate in the direction of the state's opposition. Where a rubber bullet is physically violent, the rubber brick is meant to be ideologically violent towards an oppressive system. The way by which this brick was made was similar to the way the wax positive was made; I carved the face in wood and created a negative mould, into which I poured the silicone rubber.



fig. 3.9. Second hand carved brick face intended to be used in modeling clay experiment - basswood

Where the brick is fragile, critical, ironic, and obvious, I have also in crafted a stamp wheel which is meant to be covert, permanent and affirmative of an anarchist reality which is not readily acknowledged. This wheel, which reads *ANARCHISM IS AN ASSERTION OF HUMAN DIGNITY*, can be deployed on a patch of wet concrete and will form, over time, a network of positive and constructive anarchist messages. This is an anarchist appropriation of public space, a subversion of architecture's authoritarian role in our indoctrination. The way by which this artefact was made was simple; I simply lathed the surface of the circular piece of cherry wood to even out the edge. I then spent a day carving the inscription onto the edge surface with wood carving tools.

With the creation of these artefacts I had hoped to take a detour from my archive work in order to better understand the relationship that physical spatial form could have with authority. This series of artefacts was an attempt to figure out many conflicts I personally had as a student of architecture, as well as a student of anarchism. Where architecture can be seen as a tool to enforce the authoritative systems which marginalize us, this series of artefacts was a way to use the power inherent in architecture in order to provide a new and subversive application of architecture. This series intends to acknowledge that architecture currently speaks an authoritative and alienating language, but also to experiment with that reality and subvert it in order to let it speak another one.



fig. 3.10. First attempt at positive form - modeling clay

- 1 Bataille, George, "Architecture," Documents, No. 2, May 1929 (Ouvres Complètes, 1:171) quoted in Hollier, Denis. *Against Architecture: the Writings of Georges Bataille*. (Cambridge, Mass.: Cambridge, Mass. : MIT Press.1989), 46-47.
- 2 Hollier, Denis. *Against Architecture: the Writings of Georges Bataille*. (Cambridge, Mass.: Cambridge, Mass. : MIT Press.1989), x.
- 3 Ward, Colin, "The Future of the Design Professions," in *Autonomy, Solidarity, Possibility: The Colin Ward Reader*, ed. Wilbert, Chris; White, Damian f., (Oakland/Edinburgh, AK Press, 2011), 31.



fig. 3.11. Second hand carved brick face for clay, earthen slip, and rubber experiments - basswood



fig. 3.12. First attempt at slip cast brick - earthen slip



fig. 3.13. First attempt at slip cast brick - alternate view



fig. 3.14. First attempt at rubber positive form - silicone



fig. 3.15. Hand carved positive for plaster casting- laminated basswood



fig. 3.16. Resulting plaster cast from hand carved positive - hydrocal plaster



fig. 3.17. Hand carved brick face for wax positive - basswood



fig. 3.18. Resultant wax positive



fig. 3.19. Second attempt at hand carved brick face for wax positive - black cherry



fig. 3.20. Resultant wax positive



fig. 3.21. Resultant wax positive - alternate view



fig. 3.22. Resultant plaster cast using wax positive - hydrocol plaster



fig. 3.23. Resultant plaster cast using wax positive - alternate view



fig. 3.24. Resultant slip cast brick - earthen slip



fig. 3.25. Hand Carved stamp wheel - black cherry



fig. 3.26. Hand Carved stamp wheel - alternate view



fig. 3.27. Hand Carved stamp wheel - alternate view

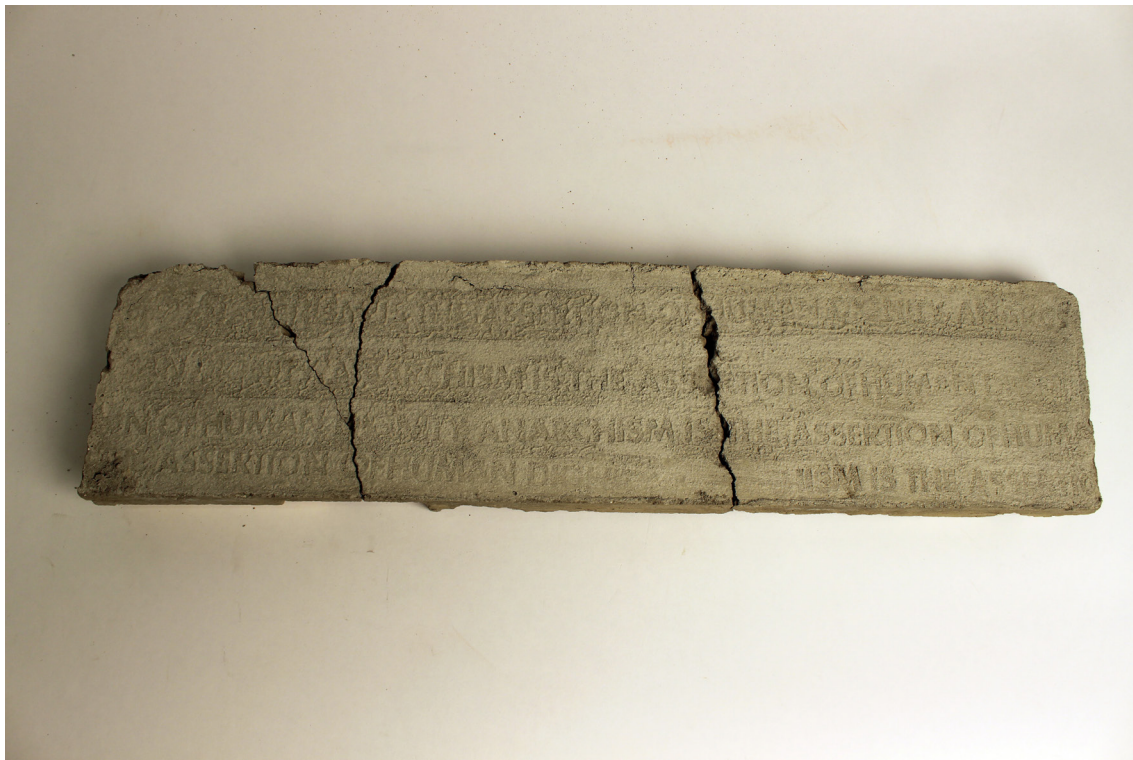


fig. 3.28. Demonstration of stamp wheel on concrete

4 Arguments

In chapter two entitled *The Anarchist City* I have archived, illustrated, and analyzed the anarchist spatial practice in Toronto which manifests itself through the creation of spaces, events, and acts. In chapter three I look at the role of architecture in authoritative structures. I synthesized the lessons learned in these two chapters and worked towards a culmination: a series of prototypical experiments which are constructive manifestations of anarchism, and architecture. This series of experiments interact with the city's infrastructural conditions, and strive to act as prototypes for an anarchist architecture through the crafting of furniture, or new conditions for socializing, subverting, and lounging in the city's urban fabric.

Synthesizing the previous two chapter's work resulted in the identification of several characteristics to which an anarchist architectural experimentation could abide. Being that architecture speaks the language of authority; these experiments must somehow subvert or undermine their own authoritative associations. In addition to disassociating itself from authoritative structures, this series of experiments must undermine the authoritative monopoly that architecture has on its specialized knowledge. These experiments must strive to make an argument for a new form of architecture, manifested as a spatial practice imbued with the theoretical and practical principles of a constructive anarchism. Arguments can be made manifest through an array of different approaches; they can be simple, and passive or aggressive, and active. The experiments crafted have a passive intention; their arguments are being made simply by the creation of new social relationships, these are places which allow for congregation and discourse, places in which one can be engaged and subversive. In chapter two, I learned that the anarchist practice relies on the appropriation of existing infrastructural elements in the city. Much like this anarchist condition, this series of experiments plug into the existing infrastructural elements in the urban fabric. Constructive anarchism is a philosophy that believes that anarchism should be practical and pragmatic as well as revolutionary and radical; these experiments intentionally subvert the praxis of architecture while creating a new social condition in the city. While not entirely intentional, the contextual condition of the experiments can provide opportunity for meaningful, critical juxtaposition. A lounge, out of pedestrian sight within a scaffolding condition, can speak critically to the gentrifying nature

of a neighbourhood. An ability to picnic in an area among the sidewalk's trees where there is no seating condition could also have the potential for meaningful juxtaposition. The role of intuition is extremely important in the craft of these experiments, but also in the reaction to the experiments. Not only does crafting have an equal role to design in the creation of these prototypes, but the critical reception to the items must also have an intuitive effect on the user, participant, and onlooker.

The material palette of our city's infrastructural elements, which includes both street furnishings as well as practical necessities which serve urban buildings, is decidedly cold and generic. The construction of these elements is seen as secondary or even tertiary to the building or sidewalk for which it is intended. While offering durability, these metallic and concrete conditions have a negative impact on the civilian living in the city. The trees which line sidewalks have a merely aesthetic function. They are surrounded by metal or precast borders or guards and interrupt our connection to them. The standard city bench in Toronto is sporadically scattered across the city, and have an armrest in order to stop people from sleeping on them. These same benches are lined along a sidewalk or path, looking in the same direction; human interaction is hindered because sitting on a bench forces an outward orientation. The erection of scaffolding is also an urban condition which is passed through hastily. This condition only becomes a beacon for pedestrians seeking cover from the rain. As a result of this, many of these elements are ignored.

My intention is to deploy a new form of anarchist appropriation which relies on already existing infrastructural conditions, as well as being dependant on human activation. I substitute concrete and metals for softer, warmer materials; simply treated red oak, an array of affordable rope, black minimalist speaker carpeting. The materials for these experiments, much like the intention of the experiments intend to subvert the infrastructural condition in the city, and the material language of this infrastructure. The warmth of wood, the softness of speaker carpeting and rope contrasts this cold and hard infrastructural condition. The interventions must also spatially delineate a new experience of a space; they operate on a mechanism which takes advantage of a by-product of a capitalist or authoritative sys-

tem and uses that by-product in order to augment the experience that one has with these infrastructural elements. These augmentations are an elegant way to create a new spatial relationship that one has with a specific infrastructural element but also one which allows for civilians to congregate and create new social relationships. Much like the idea of the Semi-Permanent Autonomous Zone, these experiments intend to create new relationships that one has with space while keeping an eye on the reality of capture, exploitation, or forceful imposition. I intended for these experiments to be deployed/installed within an hour, with the ability to be deconstructed, put in a medium sized bag, and moved to a different location to be reinstalled in a similar way. Lastly, these experiments must provide for a myriad of constructive anarchist programs. Drawing on the archive developed in chapter two I define this program as having several possibilities: education, party, discourse, direct action assistance, protest, subversion, or criticism, or the creation of a new human/social relationships. These experiments must be able to function as part of this programmatic requirement. I assert that these prototypical furnishings will create a new human relationship with the existing spatial condition of the urban fabric. In addition to this, these experiments are meant to be able to accumulate, allowing for the possibility of discourse, education, parties. In their contextual particularities, these experiments intend to criticize, and revolt against the current urban authoritative condition, doing so through material language, and spatial juxtaposition.

Craft & Process

Through a diversity of crafting tactics, the design intention of the experiments was to create something extremely simple, while maintaining a certain elegance in execution. I started off the crafting process by examining several infrastructural elements in the city of Toronto. I was most interested in these elements as being points of connection, or details to which I could attach my interventions. I chose three ubiquitous infrastructural conditions which interested me most: ventilation/exhaust grates, construction scaffolding, and post and ring bicycle locks. I went on to engage each of these elements on a case-by-case basis, employing different material, crafting, and programmatic tactics. The purpose of my subsequent journeys to

Toronto was to test these infrastructural elements and how I could connect to them. I chose a material palette to experiment with these connection points: wood, rope/cordage, and textile/carpeting.

Regarding the ventilation grates, I was interested in the way that wood could wedge into the openings of the grate. My first experiment was to create a rough mock-up of some wooden stakes which could wedge into the openings of the grate creating a stiff, but unfixed connection. Following this initial experiment, I recognized that the ventilation grate could accommodate for seating, something which could wedge into the openings of the grates and accumulate. My vision was to see many little benches; the programmatic function of a spatial condition could be transformed from circulation to congregation. Following my second visit to Toronto I maintained my vision for the ventilation grates; I continued to pursue the design and creation of a deployable wooden bench which would be simple enough to be crafted easily. This allowed for a low level of investment, both economical and temporal. My initial prototype was crafted out of red oak and had design particularities which were centred on wedging into the ventilation grate condition. The “feet” of the bench were comprised of notched wedges meant to fit specifically into a ventilation grate which exhausted warm air for the subway system. The underground condition of the subway system reflected onto the sidewalk above manifested itself as a large swath of metal grating. This was an ideal situation for two reasons: it accommodated an accumulation of seating, and it was located as part of a sidewalk condition which highly prioritizes circulation. Wedging was also used as the main detail for the construction of the bench. Not allowing for any fixed connection detail, the cross member and seat contain notches which would also wedge into the vertical “leg” members, creating a stable condition on which to sit. There was a failure present in the first prototype of the bench. Through an error of measurement, the wedges notched out of the feet of the bench did not match the openings in the ventilation grate.



fig. 4.1. Ventilation Grate



fig. 4.2. Ventilation Grate



fig. 4.3. Experiment with wedge connection - mahogany

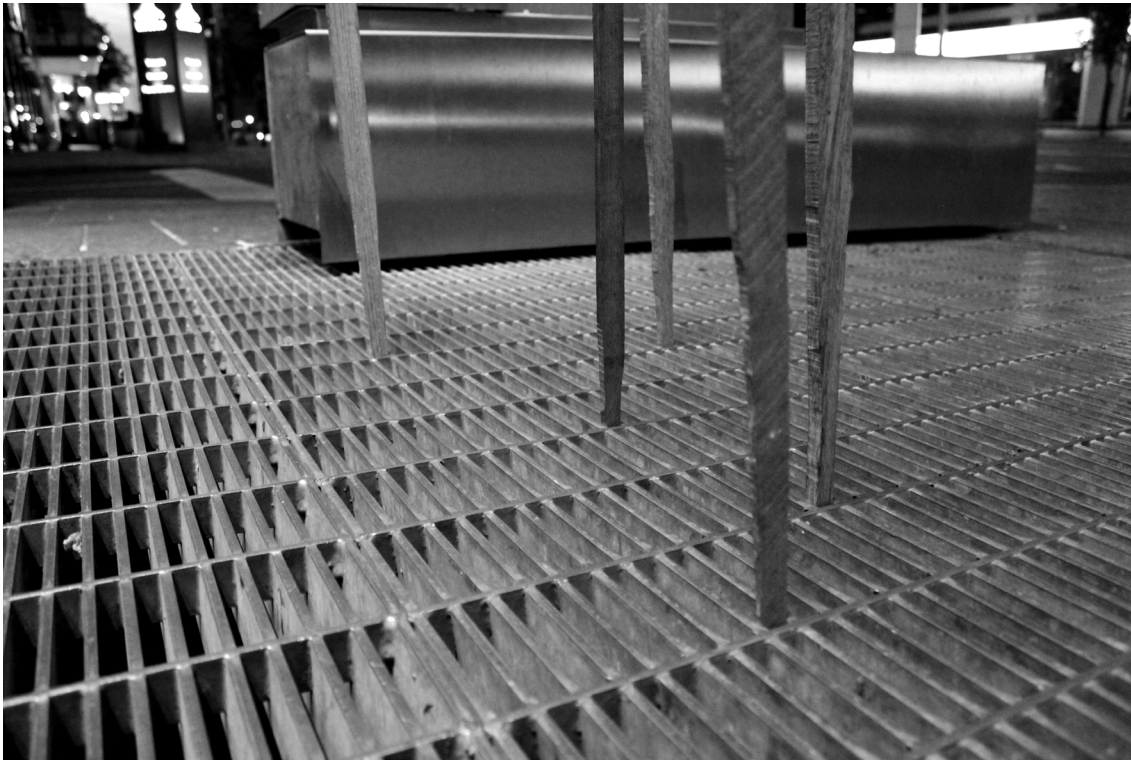


fig. 4.4. Experiment with wedge connection - alternate view



fig. 4.5. First prototype pack



fig. 4.6. Contents of pack



fig. 4.7. First prototype - red oak



fig. 4.8. First prototype - alternate view



fig. 4.9. First Prototype - alternate view



fig. 4.10. First Prototype - alternate view

Regarding the scaffolding, I was interested in the way that rope could be woven through the modular structural connections. I planned to weave string or rope through the structural elements in order to create a layered intuitive expression as part of an artistic program. This would change the way one perceives the space as they walk through it as a changing experience through regular structural intervals. My material experiment included seeing if these structural elements could accommodate this weaving function. I went to a site and weaved an example of what was intended to be one interval of this layered experience through previously identified connection points. I was slightly misguided in this initial experiment. I decided that an intuitive artistic expression within the passage way of the scaffolding was at odds with the programmatic function of the series of prototypes. While it created a new temporal and spatial experience through something which is routinely ignored in the city, I felt it was not providing anything for the civilian in the city. I had decided, moving forward, that the experiment should continue to weave through the existing structural elements, but also provide for a lounging experience, a new perception of the space between the structural members. I began to accumulate rope and cordage for my first prototype. My new intention was to weave one long piece of rope through the horizontal structural elements and create a sort of hanging lounge which would exist above the sidewalk. This hanging lounge could be carried out for the entire length of scaffolding and could create a plenum of lounging humans above passers-by. I could not find any one length of rope that would suffice for the entire length which was required; for this particular site I required one thousand feet of rope, and I ended up with five hundred and had to double fisherman's knot the different cord lengths to create one long member as I worked through the installation. The installation took under forty five minutes to install, and under thirty minutes to deconstruct. I was asked to leave several locations before I found one where I could work peacefully. The completion of the prototype resulted in a very comfortable lounge area, above a circulation condition, as was the intention.



fig. 4.11. Scaffolding



fig. 4.12. Scaffolding



fig. 4.13. Experiment with weave connection - cotton twine



fig. 4.14. Experiment with weave connection - alternate view



fig. 4.15. First prototype pack



fig. 4.16. Contents of pack



fig.4.17. First prototype - Cord



fig. 4.18. First prototype - Panorama



fig. 4.19. First prototype - alternate view



For the post and ring bicycle lock I was curious how carpeting or textile could envelop the bicycle lock without impeding its programmatic function. I had also intended for the post and ring bicycle lock to accommodate a picnic function, the vision was to create a comfortable surface for a group of people to congregate on the sidewalk where existing seating was limited and directional. The material chosen was a black minimalist speaker carpeting. When carried out, the experience of being at a lower level next to a busy street was unnerving but interesting and created a new experience of an underappreciated spatial condition. Much like the idea for the scaffolding condition, I was misguided in my intentions for this experiment. I felt that while the idea of having a picnic or gathering area on the sidewalk where there is limited seating of poor quality was positive, it failed in several aspects. While I had hoped to avoid taking up a space for a bicycle on the sidewalk, it was not realistic; a congregation of people surrounding a bicycle lock would deeply discourage a cyclist to lock their bicycle in this location. Additionally, while the experience of being at a low level next to a busy street was an interesting one, one felt fearful and uneasy to gather here. Ultimately this feeling of unease outweighed the feeling of interest; consequently I came up with a different infrastructural condition. Trees in an urban condition serve a token function, prioritizing aesthetics over experience. My new vision was to picnic around a piece of nature in an urban condition, bettering the experience of the civilian at the ground level of a tree on the city's sidewalk and make use of the tree for its natural characteristics, surpassing its token function. The prototype was carried out with the same material as in the initial experiment which I chose for its minimalist aesthetic as well as impact. My material selection was successful, the carpet softened the sidewalk and provided a comfortable experience at ground level, enveloping, but not harming the tree. The experience of this new spatial condition was gratifying and was able to comfortably seat two to three people.



fig. 4.20. Sidewalk tree



fig. 4.21. Sidewalk tree



fig. 4.22. Experiment with enveloping connection - speaker carpeting



fig. 4.23. Experiment with enveloping connection - alternate view



fig. 4.24. First prototype pack

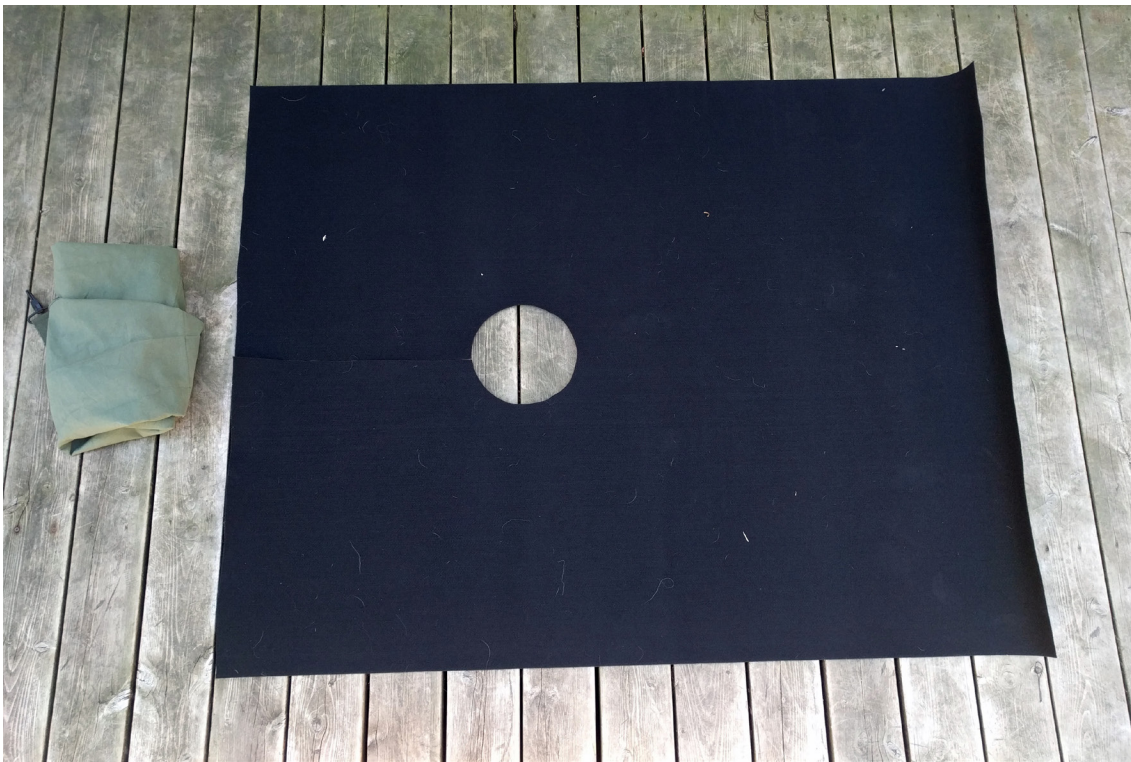


fig. 4.25. Contents of pack



fig. 4.26. First prototype - speaker carpeting



fig. 4.27. First prototype - alternate view



fig. 4.28. First prototype - alternate view

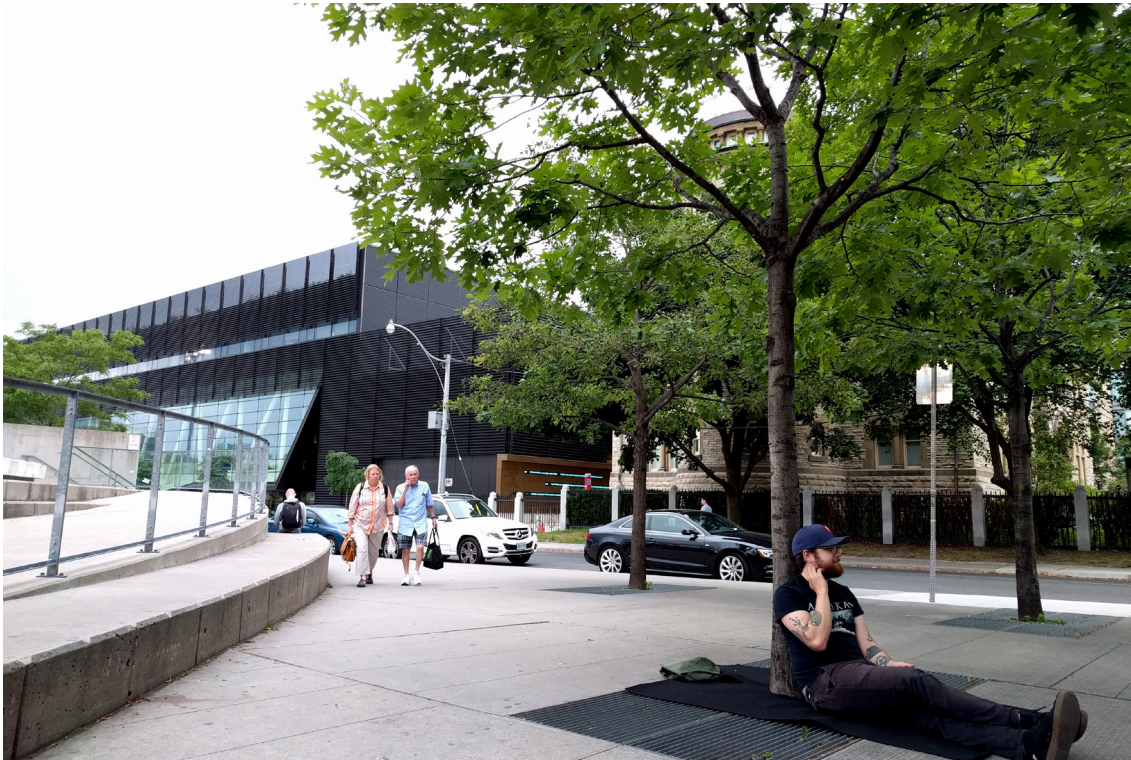


fig. 4.29. First prototype - alternate view

Analysis & Refinement

The first prototypes were somewhat successful but they were not conclusive for many reasons. They did not make a consistent or persuasive enough argument for the case of anarchist architecture in the city. These prototypes required a certain level of refinement in order to be more successful to the original intention of an anarchist expression of architecture.

The ventilation grate seating condition clearly needed to be refined in terms of the precision of the mechanical connection via the wedged notches. In addition to this, the bench felt inconclusive; meant for a single person, it did not effectively resolve the intention for congregation. The bench should be increased in size in order to be able seat two people while maintaining simplicity in design and construction. The initial prototype felt slightly overbuilt, the leg members felt out of proportion to its structural needs. I could use this structural robustness in order to accommodate additional seating members. The second prototype proliferates the idea of the wedge connection. In addition to notching the wedged teeth as the “feet” of the bench, additional teeth are notched into the seat member of the bench. This additional notching allows for additional seats to be incorporated and aggregated, all which depend on each other for structural integrity.

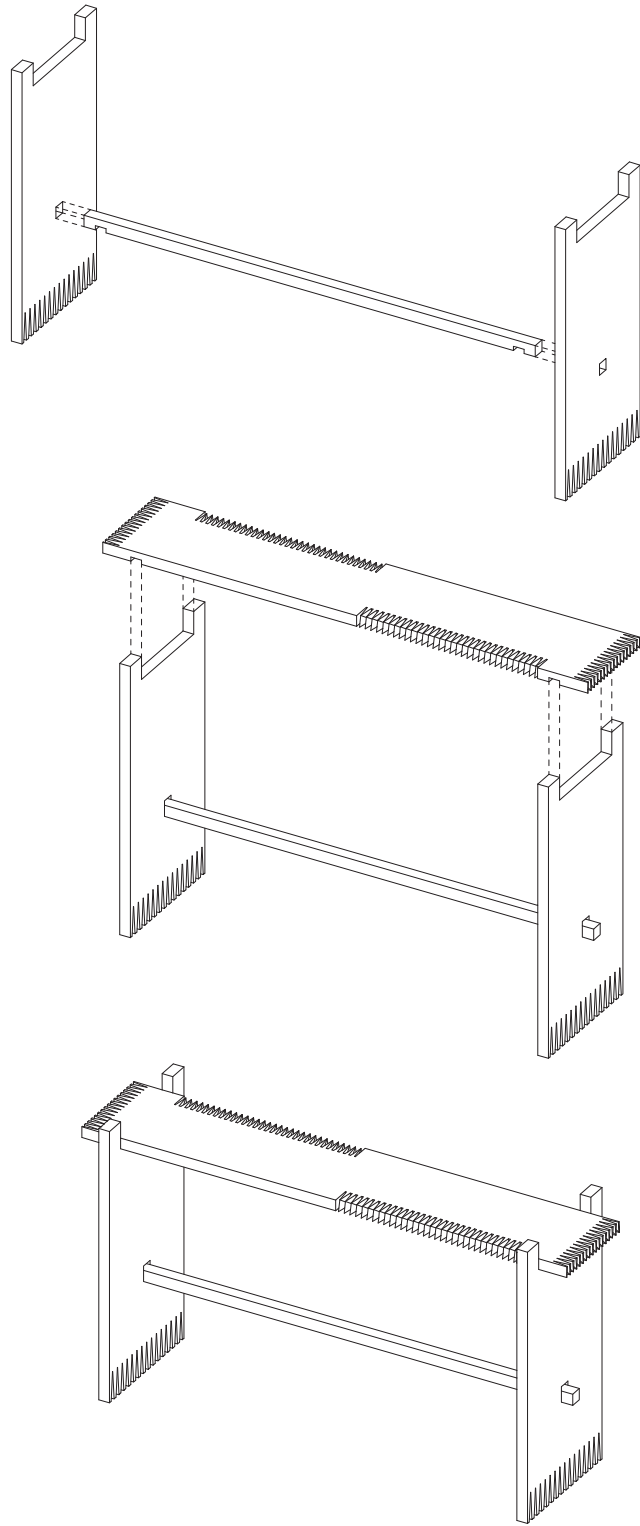


fig. 4.30. Second prototype - Axonometric construction detail

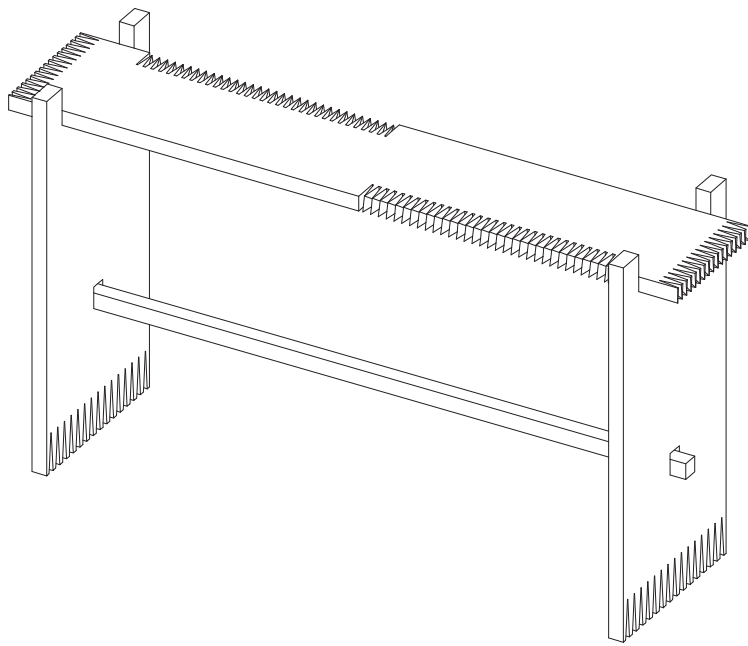


fig. 4.31. Aggregation step 1

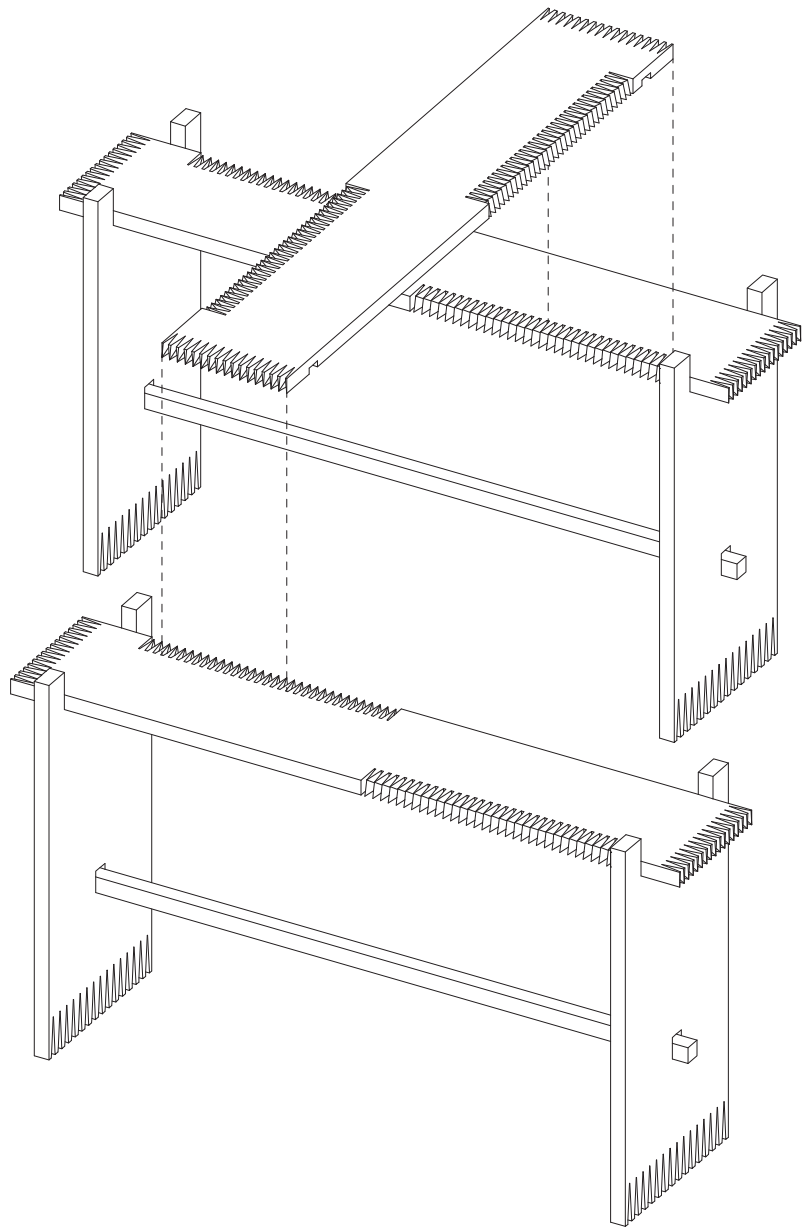


fig. 4.32. Aggregation step 2

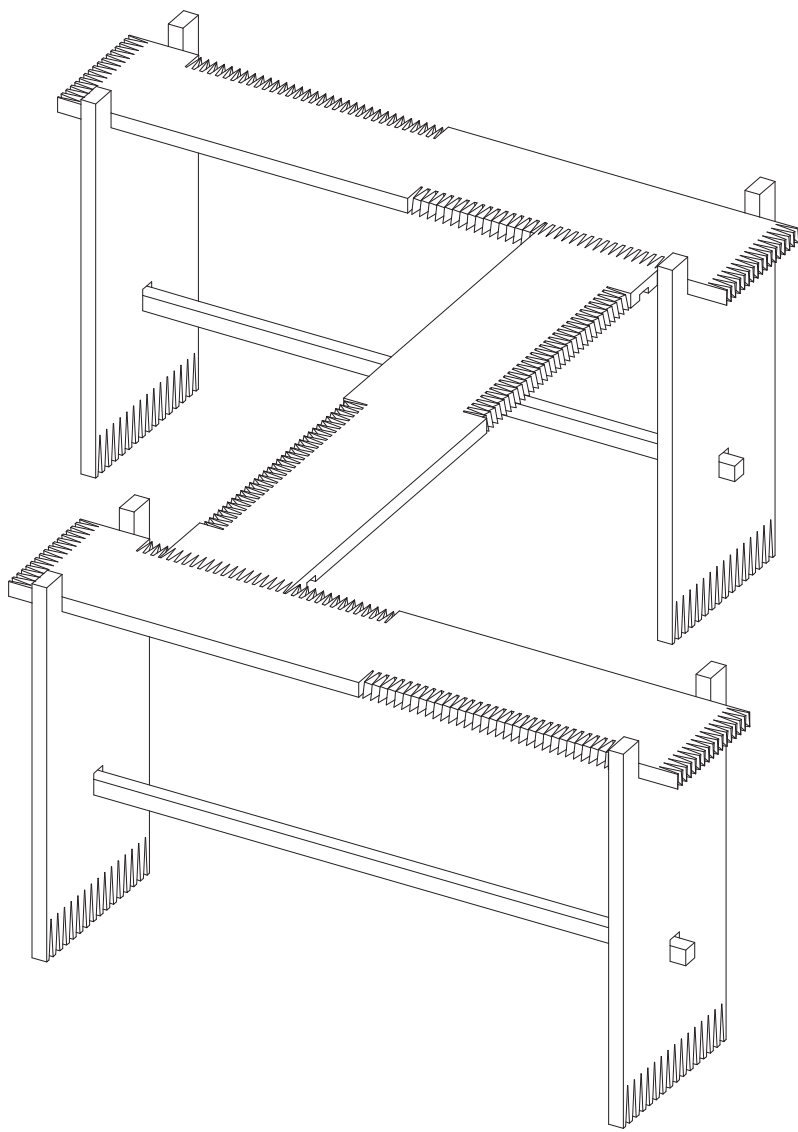


fig. 4.33. Aggregation step 3

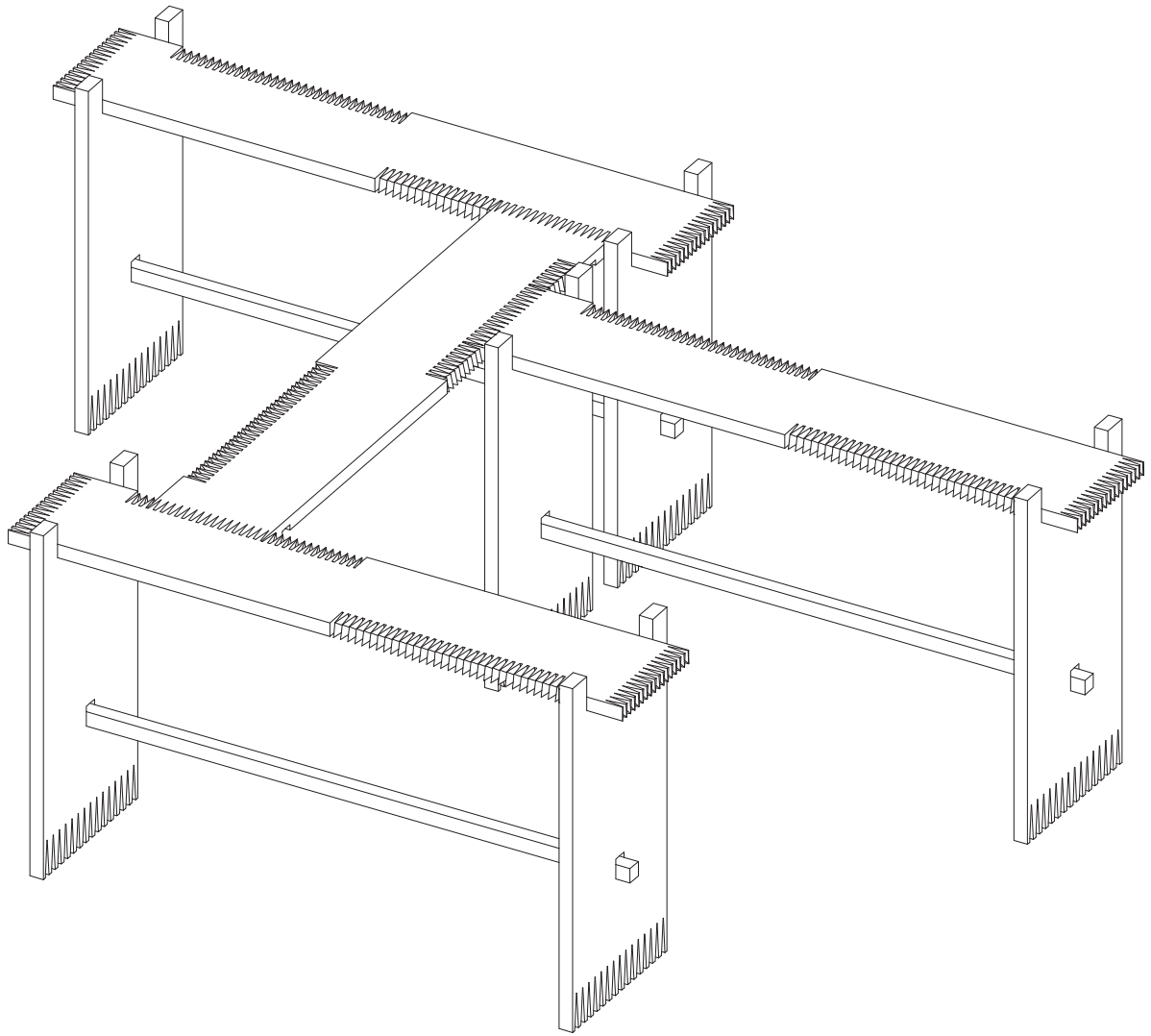


fig. 4.34. Aggregation continuation

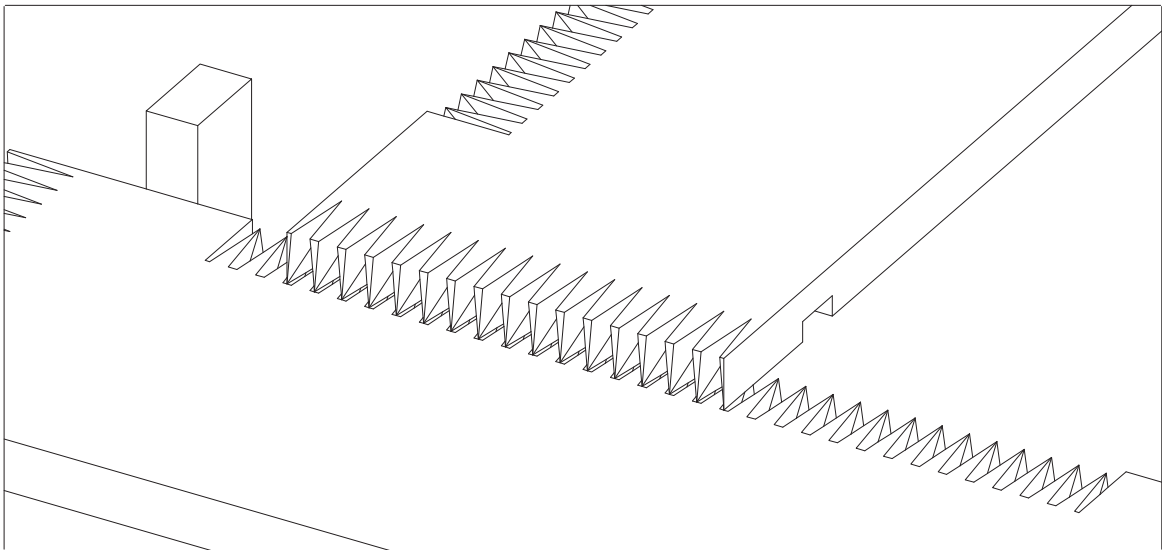
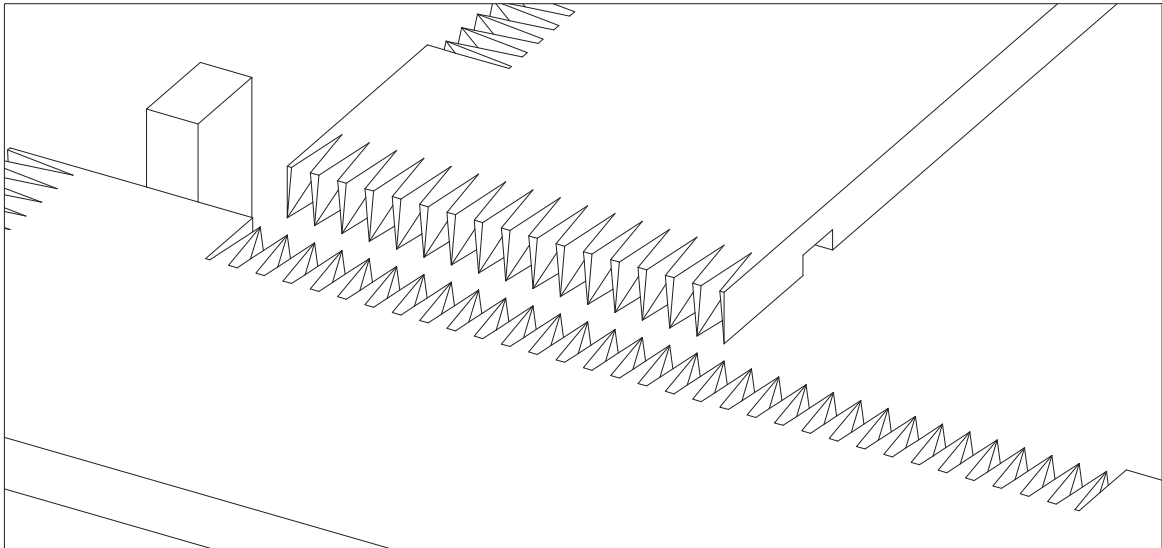
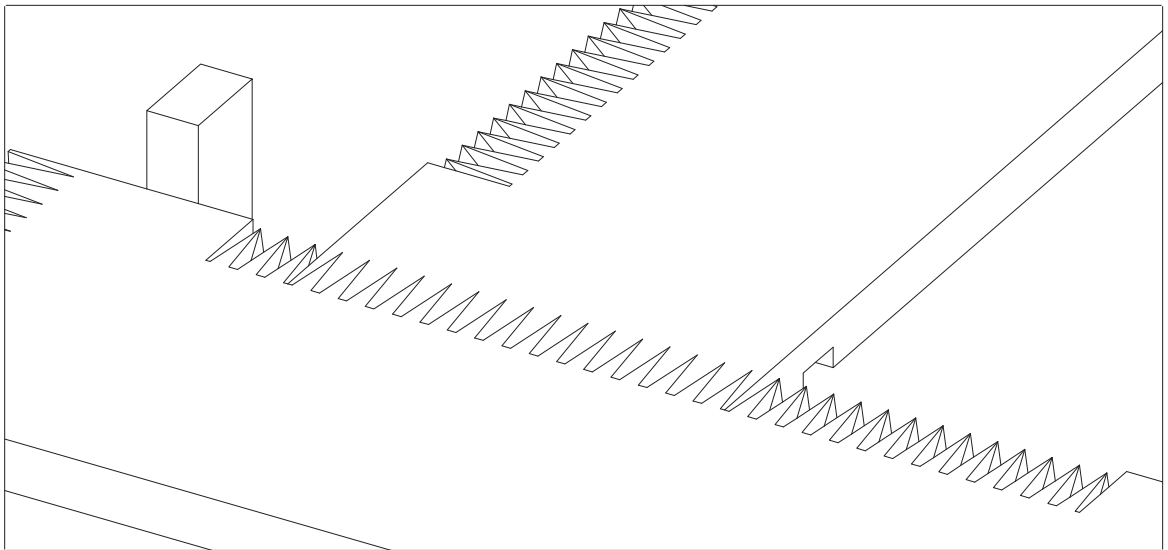
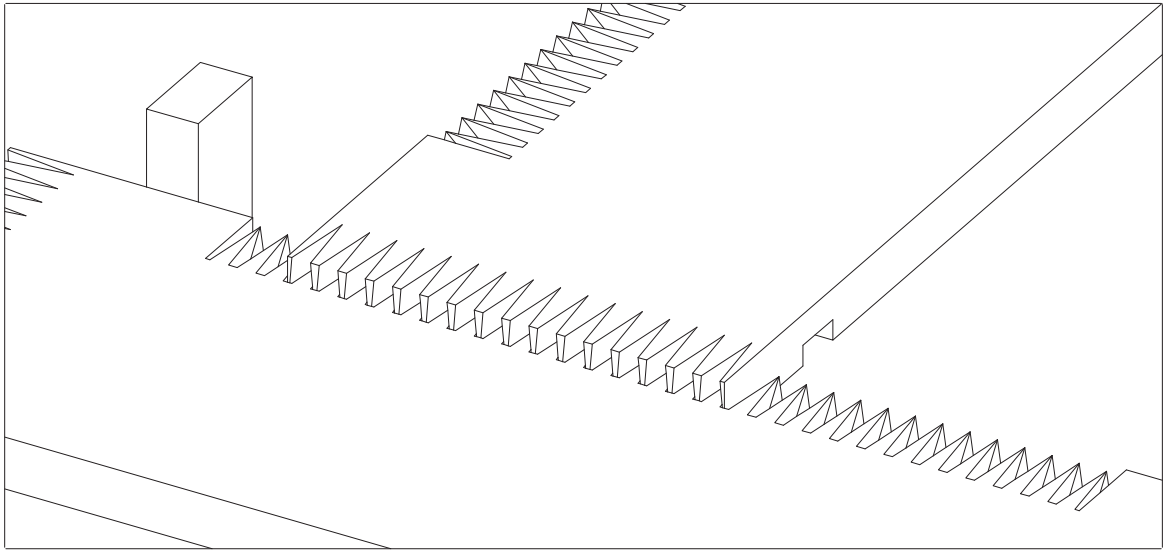


fig. 4.35. Connection detail



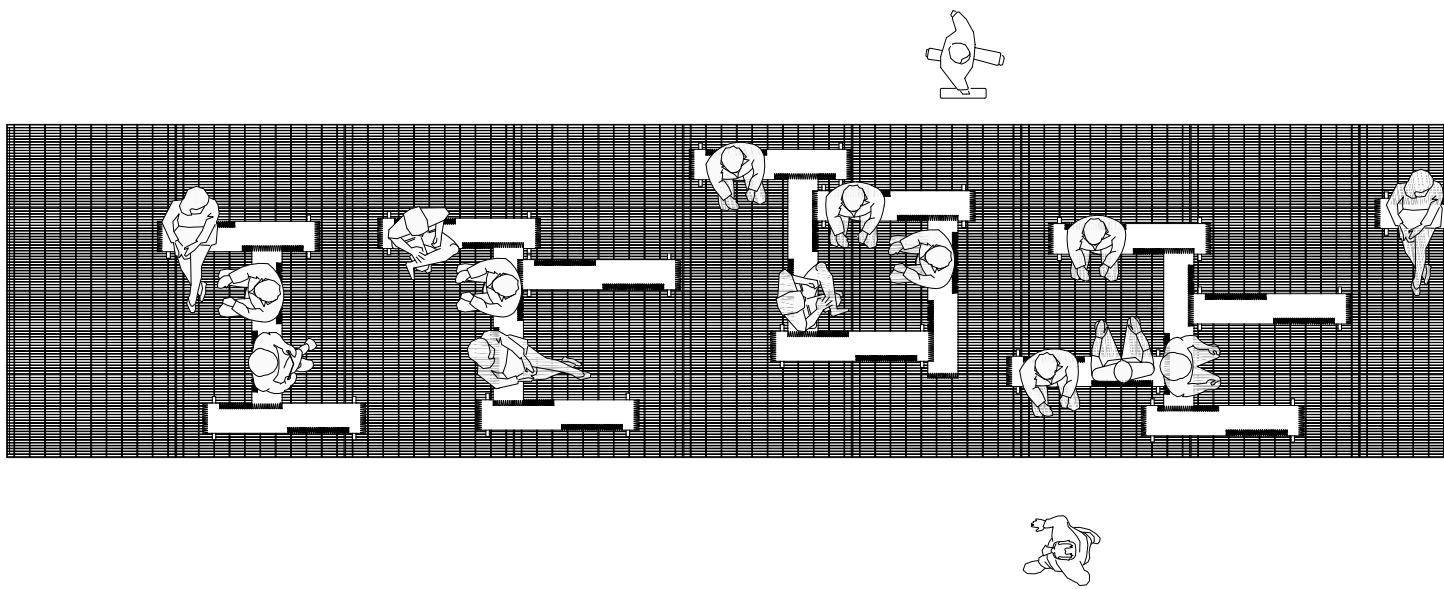
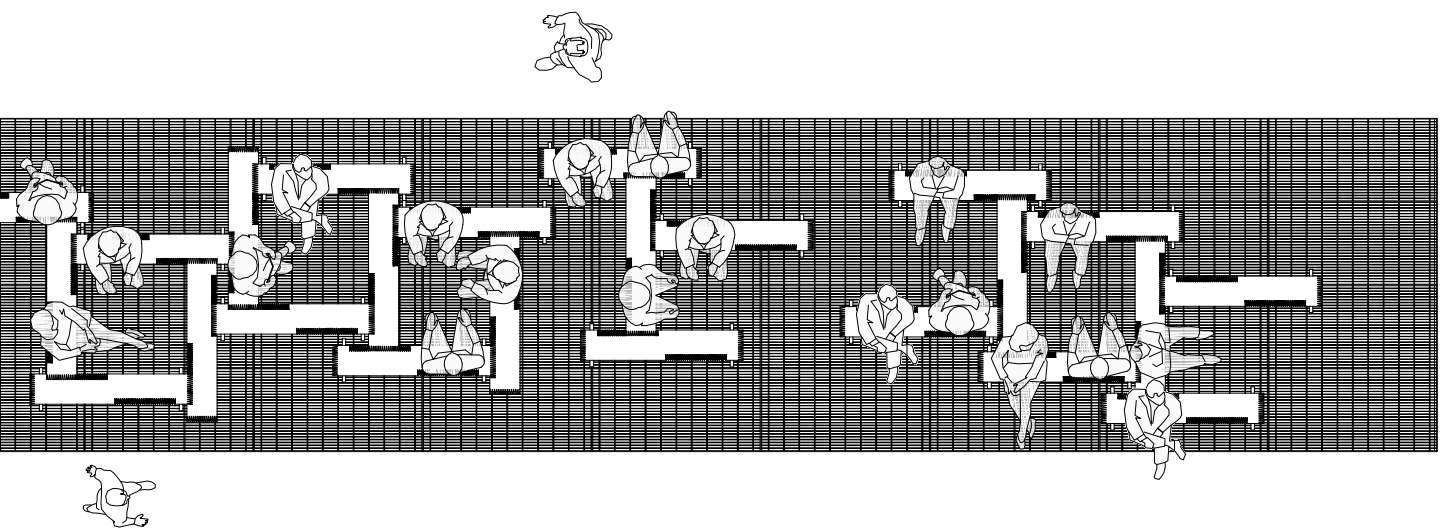


fig. 4.36. Activation plan
1:50



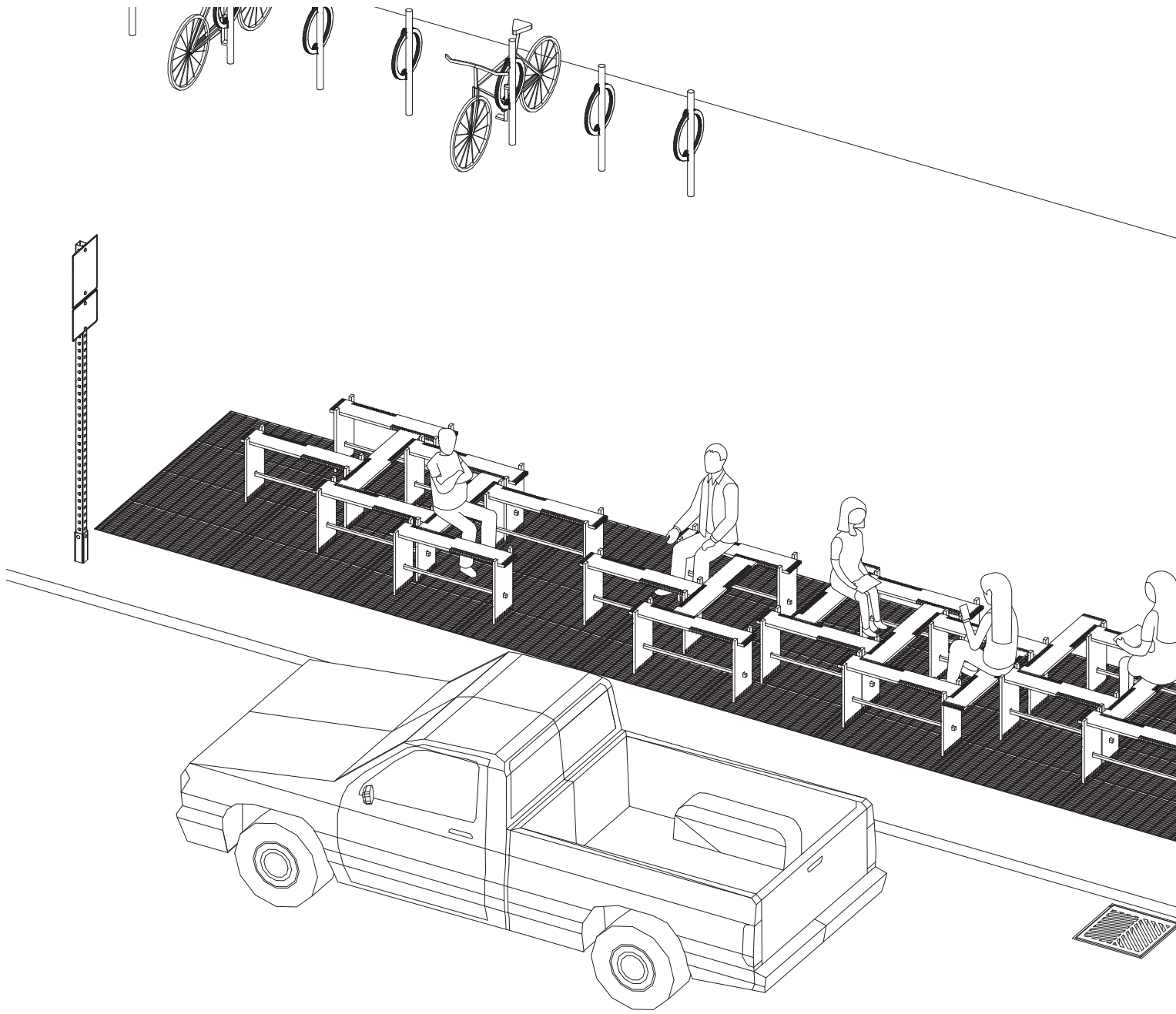
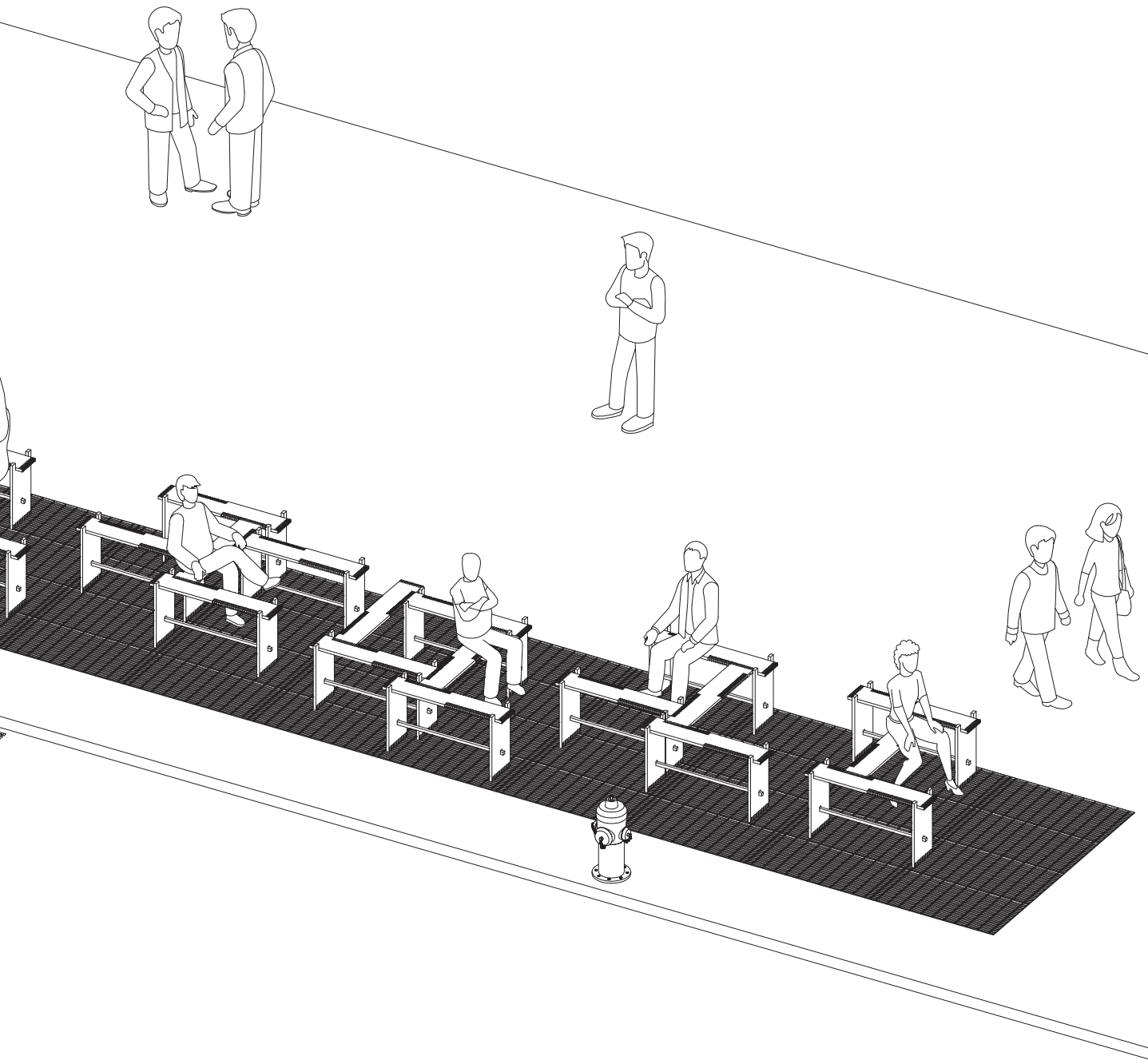
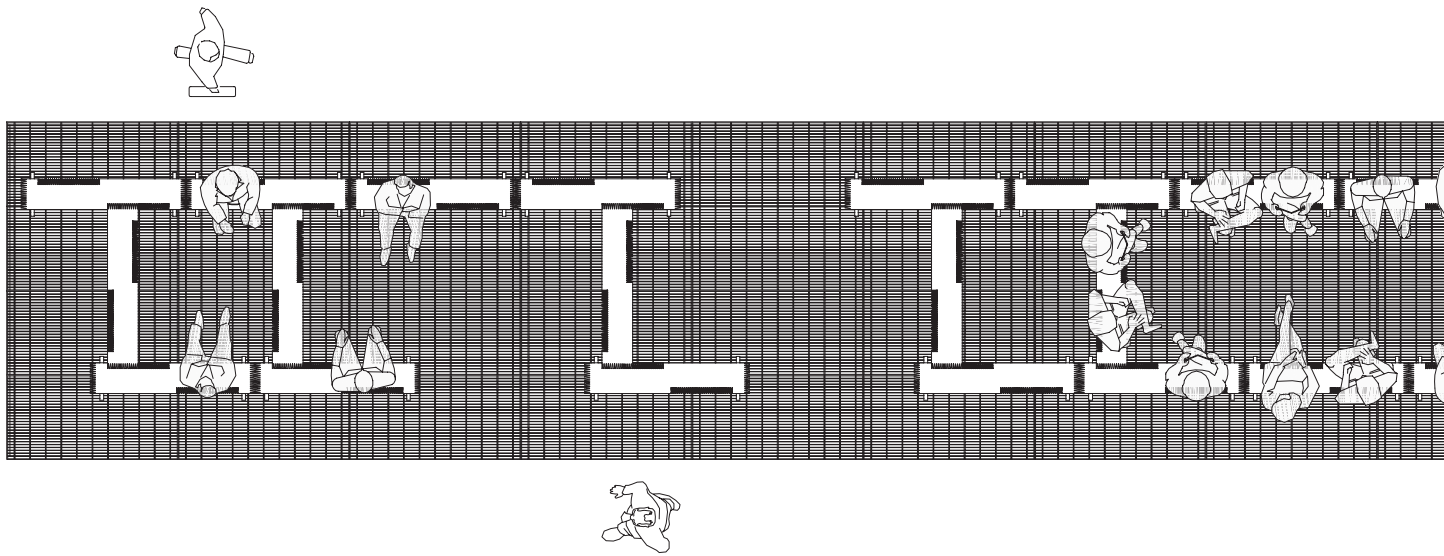
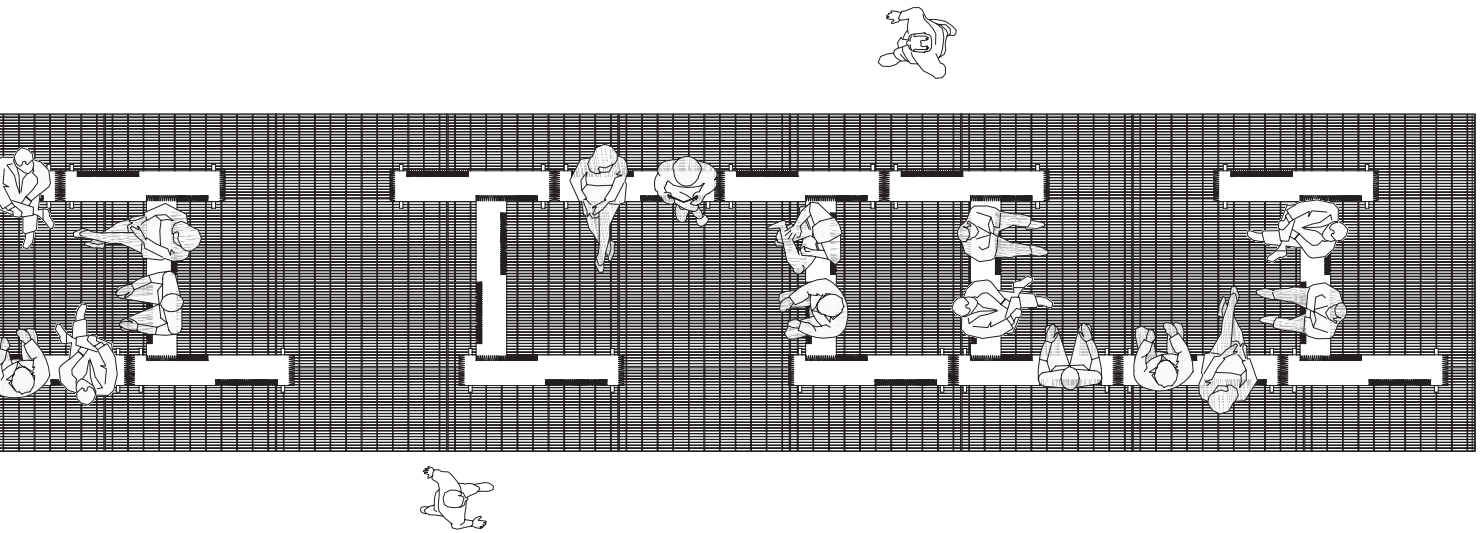


fig. 4.37. Aggregation axonometric - Semi Permanent Autonomous Zone





*fig. 4.38. Activation plan
1:50*



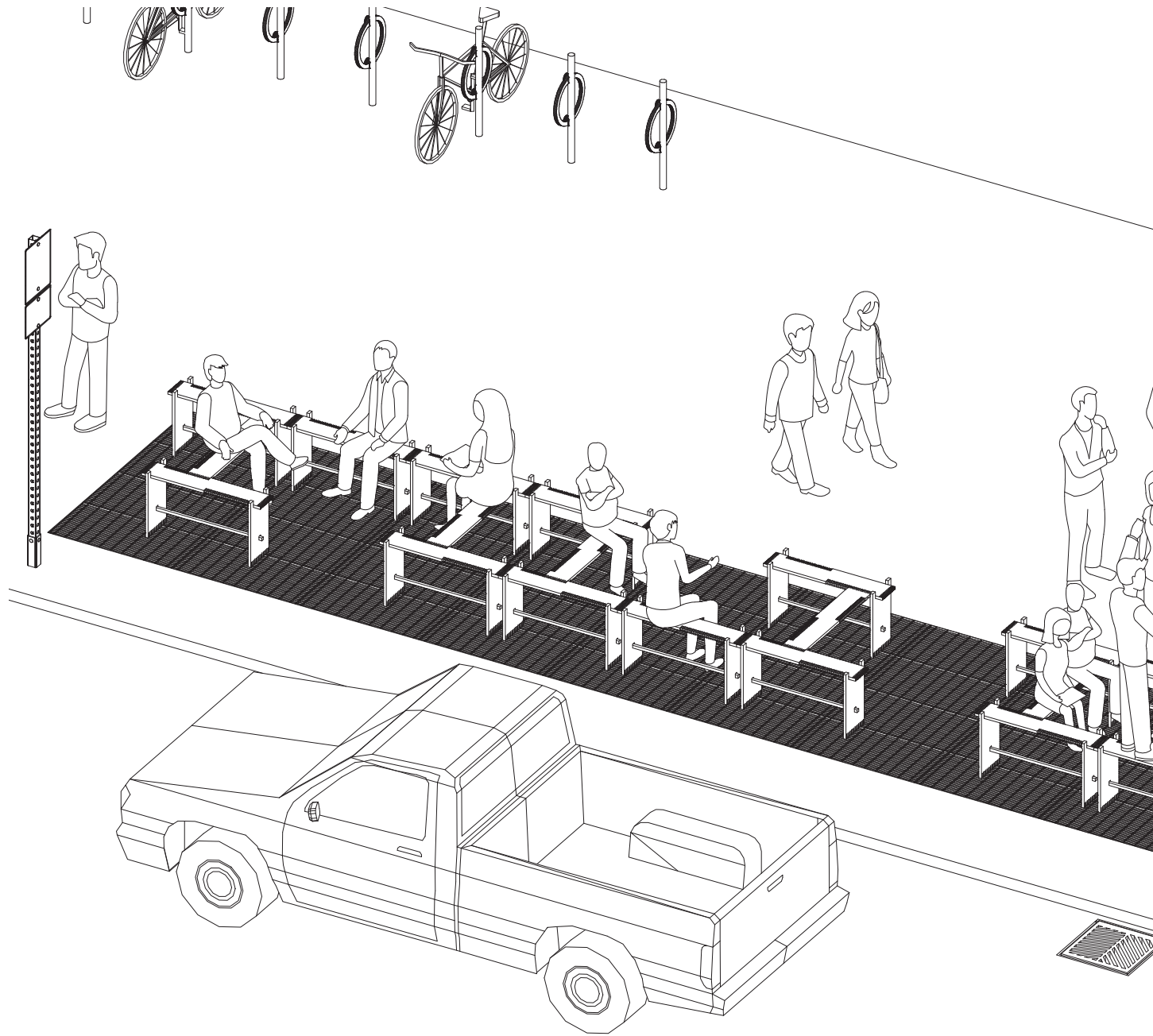
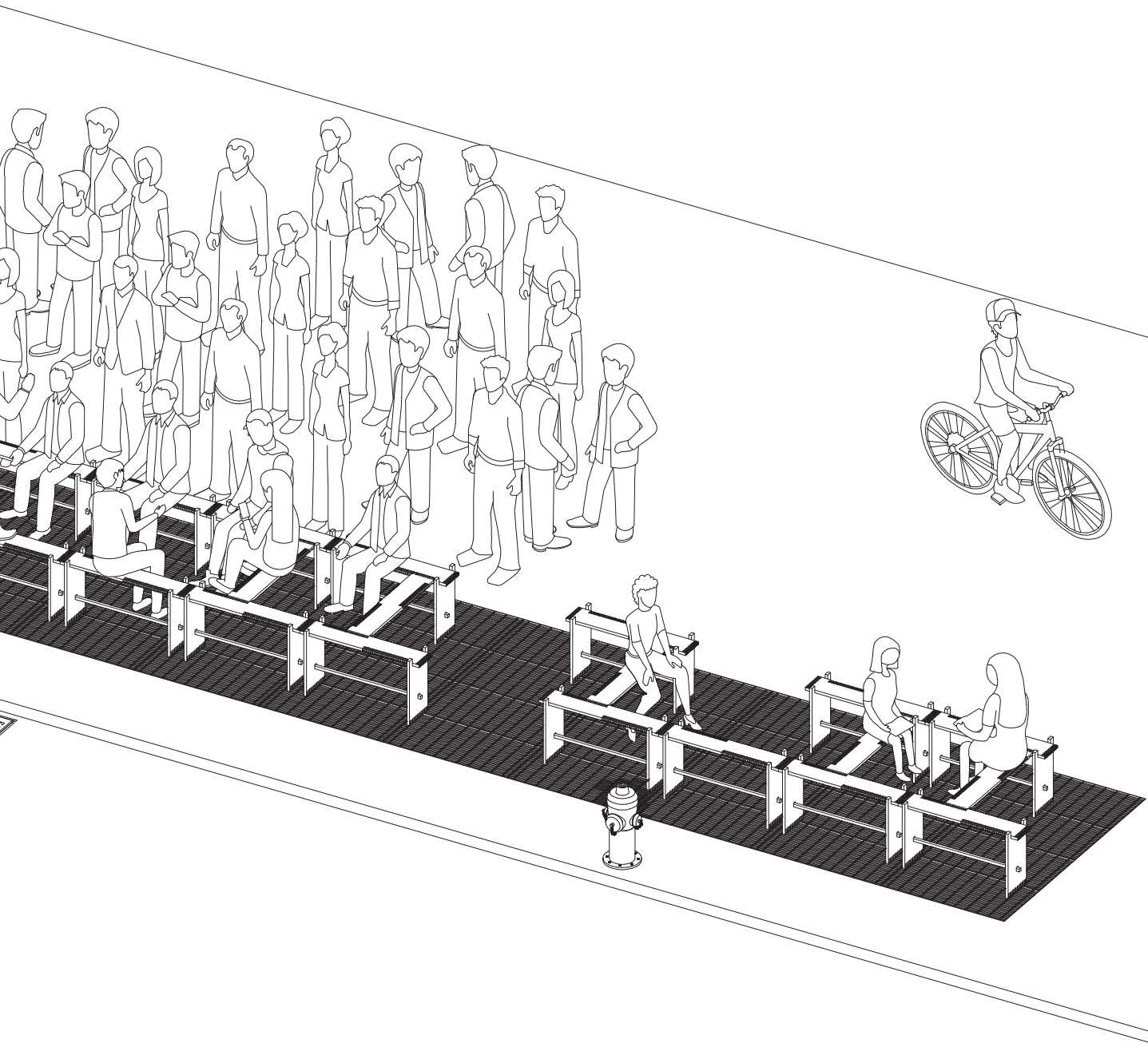


fig. 4.39. Aggregation axonometric - Meeting



The scaffolding experiment also required refining. Although the experience of the space is quite positive it needs to be improved in terms of program and show a clear use as part of a congregating public. The main failure of this experiment was the installation time; it took a long time to install, with a seemingly inefficient use of material. In the second prototype I use webbing, similar to the material used for seat-belts. This material has the benefit of additional width, meaning that less weaving would have to occur, decreasing the installation time. Webbing would also show less structural stretching when loaded. The experience of the initial prototype was flat and uniform. The latest prototype uses the structural connections to their fullest potential, shifting connection points as well as orientation of weaving. This condition allows for different slopes at different intervals, diversifying the human experience of this specific spatial condition. This latest iteration uses these opportunities to create a unique spatial condition over the length of the scaffolding. This is a singular spatial experience which exists above a path of circulation; it incorporates play as well as lounging.

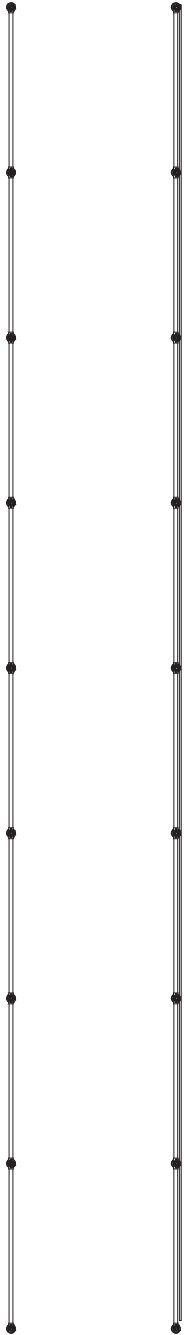


fig. 4.40. Plan
1:100

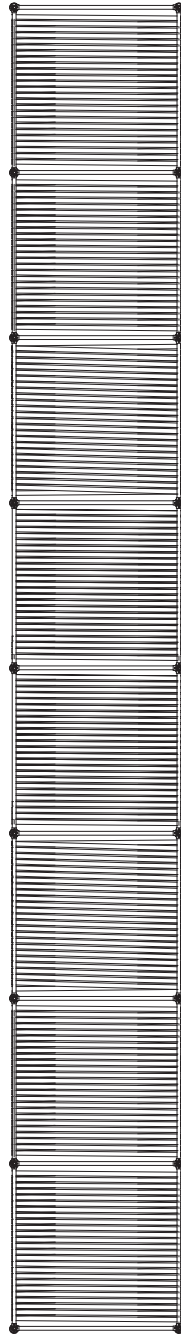


fig. 4.41. Reflected ceiling plan
1:100

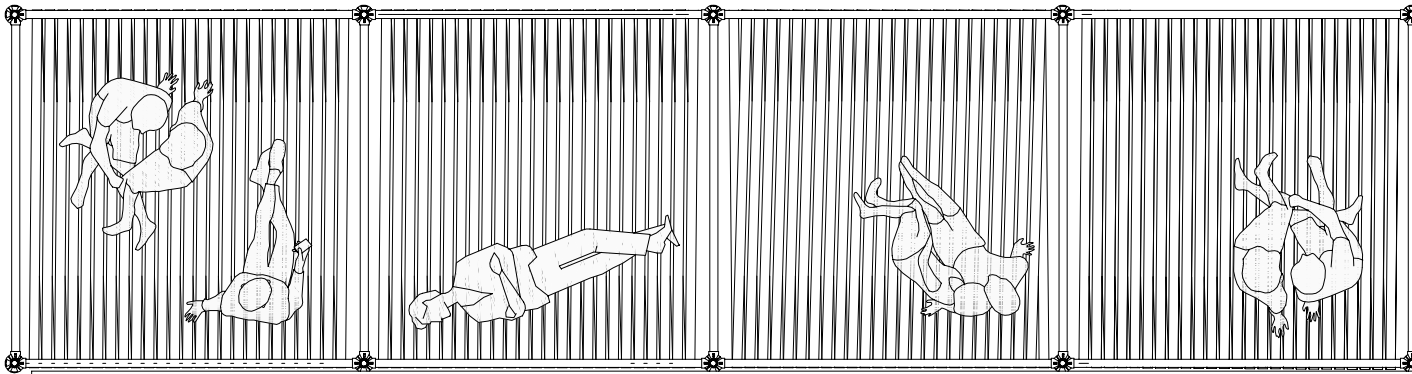
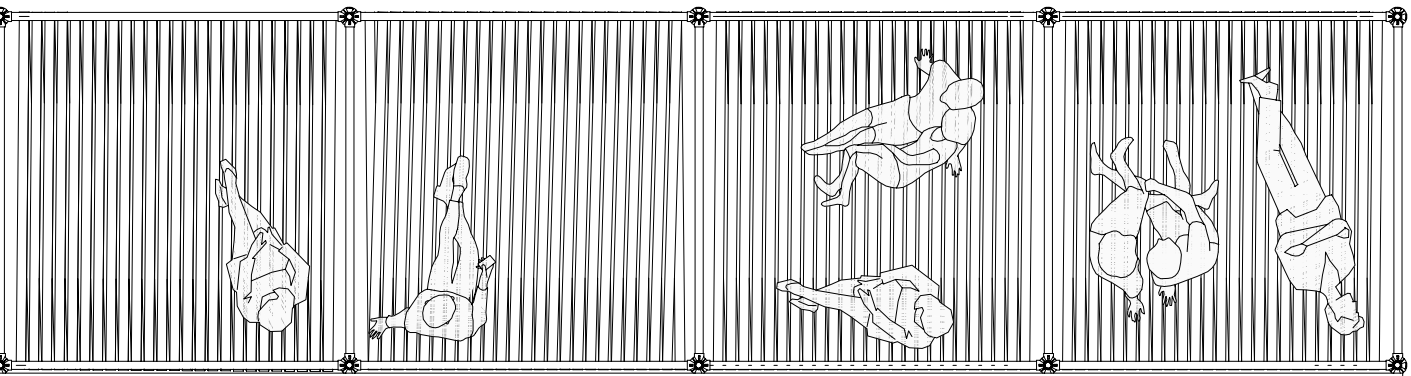


fig.4.42. Activation plan
1:50



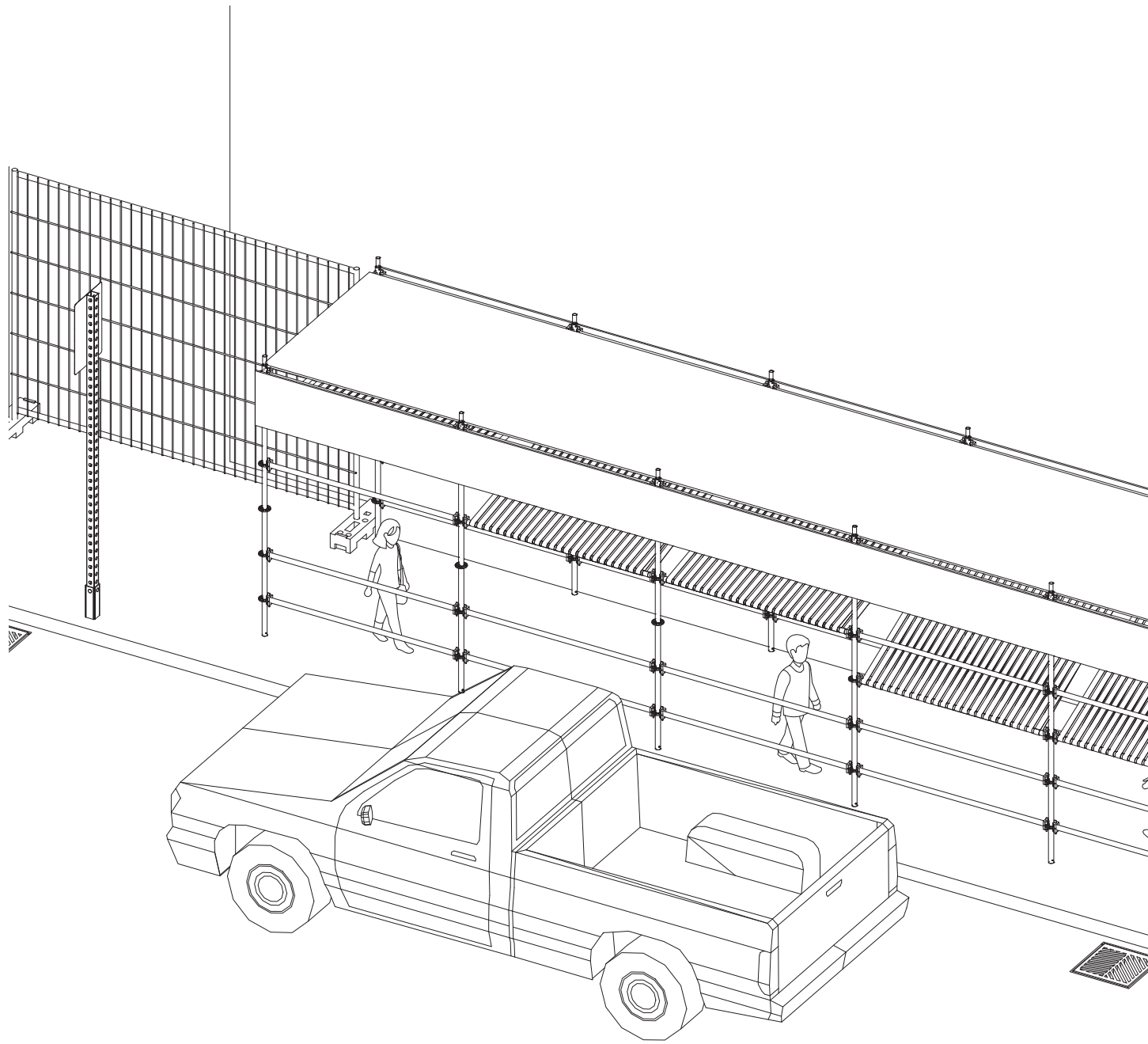
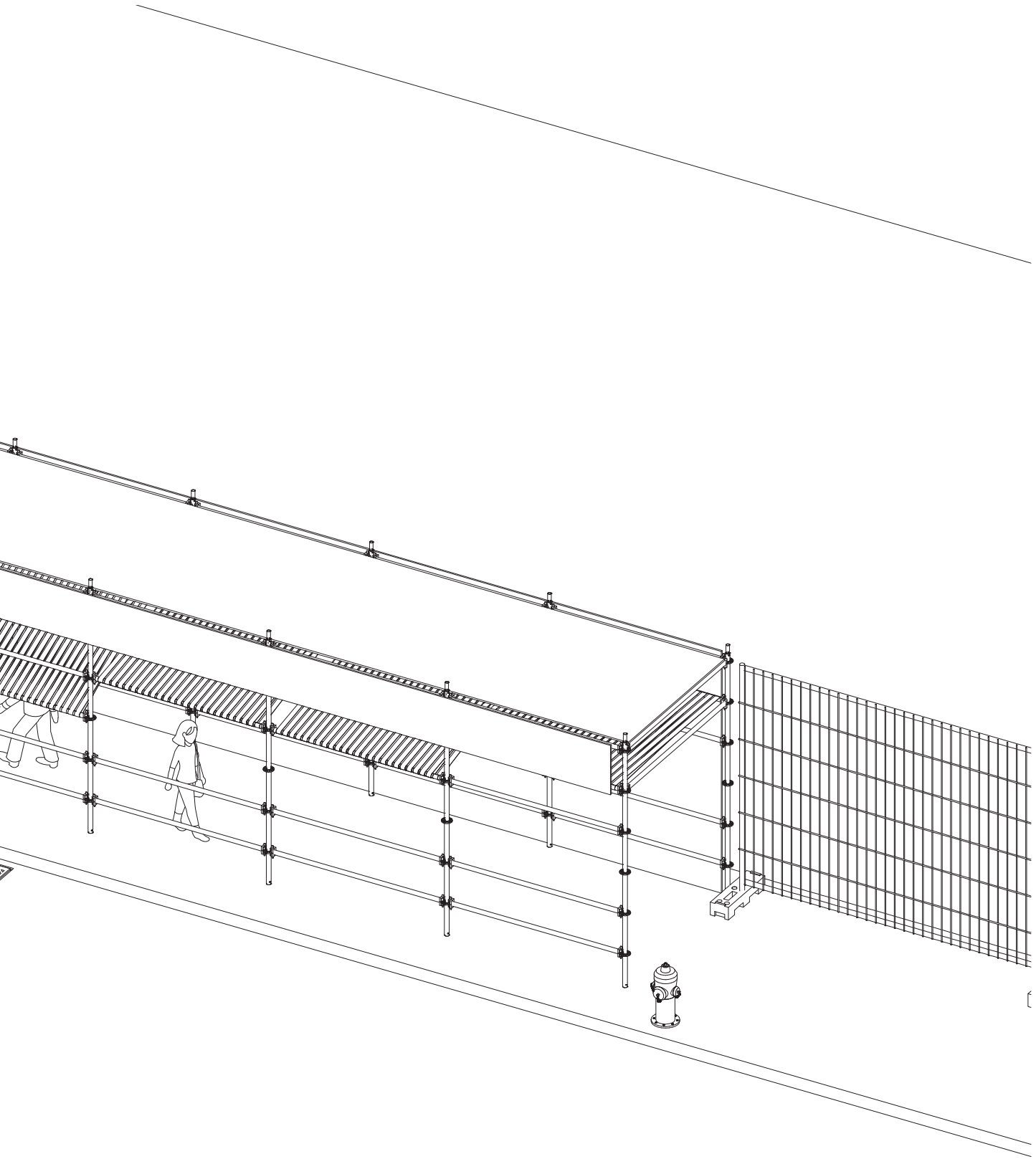


fig. 4.43. Axonometric



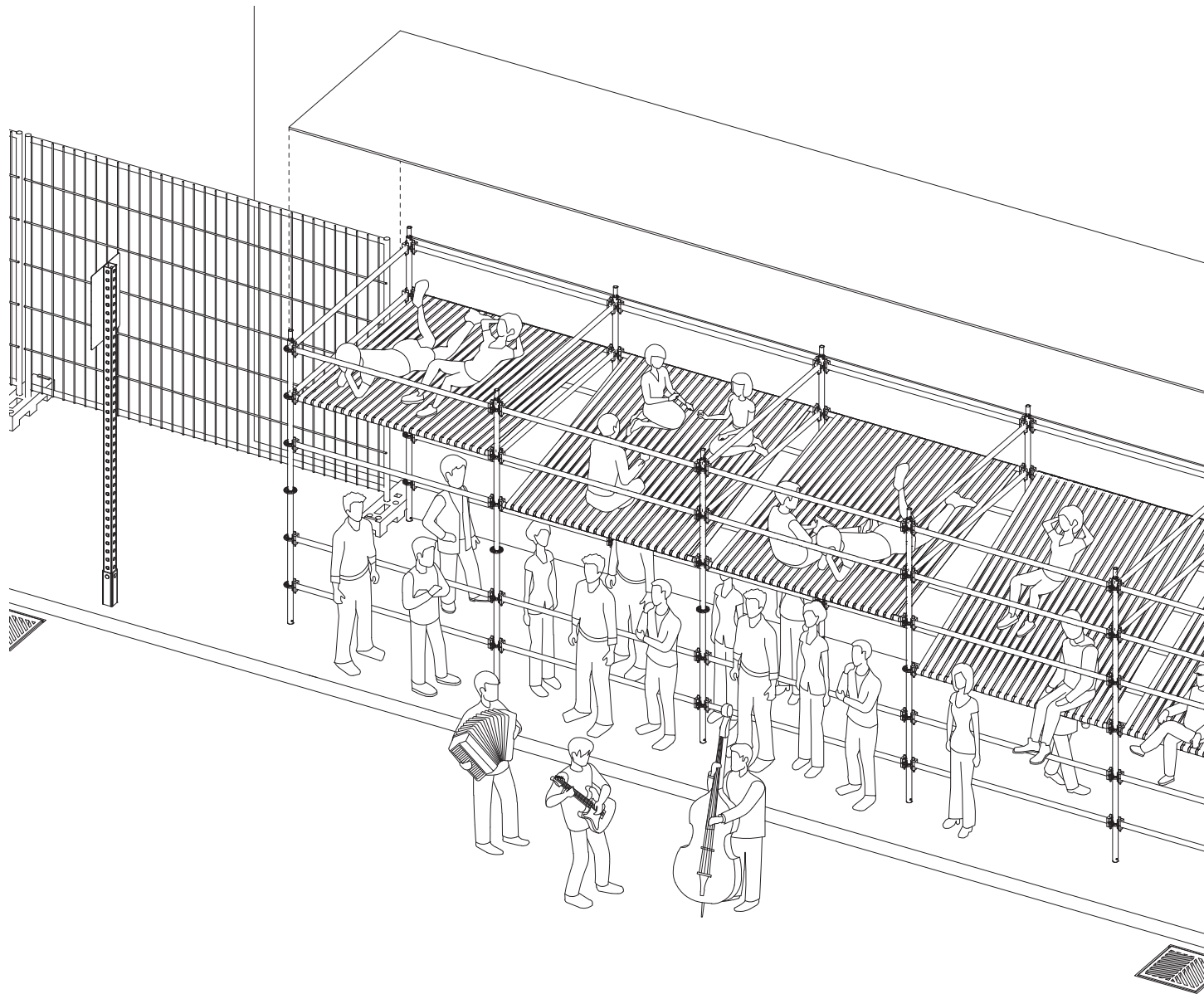
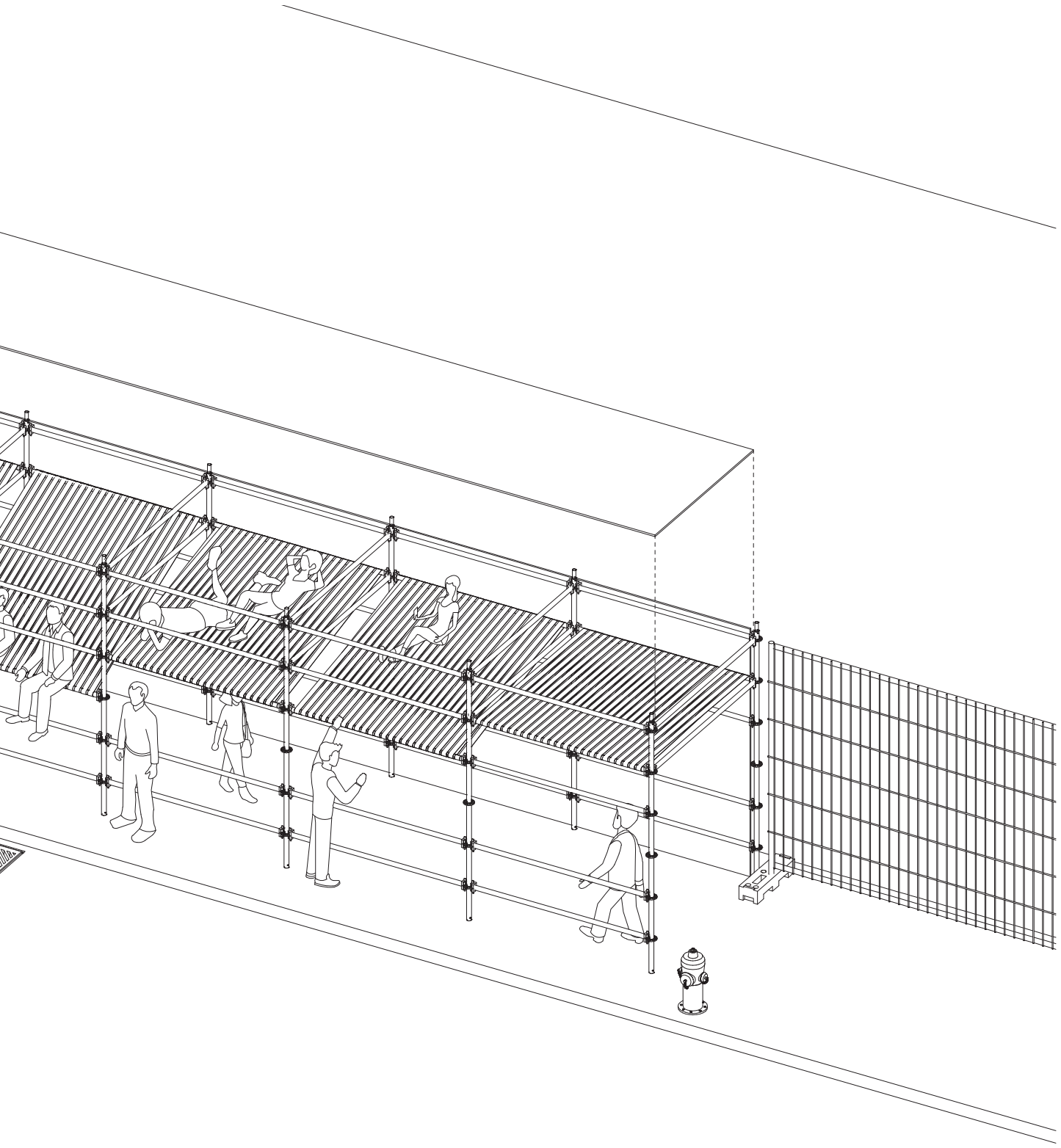


fig. 4.44. Detail - Performance



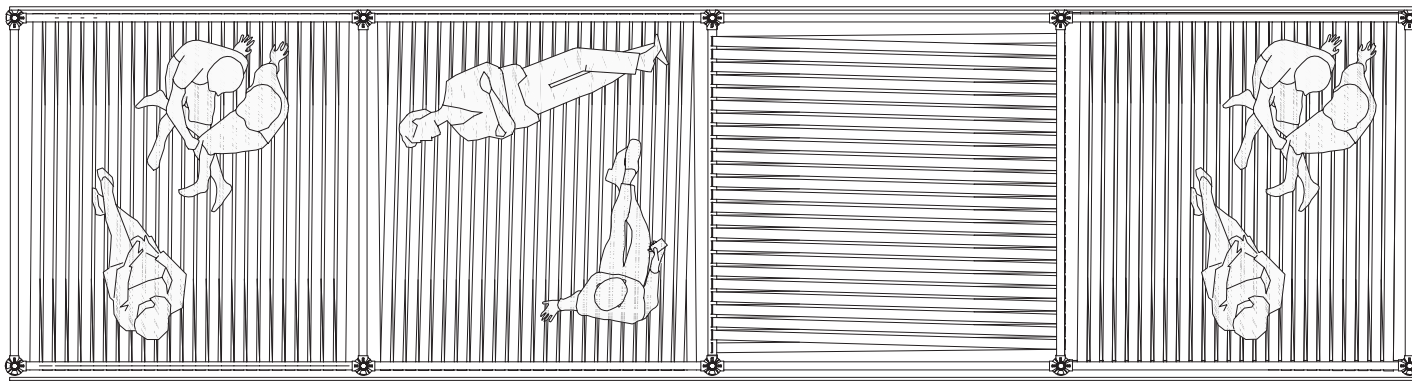
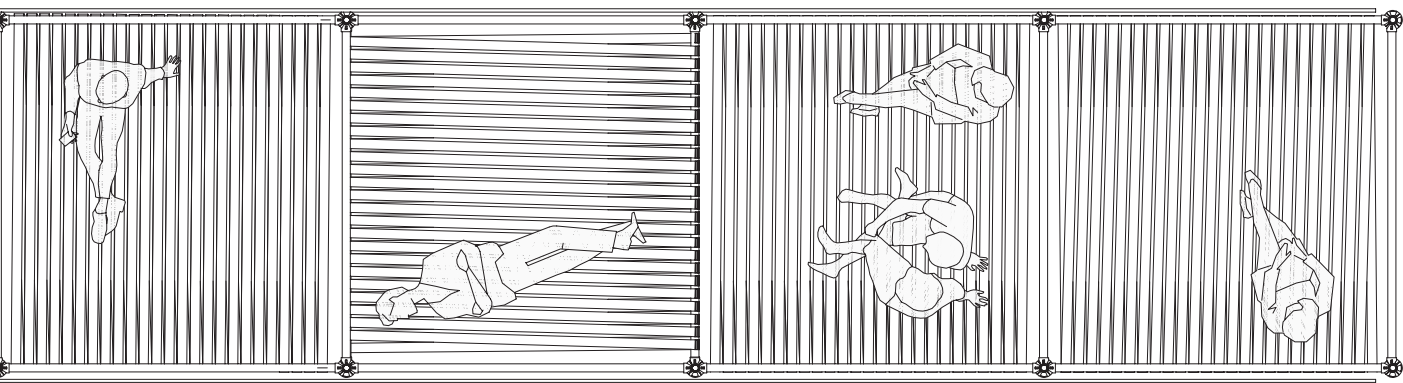


fig.4.45. Activation plan
1:50



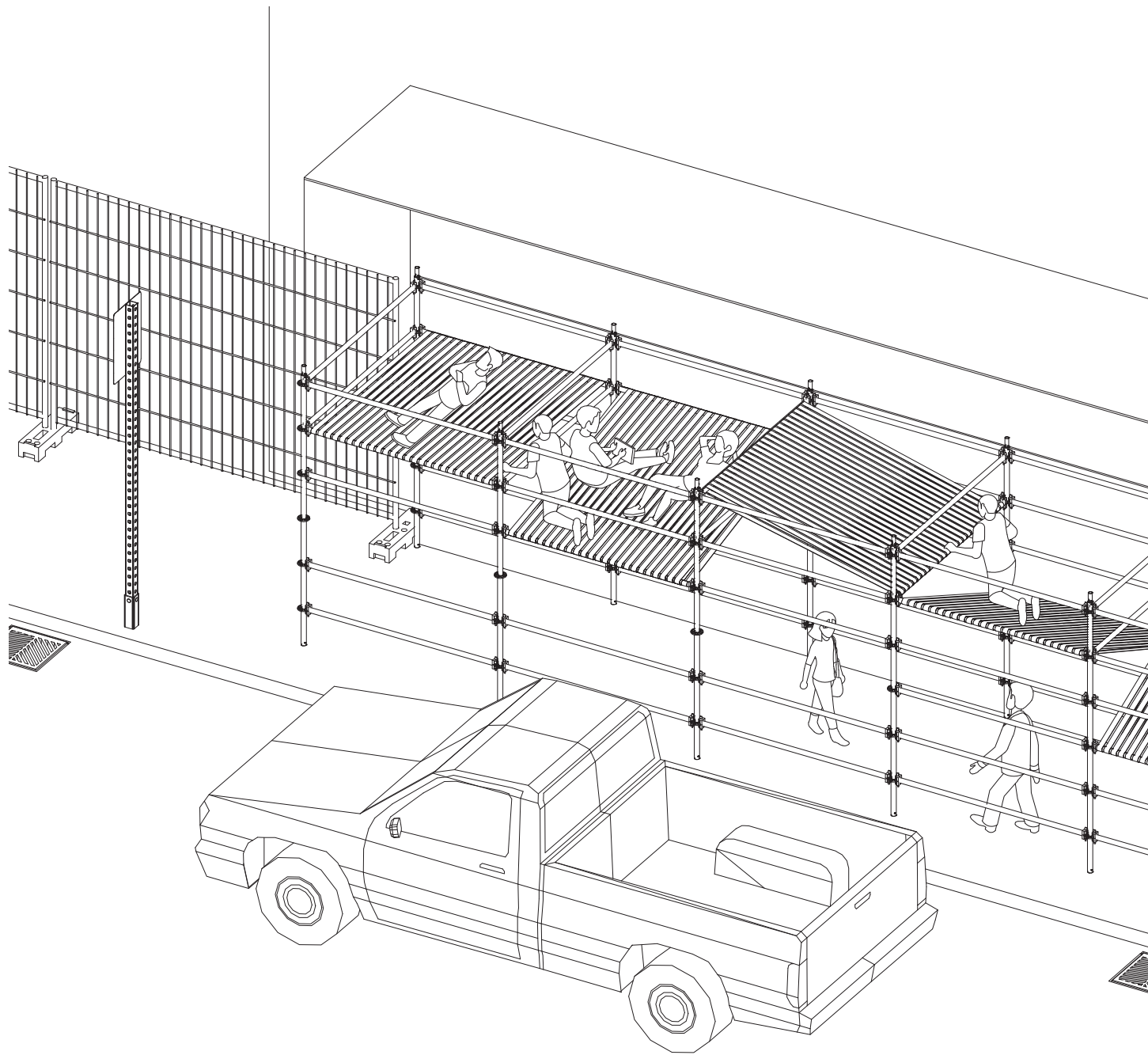
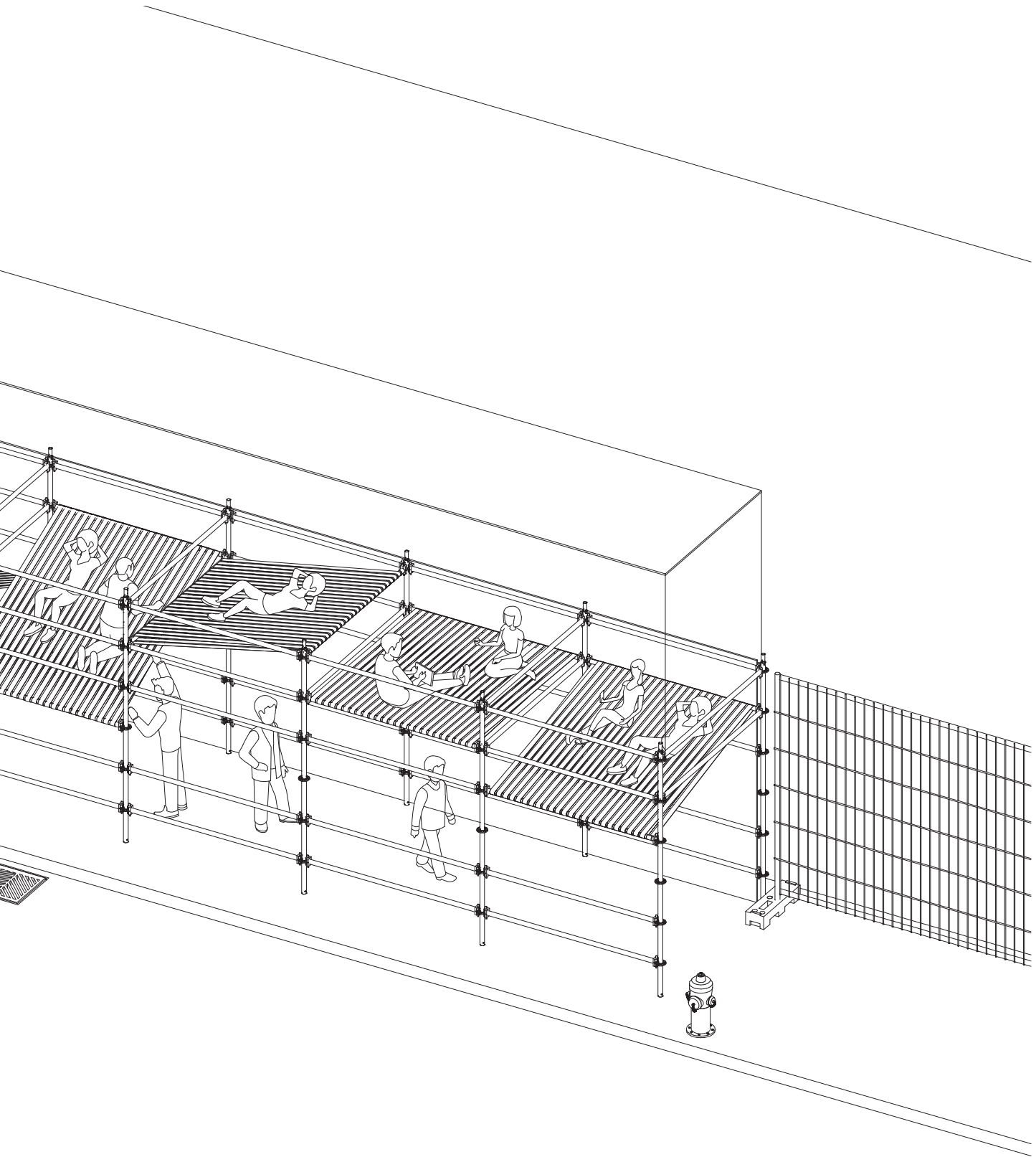


fig. 4.46. Detail - Jungle Gym



The major flaw of the enveloping picnic carpet was that it was too small. It provided comfortable seating for two people but it would be more effective in making its argument if it was larger. It could shift its orientation from more outward facing seating to more oblique seating situations. A congregation of people could find multiple ways to gather as a whole or in split amalgamations of several people. I am confident that the carpeting is a good material choice. The second prototype continues to incorporate one module of this enveloping carpeting system. Being that the largest possible width of this particular material is fifty-four inches; the module would be based on this width, providing one rectangular module fifty four inches by one hundred and sixty two inches. With this module one could aggregate several pieces of in order to create a unique spatial condition for lounging and congregation in the city. One possibility could be the aggregation of this module which fans around the trunk of a tree, mirroring the shade path and maximizing the utilization of the tree's shade over the course of a day.

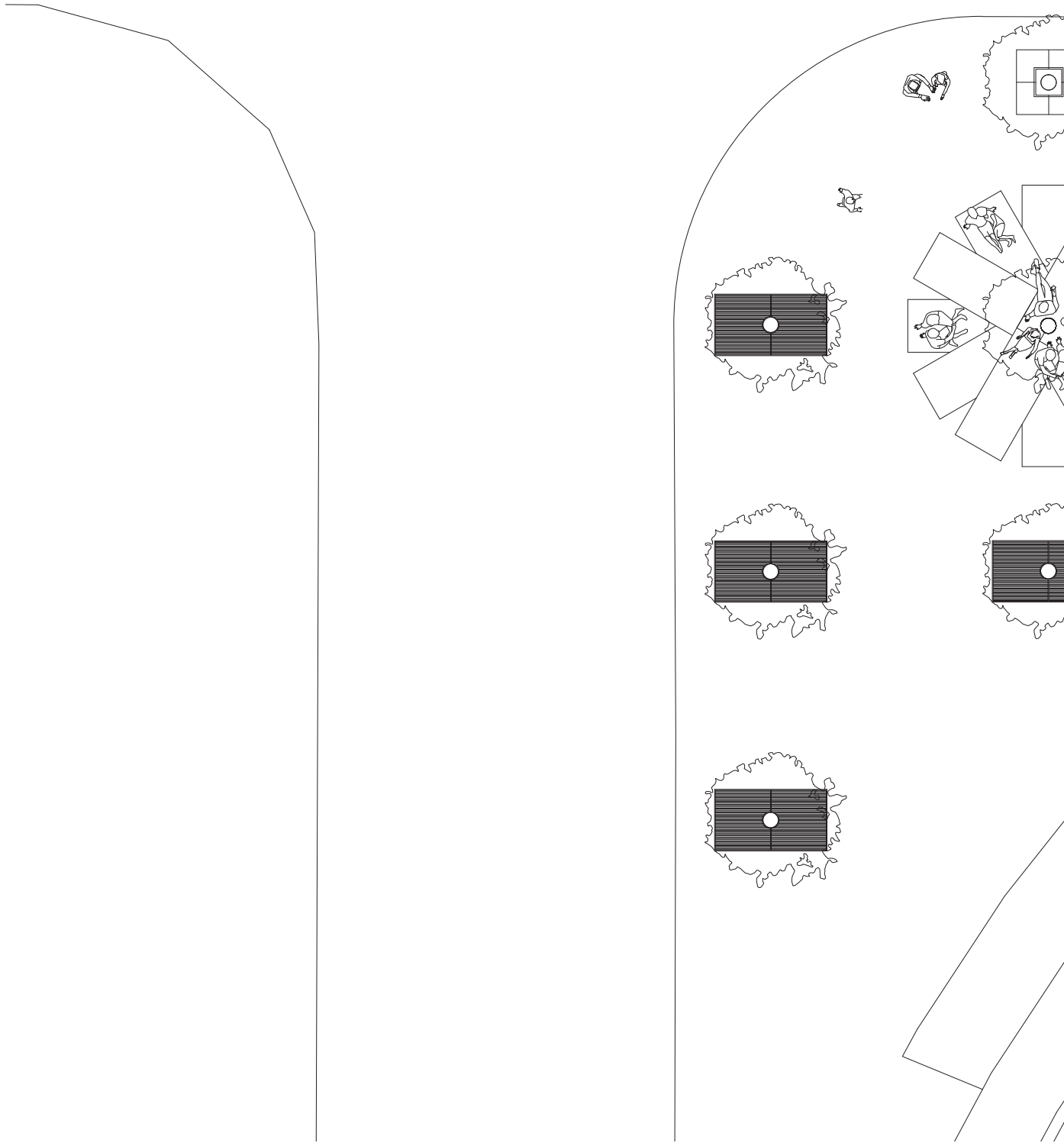
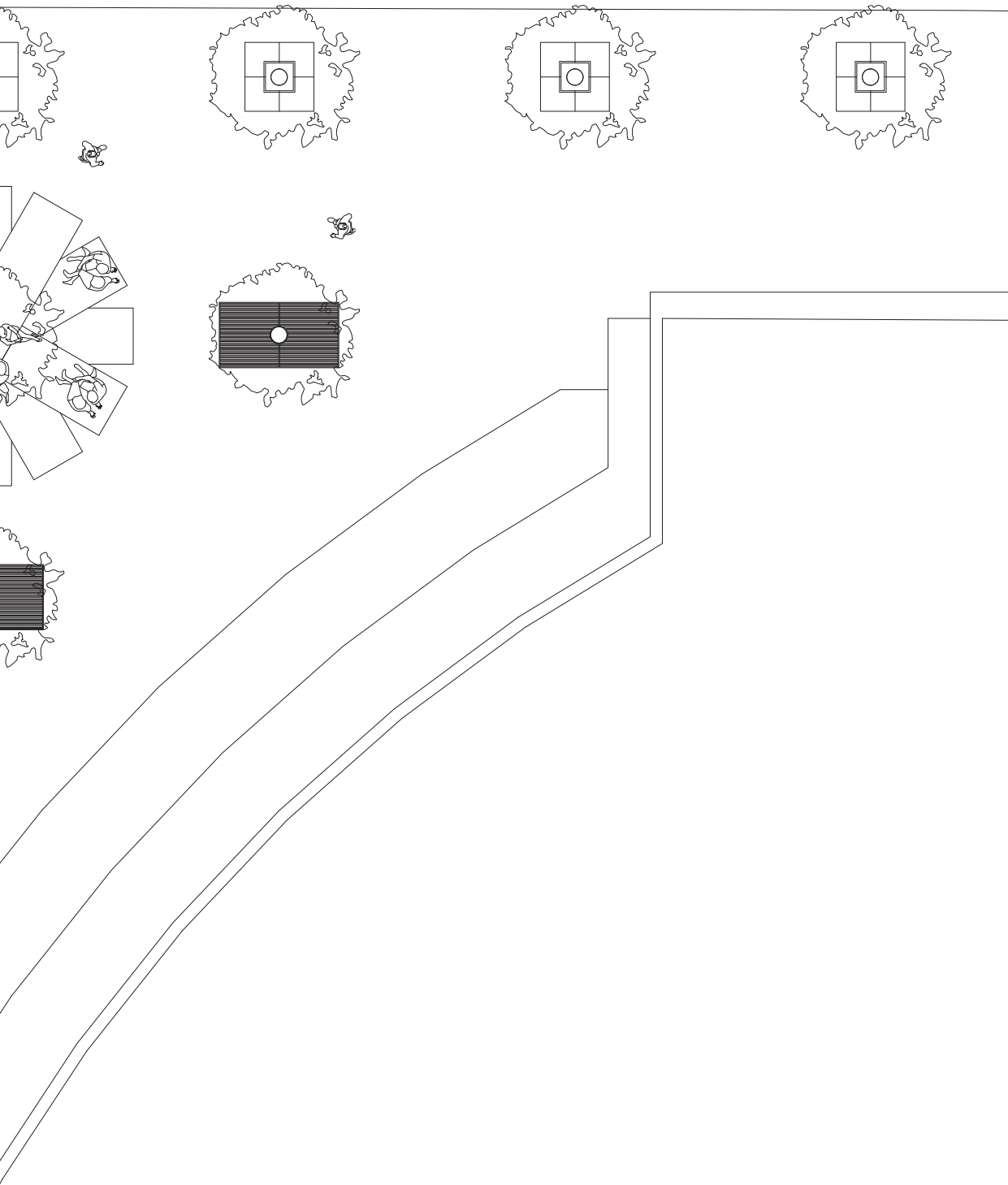


fig. 4.47. Activation plan
1:150



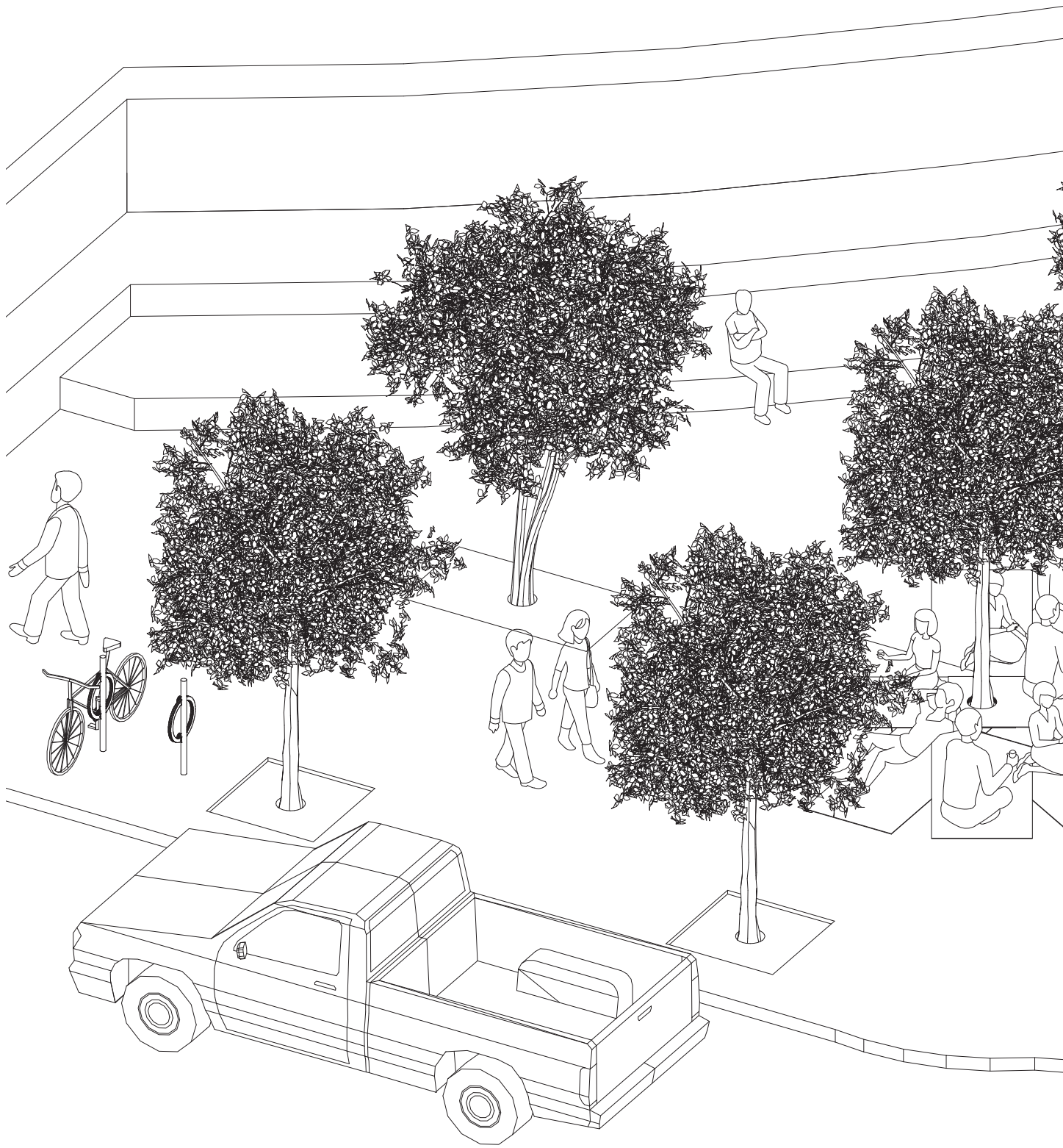
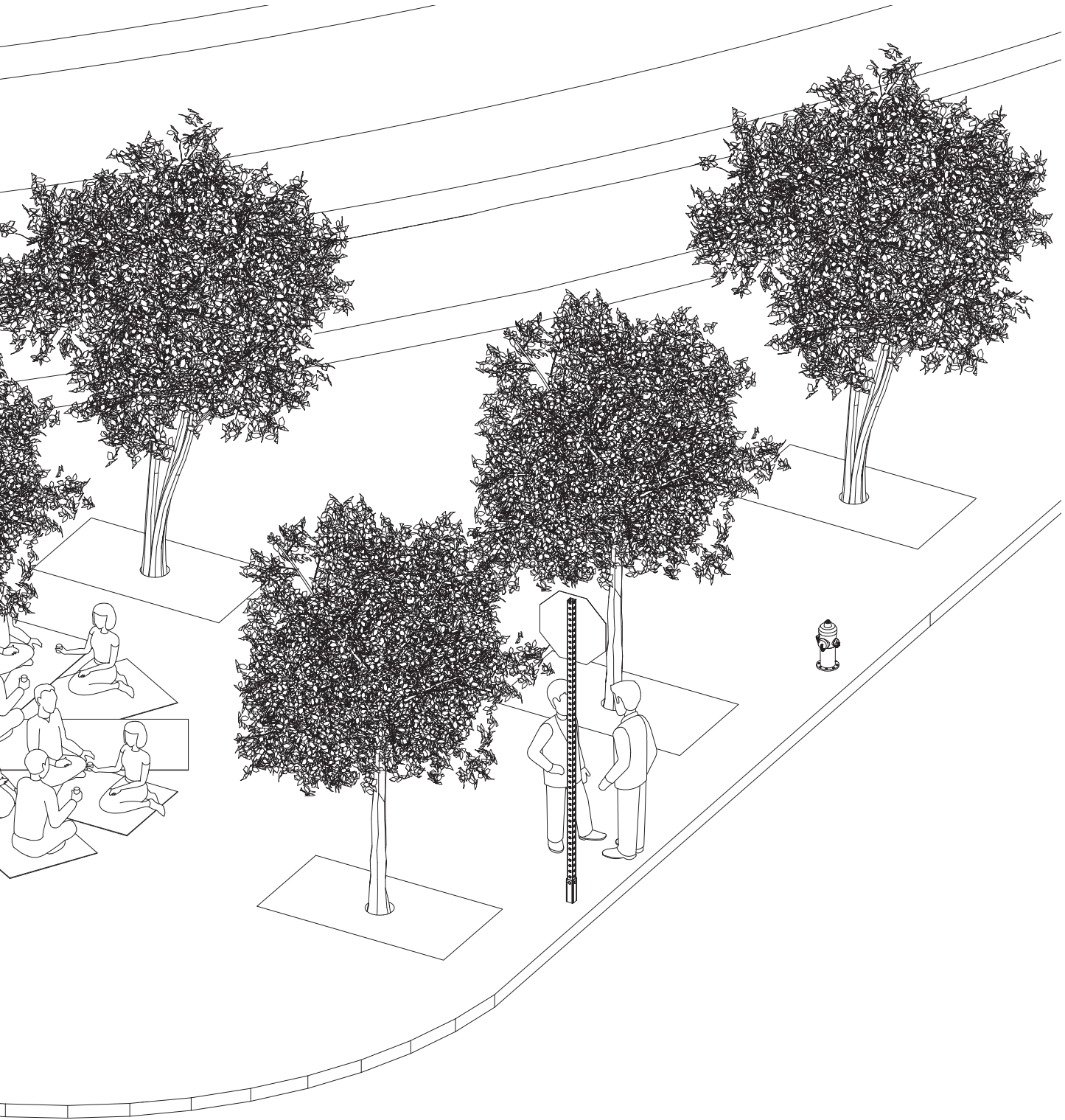


fig. 4.48. Axonometric - Sit In



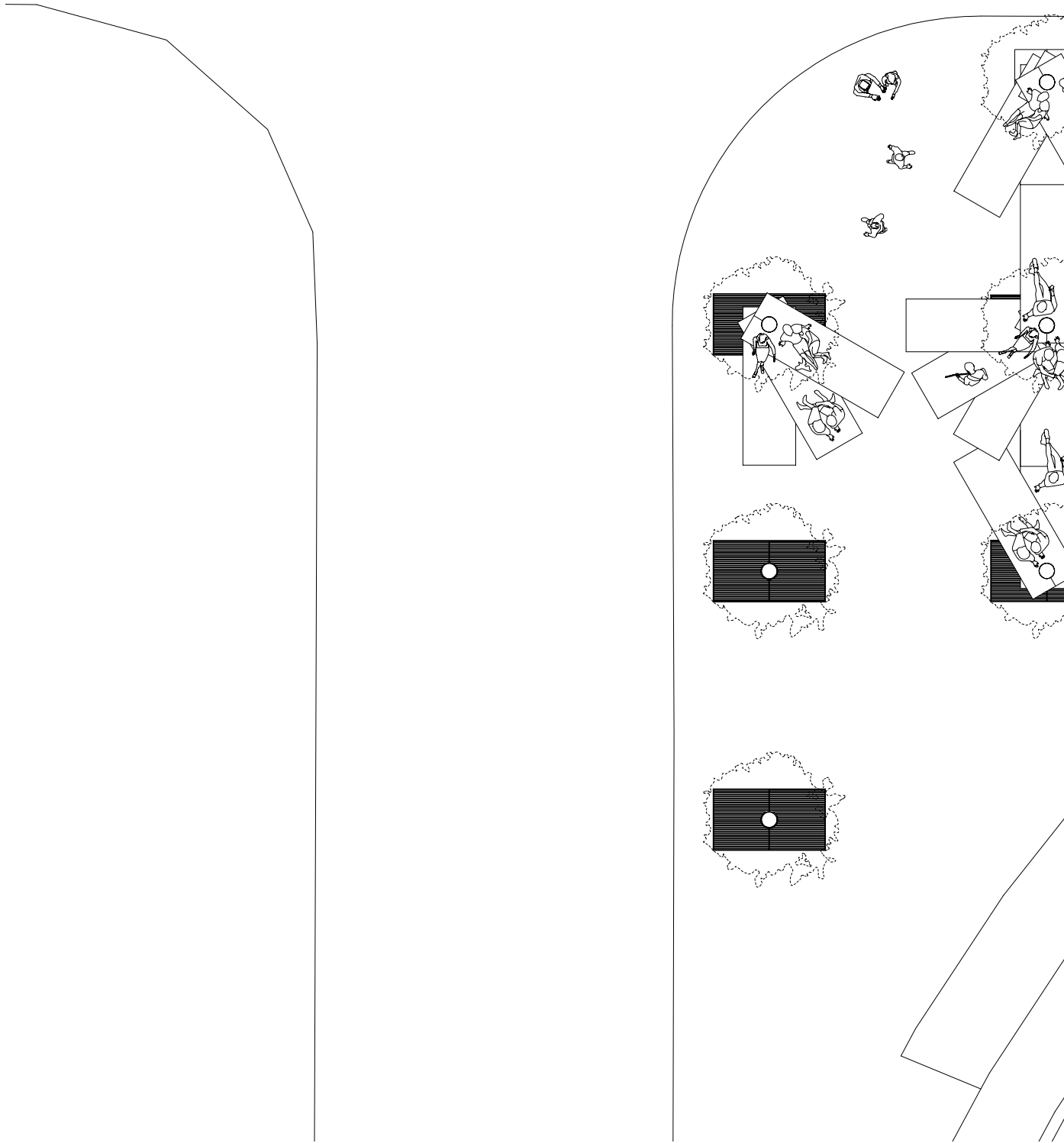
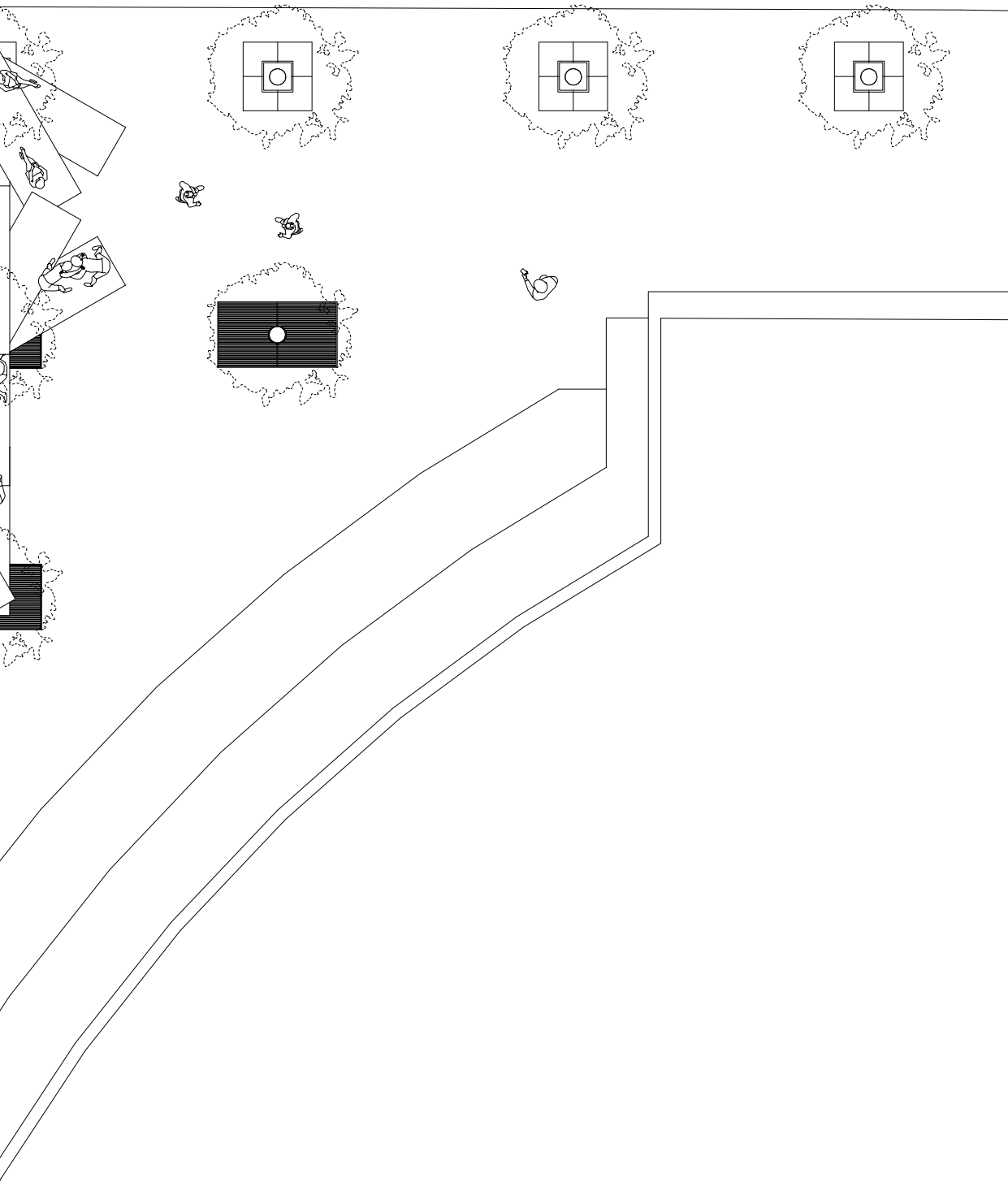


fig. 4.49. Activation plan
1:150



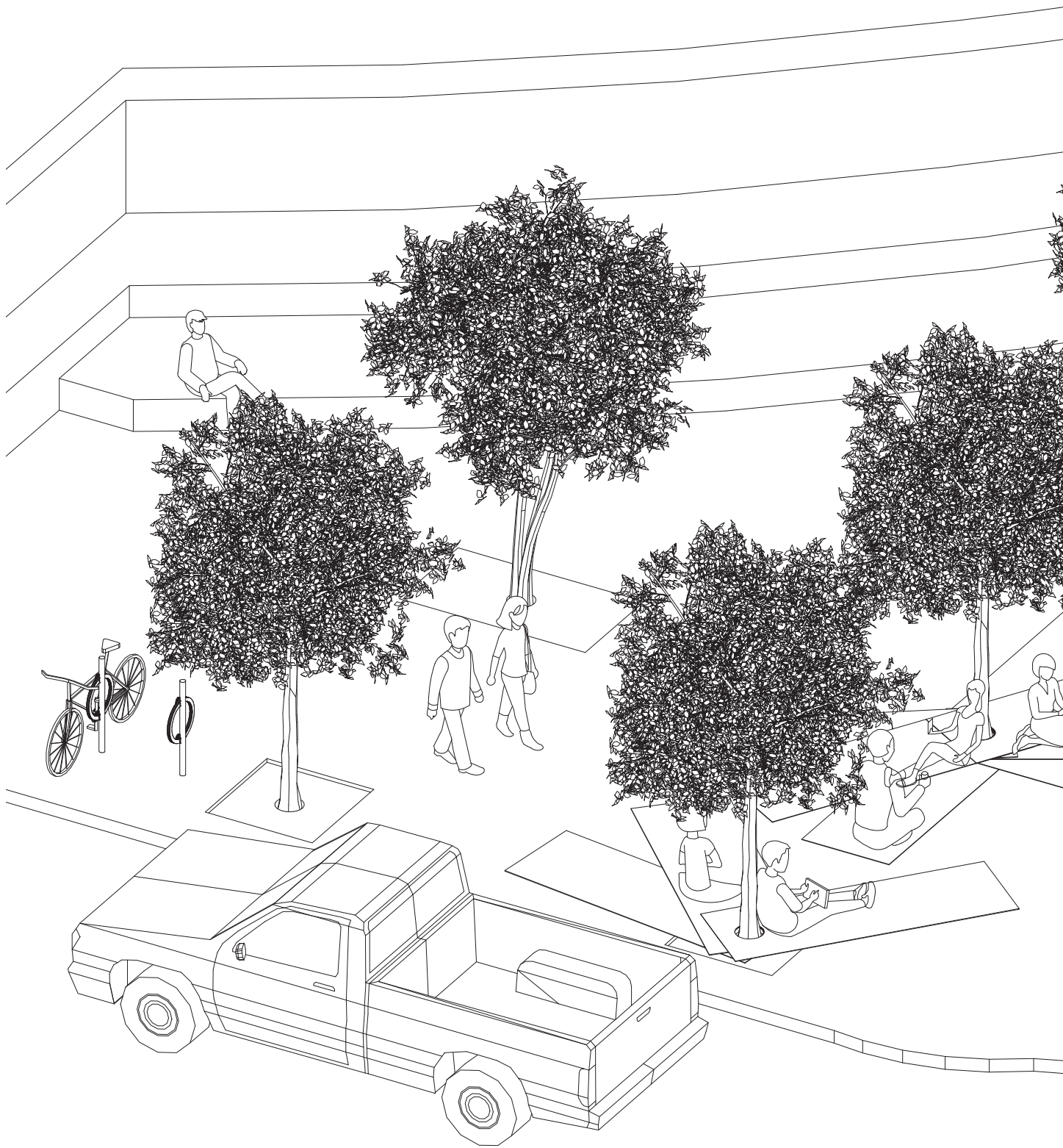
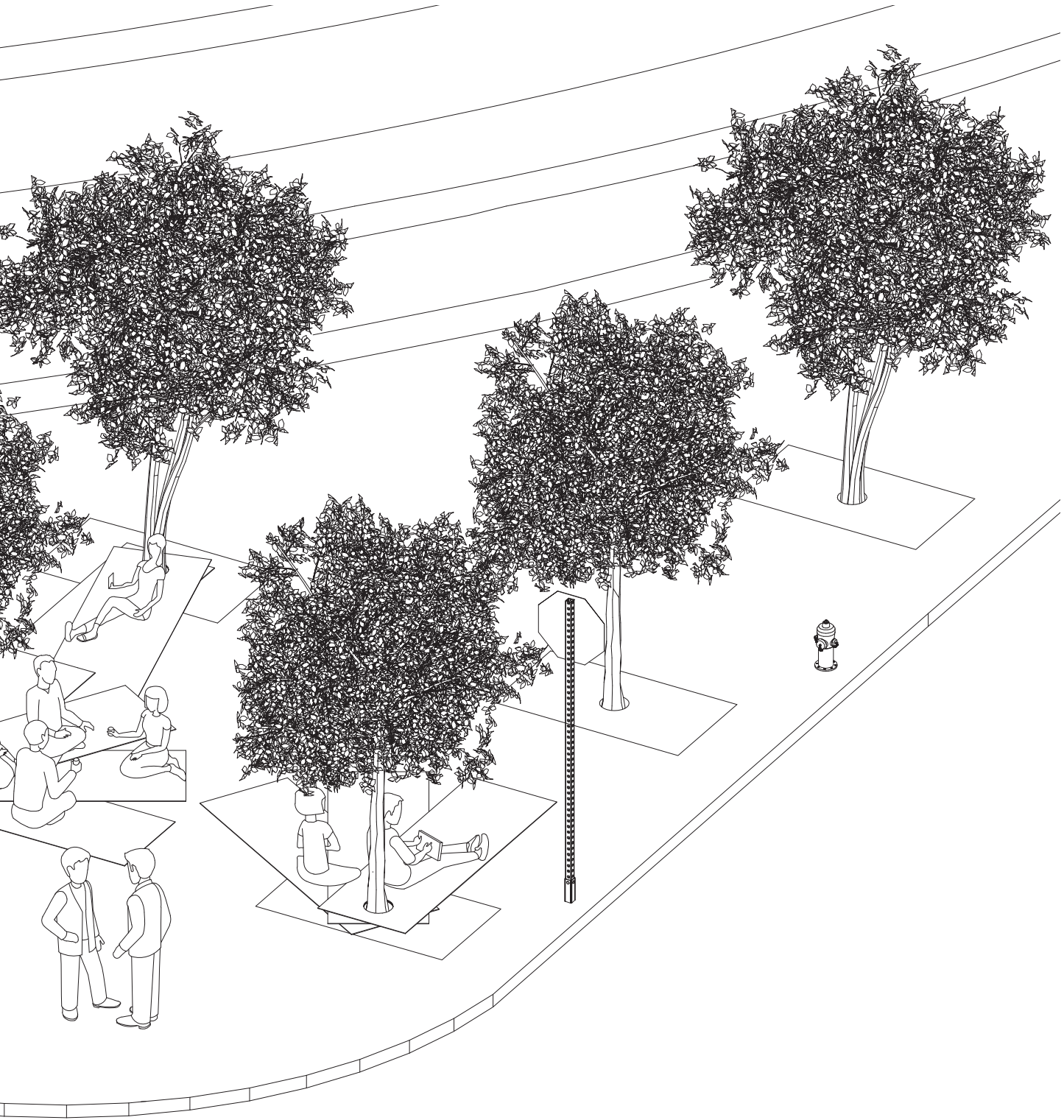


fig. 4.50. Axonometric - Urban Lounge



5 The Last Part

Reacting to a condition which prioritizes an involuntary association to hierarchy, authoritarianism, and capitalism, this thesis identifies that the architectural practice is complicit in this relationship and experiments with an alternative practice of design as a way to subvert this contemporary condition. This thesis displays a diversity of design tactics through experiments, all which form part of a new architectural praxis. It displays a series of projects which experiment with what an anarchist architecture/design may look like and makes a case for such a practice.

The first part of the thesis is an exhibition in the form of an archive. This exhibition functions as the historical, or precedential part of the thesis; it maps the geographic and temporal aspects of an anarchist spatial practice in a specific urban condition. Each of the elements of the archive, including the map, photo series, and zine act as initial experiments with an anarchist design practice. It is intended for each of these separate elements to be cohesive as part of the exhibition in their overarching goal but also specifically distinct in their design and focus. A common factor of these distinct parts is the emphasis on participant interaction. Each of the elements encourages physical interaction through addition or subtraction as a way to engage an audience. In this case vandalism can be considered beneficial to the process of archiving an anarchist practice. The exhibition is meant to be compact and flexible; the series of elements are designed to have physical characteristics which lend to the portability of the exhibition as a whole. The exhibition is perpetually incomplete; the examples of an anarchist spatial practice displayed in the series of artefacts are a culmination of interactions with a human element.

The goal of this part of the thesis was to experiment with the format of an exhibition. Each part was designed to act as an example of anarchist design. The clear gestures towards this end goal included the emphasis on human interaction; it was important to highlight the role of the human in the process on two levels: in research, and in display. During the research phase I highly prioritized conversational research as opposed to digital and text based research. While this is an area not typically prioritized in the pursuit of an archive, I assert that an anarchist spatial practice relies on actions witnessed, participated in, and enacted by humans. Most of the entries into

the archive resulted from a conversation, a memory, or a rummage through a junk box. During the display phase, I highly prioritized participation in the exhibition. Again, the emphasis for the display phase was to encourage conversations, memories, and rummages. Another gesture towards this end goal was the deployability of the exhibition. Being that it was never exhibited anywhere aside from studio presentations it is hard to gauge this part's success. A tangential experiment was carried out for the presentation of the archive as a final studio review. I attempted to subvert the format of a review as a way to experiment whether a subversion of a presentation format, whether it be a formal studio review, or an exhibition, would be interesting enough to pursue. While people actively engaged with the artefacts through perusal, no vandalism or physical alteration was carried out.

The second part of the thesis studies architecture's complicity to authoritarian systems; in the thesis process this manifests itself both through theoretical writing as well as a series of physical artefacts. This part of the thesis is an intentional detour; seeking to better analyze and understand the relationship that physical and spatial form has with authoritarian systems. The series of artefacts which resulted from this investigation intend to figure out the conflicts that a student of architecture as well as anarchism might have. The series of physically manifested statements uses the power inherent in architecture in order to create a new and subversive application of architecture.

The goal when I undertook the series of bricks was to experiment with the authoritative nature of architecture and language. The series of bricks were meant to use that authority to contradict or subvert the existing conditions in society. Meant to accumulate in spaces these bricks were to function as process of *detournement*. I only made one of each brick due to time constraints, which is disappointing considering that accumulation was one of the key mechanisms. Aside from that, I feel that they are impactful in their critique. As a detour this part was quite successful; it allowed me to position myself between these two fields of theory and practice; this also allowed me to place myself within a theoretical and ideological context for the third and final part of the thesis.

The third part of the thesis is a series of experiments which exhibit an anarchist spatial practice. Through a multiplicity of design, the series manifests itself as spatial appropriations in the urban realm. Acting as furnishings which seek to both appropriate public urban space and subvert their infrastructural and architectural contexts, this series is a case for an anarchist process of craft and design.

Due to an injury, I had to stop physically manufacturing and installing prototypes after the second series of iterations. The last prototypes were digitally drawn. The goal of this part was to quickly craft/install spatial appropriations as a way to attain a wide breadth of impressions relating to the human experience of these projects. The experiments and first prototypes were installed covertly. While it was my intention to base these appropriations on human interaction, the installations display a certain distance from a real human engagement. Another goal of this part was to display, further, a multiplicity of tactics. I opposed clear links between each artefact and approached each infrastructural condition on a case-by-case basis. Each appropriation, as a result of this, is distinct. Design focus was initiated by the connection to the infrastructural condition; the focus was put on this detail and as a result, other design particularities lacked a level of robustness. Program was not considered thoroughly enough; I outlined some key programs in the initiation phase which outlined several traditional anarchist uses, but the installations were not consistently following this outline. Some of the interventions lent themselves to a gathering program; which can manifest itself as part of education, performance, discourse etc. But mostly each of the appropriations followed a program which focused on a transformation or creation of a new human relationship with an infrastructural condition. Generally the appropriations hardly surpassed “urban lounge” as program; as a result of this the end effect seems shallow; despite this, I feel that the life of these appropriations is open ended and that given time, these appropriations will see a variety of programmatic application.

Complications and Conclusions

There are of course some complications associated with the format of a thesis and the goals of this particular thesis which may compromise the effica-

cy of this specific piece of work which I feel I should acknowledge.

Despite my efforts; I am a representative of a prioritized middle class; a portion of society which can afford university or the loans associated. In this thesis I am speaking on behalf of an anarchist tradition which prioritizes equality. As a result of this, I have to acknowledge that my particular viewpoint is not necessarily in touch with the reality that many people face while being oppressed by economic, social, and political systems, regardless of how much effort I put into opposing those systems.

My goal was to exhibit an anarchist form of architecture/design and to outline the beginning of an alternative practice which I intend to develop further in the future. I tried to do as many small projects as I could in order to experiment with a large swath of design work, the goal of which was to formulate a praxis which subverts the current design practice. It was by no means my intention to create an explicitly new utopian or revolutionary anarchist urban condition. I wanted to subvert the idea of a thesis as one major project and chose, rather to partition and vary the work which I undertook. The idea behind the process I followed is a constructive anarchist notion that the creation of a parallel series of elements which are not explicitly confrontational, and function better than their authoritative counterparts will eventually render those counterparts irrelevant. This parallel but alternative approach to craft, and design offers a critique of the contemporary design praxis, while offering varied examples of design, and experimentation with format. I did not create an anarchist architecture, but ultimately the goal of this thesis was not the creation of a manifesto but rather a series of experiments which outlines the beginning of an anarchist architecture.

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