

# **Adventures with Rudy the Raccoon**



**Kristopher Taillefer  
Student # 101079743  
ARCH 1000A  
Roger Connah  
TA: David Woodruff  
7 / 12 / 2018**

**VOLUME**

**I**

## Introductory Musings

Hey there, the name's Rudy, Rudy the Raccoon, and I'll be your guide on this here trip. I bet you want to know where we're going on this trip, don't you? Well I don't want to give everything away, but I'll give you a quick synopsis for the sake of your curiosity.

We're going on a time-bending trip through the 20th century via an A-Z glossary of key terms picked by yours truly. We'll talk with Che Guevara about Cuba and the revolution, and we'll mingle with the patrons at the Museum of Modern Art. We'll join the magical mystery tour with John Lennon and Paul McCartney, and we'll hang out with Peter Singer and discuss utilitarianism. We'll make a quick stop in fascist Italy, and if all goes well, we might get to speak with Lord Jimi Hendrix himself.

How are we gonna do all this stuff, you ask? Well don't worry about that, because it just so happens that I have my very own time machine, and the wit to use it.

So what are you waiting for? Take my paw jump into the 20th century with me!

## Abstract Expressionism

We start our journey here in New York at the Museum of Modern Art. What you see in front of you is a huge, monolithic painting filled with blocks of red. This is a work from Mark Rothko from the late 1950's. Now over here, you see another painting. This one is another huge painting, but it is wiry, with vibrant colors being slashed all over the canvas like a web. This is the work of Jackson Pollock. Both Pollock and Rothko have vastly different painting styles, yet both come from the same movement, and that movement is titled abstract expressionism.

Abstract expressionism was born in the 1930's in New York. As you may know, the 1930's were a rough period for the world in general, with the great depression taking its toll on the world's economy and the overall well-being of the people. To add to this chaos, Europe was experiencing a rise in fascism, meaning that artists in the area were migrating to America, and New York in particular. Many of the artists at this time were surrealists, and they had a massive influence on native New York artists.

Many of these New York artists were associated with leftist politics, and so painted with a social realist (meaning they painted with the intention to illustrate the life of the everyday working class man) style. But these local artists were very much influenced by these new surrealists, who focused on making art that supposedly came from the unconscious.

Combining the social realist approach of painting based on experience and the surrealist mantra of painting from the unconscious, a new style of art was created: one which was abstract, but also expressed emotion. This style was called abstract expressionism, and was a distinctively American artform due to its roots in New York.

There are two main variants of this art style. One is the action painting. This style of painting is associated with Jackson Pollock, and uses a painting process with an excessive amount of physicality. Pollock was known to set the canvas on the floor, and "dance" around it, flinging paint through his innovative "drip" technique. Other artists associated with this variant are Willem De Kooning and Franz Kline.

The other main variant is the color field style. This style was pioneered by artists like Rothko, and involved using color as an expressive element, and making color itself the subject of painting. As a result, color field paintings are usually made up of a couple slabs of color, and nothing else. Other artists associated with this style are Barnett Newman and Clyfford Still.

This idea of combining a sort of unconscious romanticism with a strident social consciousness is represented in other art forms as well. Alvar Aalto was no doubt aware of these principles when he created his *Villa Mairea*, a piece of architecture which was both rational and romantic, as were the latter works of modernist architects like Le Corbusier.

I think that's enough of abstract expressionism, as all this paint is getting in my fur. Anyways, we've gotta head over to 1960's England to see what the fuss is about this new "Beatles" group. Let's check 'em out.



## The Beatles

John, Paul, George, and Ringo. These are arguably the four most important names in popular music history, no matter what those classical snobs say. Yep, these four names make up pop music's greatest group, The Beatles. Formed in Liverpool in the early 1960's, The Beatles started out by playing a joyous mix of rock 'n' roll and r&b covers, but that soon changed when John Lennon and Paul McCartney decided to start incorporating originals into the group's repertoire. The rest, as they say, is history.

The group's popularity skyrocketed after they performed on the Ed Sullivan show in 1964, which only heightened the already growing "Beatlemania" that had swept both England and the United States. It was not uncommon at their live performances for the band to be drowned out by the sounds of an adoring audience.

As The Beatles progressed as musicians, their songwriting did as well. Their music became increasingly complex and unique in the context of the pop cannon. This progression culminated in their 1967 LP *Sgt. Pepper's Lonely Hearts Club Band*. This album incorporated a symphony and various indian instruments, a vast amount of studio effects, and managed to almost single handedly summon in the death of rock music as a singles art while simultaneously making way for the birth of rock music as an album art.

By the time the band fell apart in 1970, they had changed culture in many important ways. For one thing, the band summoned in the British Invasion, during which British rock acts became popular in the United States, connecting the two cultures eternally after. The band also established the precedent of pop groups writing and performing their own music, something which was rare at the time of The Beatles' inception.

The group also played a major role in the so called "counterculture" of the 1960's. The Beatles wholehearted endorsement of psychedelics seen in songs like "Lucy In The Sky With Diamonds," their liberal sympathies seen in songs like "Revolution," and their secularism seen in their universal denial of God's existence all had an impact on the younger generation who were infatuated with their music.

For art as a whole, The Beatles showed that "high art," such as classical musical forms, and "low art," such as the catchy sounds of pop music, didn't need to be separate. This idea, which was in some ways already present in the artwork of pop artists like Andy Warhol, would influence artists of all sorts in the generations after.

But this is 1967, slightly before the full significance of The Beatles in terms of art history could be fully understood, and The Beatles are shooting the film to go along with their soon-to-be released LP *The Magical Mystery Tour*. And I just happen to know where it's being filmed. Let's go see.

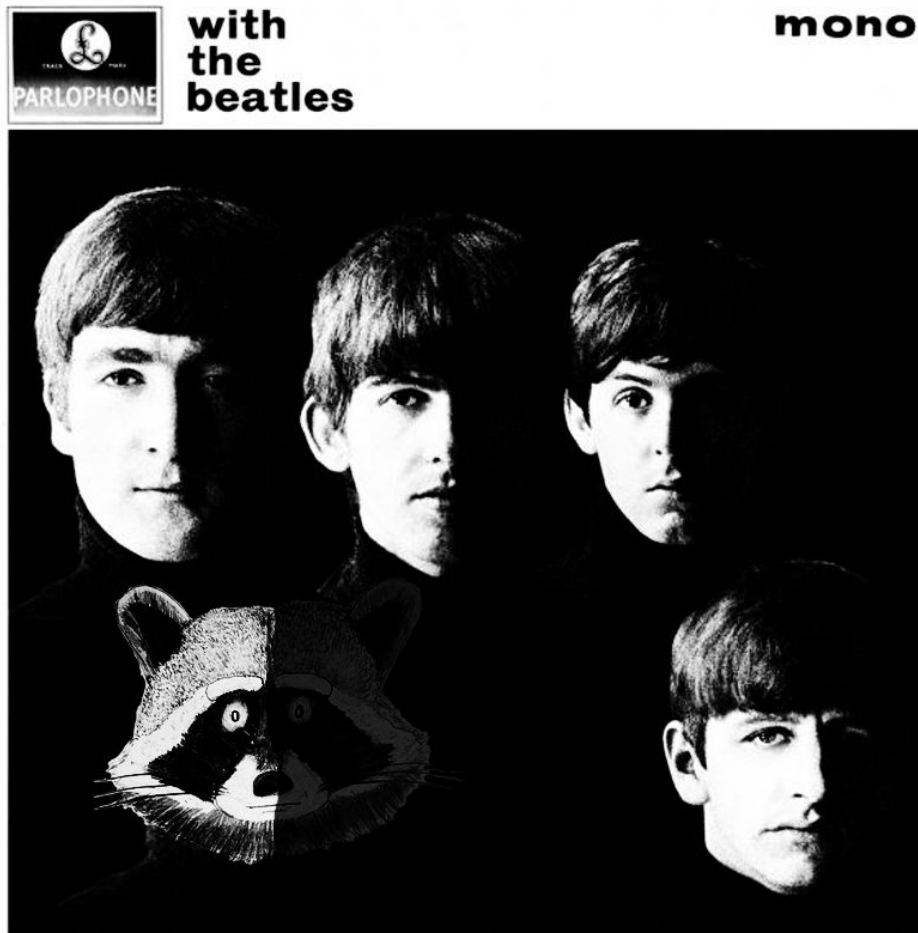
Aha, right up there, in that studio, that's where The Beatles are. Let's just open this here door and sneak past this here guard and □

"Hold on sir, tickets to see The Beatles film cost \$650 each."

\$650? That's outrageous, I'm not paying that kind of money to see Ringo Starr!

"Sorry sir, that's just capitalism."

Shit, well that sucks. Oh well, even if we can't see The Beatles, that security guard did provide a great segway to our next topic: capitalism.



# Capitalism

Capitalism is the dominant economic ideology among countries living in the “free world,” but the actual definition of it is rather underwhelming. *Google* defines capitalism as, “an economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state.” How exciting. But this system has led to nearly all the innovations we cherish in our society today, while simultaneously raising the standards of living dramatically for the average person across the world. But is it all good?

Capitalism existed in some way or another throughout all of human history. However, a major shift occurred in the 16th century, a time of a weakening aristocracy in England. Prior to ‘capitalism’ the main economic system of the time was based on relationship to land. In essence, a landowner could use the labors of his “serfs” as much as he or she wanted, and there was little a serf could do to exit this never-ending cycle of exploitation. But at this period in time, more and more land was being gathered by a few landowners. This meant serfs were used to make money rather than simply maintain land.

This eventually led to a breakdown of the serf system and the implementation of free markets, mostly unhindered by the state. The market centered around the idea of supply and demand, meaning a product's or service's supply would depend on the demand of the paying public for that product or service. The majority of countries would eventually adopt this method of economics in some way or another throughout the 18th and 19th century.

Many support the idea that capitalism is inherently linked with freedom and democracy. After all, ‘laissez faire’ capitalism, which essentially involves no interference from the state, inherently treats every man and woman equally, regardless of race, age, or sex. It takes the power away from the state and gives it to the people. Nevertheless, there are others that strongly disagree. Many think of capitalism as a dictatorship not by the government, but by the bourgeoisie, the class of people who own the means of producing the products and services purchased in a capitalist society. These kind of thinkers are typically influenced by Karl Marx, a man whose ideas we will explore later in our journey.

Whether or not artists or architects liked or despised capitalism, almost all of them sold their talents for profit. This profit motive has driven architects to stay competitive with one another, and is arguably been the central force in the art market today. Without capitalism, our culture would be very different. But there was a Swiss art movement founded in the 1910's which was bred in opposition to this culture: not just the capitalism, but all that comes with it. This

movement was called Dadaism, and we will travel to the Philadelphia Museum of Art to learn a little more about it.



## Dadaism

Dadaism isn't so much an art style as it is a rejection of art styles. Indeed, Dadaism is best described by what it rejects rather than what it accepts: It is anti-war, anti-establishment, and even anti-art.

Dadaism has its roots in the 'Cabaret Voltaire,' a meeting center in Switzerland where radical artists of the avant-garde would display their works. Cabaret Voltaire was founded in the middle of the First World War, as artists became increasingly frustrated with the senseless bloodshed they heard of on the front lines. This caused the artists to develop their radicalism more intensely, and eventually decide to use their "art" to combat the establishment.

Now there is a reason I put "art" in quotations. This is because the works of the great Dada artists could hardly be considered art in the typical sense. Dadaists thought the fine arts to be a medium taken control of by the establishment and the bourgeoisie, and so they took to creating art that was deliberately offensive to the sensibilities of those kinds of folks. Dada art was made not for visual appeal, but to challenge authority. To show you what I mean, let's go take a look at a replica of the most famous Dada artwork, Marcel Duchamp's *Fountain*, which stands in front of you. That's right, you're looking at it right now.

As you might be able to see, this artwork is just a urinal with "R. Mutt 1917" written on it. Most would agree that this isn't exactly a visually appealing piece of art. Yet this was never the intention of the piece. *Fountain* was made to cause controversy, to challenge the very notion of what makes something "art." Duchamp sought to ask, "why shouldn't a urinal be considered art?"

Not all Dada artists abandoned typical forms as thoroughly as Duchamp. Other artists, such as Max Ernst, were content with making art that consisted of disparate images, to create art that made little to no sense. Again, this was the point: that art didn't really need a point.

The Dada movement would inspire other visual artists, but would also influence art in general. A musician like Frank Zappa considered himself a Dadaist, and took to creating songs which were offensive socially, and which broke typical rules regarding melody and form. Architects were not as quick to build off the innovations of the Dada movement, though certain movements, like the constructivist movement, shared their anti-capitalist sympathies.

Art may not really need to be visually appealing, but should we not make art so that the greatest amount of people may enjoy it? This is a question of ethics, our next subject.





## **Ethics**

While we walk around this art gallery, scratching our chins as we look at urinals like pretentious douchebags, let me tell you a bit about ethics. Ethics are a set of moral principles that help guide the way we behave. In the simplest terms, ethics are what we consider to be right and wrong. However, it has always been much more complicated than that. What exactly makes things right and what makes things wrong? And are these explanations factual, or simply based on our experiences? These are the kind of questions ethical philosophers ask themselves, and believe it or not, there isn't much agreement.

Moral realists believe that there is right and there is wrong, and that moral truths are independent of human experience. These kinds of folks might base their moralities entirely on the laws set forth in their religious beliefs. For example, many Muslims, Christian and Jews view homosexuality to be a moral wrong, even though they may not have a rational explanation as to why. At the same time, a moral realist might also think that eating meat is wrong, and may have a very detailed explanation as to why it is wrong. The key of moral realists is that they think that morality is self evident and not based on human experience or interpretation.

On the opposite side of this messy spectrum are moral relativists, people that at a basic level think that one set of ethics is just as good as another, as morality all depends on factors like culture and what society deems acceptable at any given moment. A moral relativist might have no problem with homosexuals, but would say that there isn't any real factual evidence to bolster his position. Additionally, he might get irritated with the principled vegetarian, and say that her morals are based only on her personal experience rather than some fundamental truth.

Most folks tend to fall in between these two camps. For example, most Westerners would agree that murdering people is unquestionably wrong no matter what society it takes place in, but they might have differing opinions on issues deemed 'cultural,' such as child circumcision.

Architecture has always been a center of ethical conflict, with arguments about the intention of architecture being at the forefront of that. In fact, those constructivists we were just talking about were perhaps most famous for the fact that they wished to create an architecture which served social, not aesthetic, purposes. By doing this, they often invoked Marxist (more on that later) ideals as their ethical principles. Of course, many architects would disagree on this interpretation of architecture, but this is just representative of how ethics and architecture can mesh into one.

The reason ethics is important to the 20th century is because many of the century's conflicts, physical or purely intellectual, involved a confrontation between different sets of ethics. For example, the conflict between fascism and liberalism can be seen as one largely of ethics. What's fascism? Oh that's right, I keep forgetting that you're new to the 20th century! Let's go take a trip to Italy in the 1930's so I can show you just what fascism is.

## Fascism

Do you see that army of men, dressed in military uniforms with black shirts and ties, marching down the streets with fearsome looks as they praise “El Duce” in broad daylight, as little children watch on and salute? That’s fascism. If that isn’t enough, I’ll give you the more ‘textbook’ analysis.

Fascism is a far-right political ideology most commonly associated with Mussolini’s dictatorship over Italy from 1922-1943. The word itself stems from the word “fasces,” which means a bundle of sticks. Mussolini would use this image as a symbol of his movement, representing strength and unity.

Who doesn’t like sticks and strength, right? Well the party platform of fascism will hopefully not appeal to you. Fascism involves using terror and violence to control the masses, foregoing any pretense of democracy. The “blackshirts” we are looking at are one of the ways in which Mussolini ensures control over the country, as the group is free to use violence whenever deemed necessary. The fascist ideology usually involves hatred of a specific group, whether it is a set of political opponents, or a racial group needing “cleansing.” For example, fascist Italy stigmatizes communists and organizes the country around combatting communists and their variants. The state is supreme in fascism, with a state-controlled economy and a secret police that ensures any criticism of the state is met with harsh punishments.

And if you think that sucks, wait till you see their architecture! Fascists often borrow imagery from the past, which they glorify so that they may propagandize how the party will bring this glorious past back once they seize power. In Italy’s case, they glorify the Romans, and so borrow all of their architectural hallmarks and attach it to their drab, monolithic, modernist catastrophes. The symmetry present in these buildings alludes not only to this Roman past, but also to the strength and uniformity of the present country itself. I don’t know about you, but I like my buildings better when they don’t remind me of human rights abuses and totalitarianism (don’t worry, we’ll talk a bit more about what this is later).

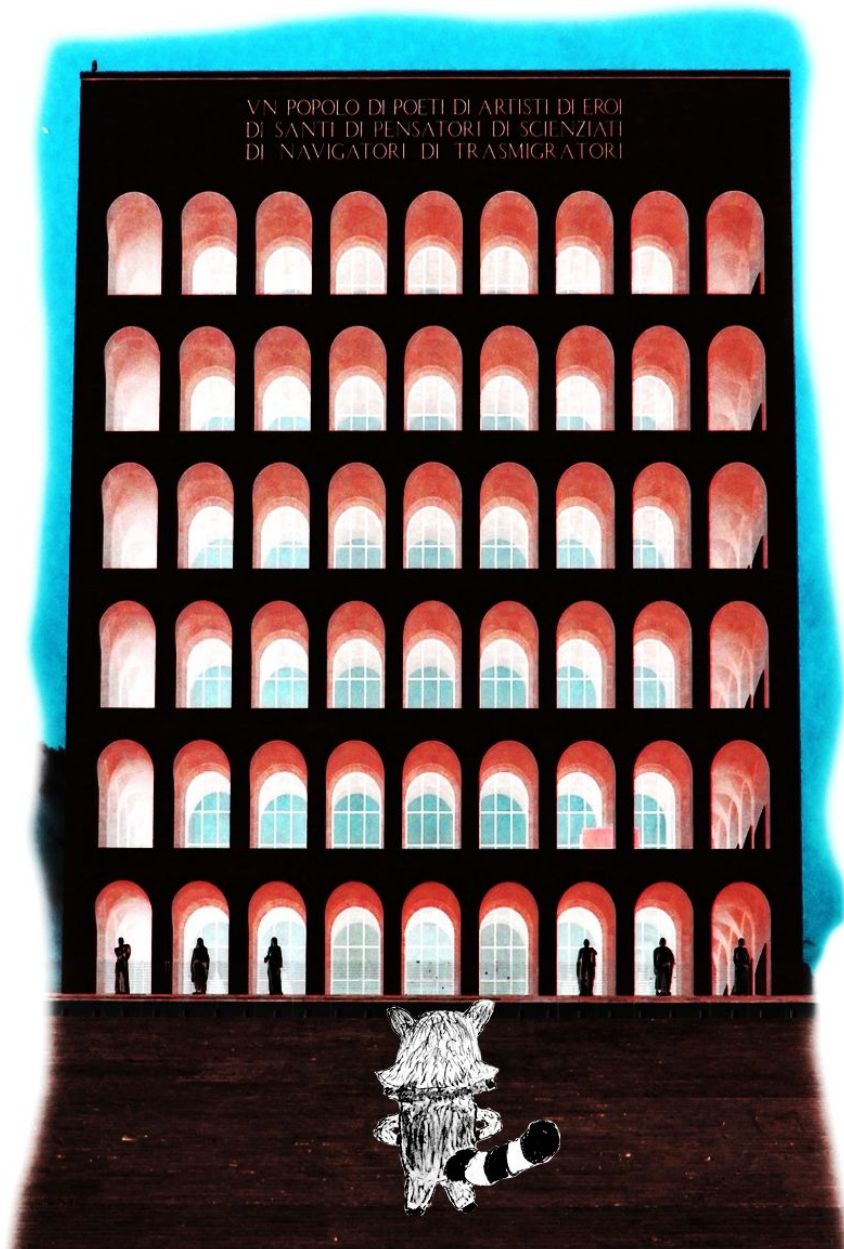
Fascist Italy was not the only country to use the ideology, though they were arguably the first to do so. Countries like Germany, Spain, and Iran would all adopt some form of fascism at one point, and that’s just the tip of iceberg. Fascism would eventually spread to the Western world, where parties inspired by Mussolini would crop up in “liberal” places like America, England, and even Canada.

After the atrocities of WWII, during which time many of the most powerful fascist countries were overthrown, fascism became a term with negative connotation, and is now used in political discourse mostly as an insult. But that's what people get for being fascist pigs!

“What was that?”

Oh shit, I think that was one of the blackshirts, they must have heard us! Quick! Head for the alley!

“Come here you bloodsucking communist scum!”





## God

...Oh shit. I think we're dead. Hey! Are you still here? Oh, there you are. I guess the blackshirts roughed us up pretty good. This must be heaven, because I haven't so much damn white since we were back at the Museum of Modern Art. Wait a second, that means we're really dead. Oh god!

"Speaking."

God, is that you? I thought you didn't exist!

"Ya, I know. I'm God, I know everything."

This is God, probably the most famous figure of the 20th century, and all centuries prior for that matter. The idea of a 'god' harkens back 1000's of years in the past. It seems that for as long as humans have been around, there has been some need to explain the natural world around them, and gods have been the most common explanation prior to the advent of science.

"Oh, don't even get me started on that science shit. Sure, light bulbs are cool, but what about the fucking sun? God=1, science=0."

God, as is commonly understood today, is a fantastic being that transcends time and space. He is the being who created the Earth and the laws that govern it. When we speak of God in the 20th century, we are usually referring to the Abrahamic God, the one you see in front of you, and the protagonist of the Christian, Islamic, and Jewish faiths. People of these faiths have based their entire understanding of the universe and morality on the supposed sayings of God and his followers, as published in classics like *The Koran*, *The Old Testament*, and *The New Testament*.

“People said I could never follow up the Old Testament, they said expectations were too high, and what did I say? I said if Mad Max could make a good sequel, than God sure as hell could too!”

God has been an inspiration to many artists, and is the only reason that architecture like cathedrals, synagogues, and mosques even exist, as they are created as places to worship him. But while many religious people have been inspired by their religion to do great things, these faiths have also been used to justify massive tragedies, including slavery in the three great Islamic empires, residential schools in Christian-majority Canada, and the persecution of Arabs living in Palestine by Jewish fundamentalists.

“Everybody’s a critic. You know, I was going to ask you guys if you needed a favor, but I guess you’ll just criticize that too! You must be related to Christopher Hitchens. I tell you, that guy has been annoying me ever since he got up here.”

God, I apologize, but we both do actually need a favor from you. My good friend and I just got murdered by fascist thugs in Italy.

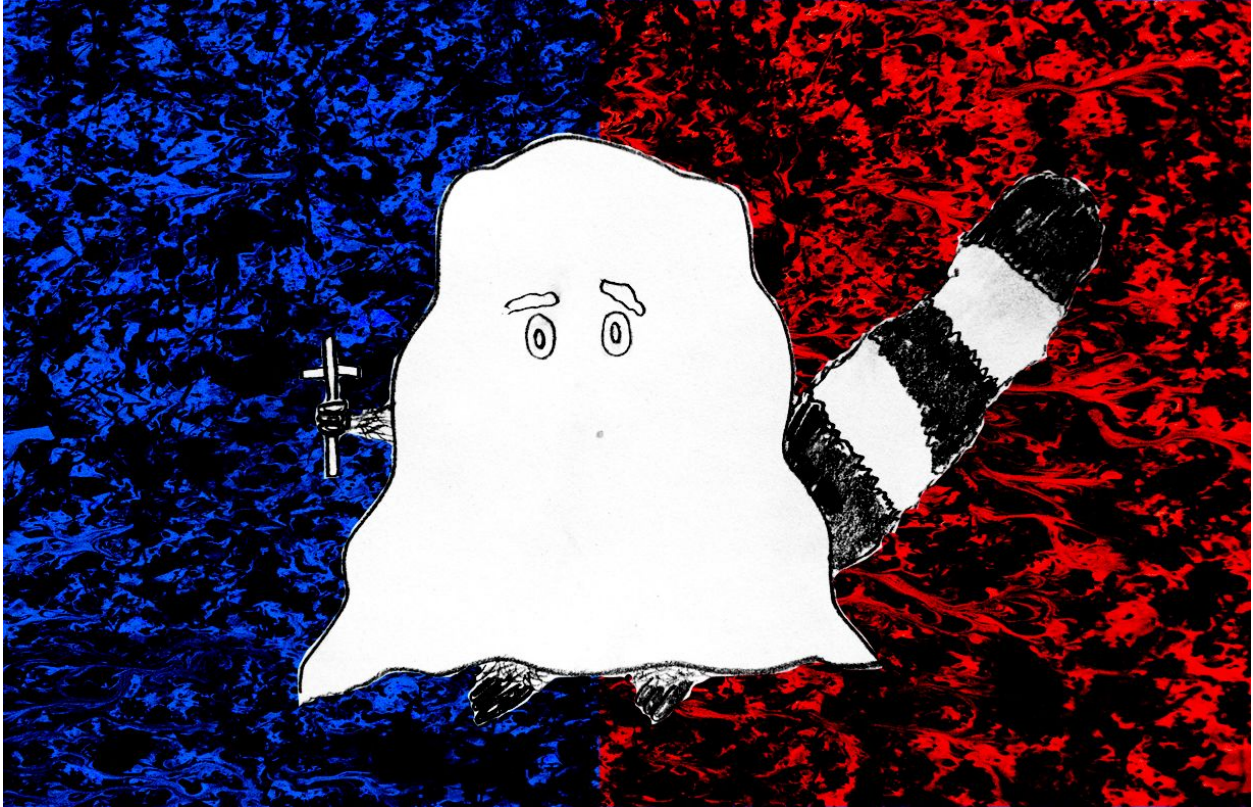
“Hey, don’t call the pope’s friends thugs! I bet they’re wonderful guys, just like all the characters the Catholic Church is involved with.”

I’m sorry God. But anyways, we were just murdered, and I haven’t finished showing my good friend around the 20th century. Do you think there’s anyway you could bring us both back to life, preferably nowhere near Italy?

“Fine, if there’s one thing I am, it’s generous and merciful. I will bring you back to life, as long as you include my son in your journey. His name is Jesus, you may have heard of him.”

Oh come on, ‘J’ was reserved for Jimi Hendrix! Oh fine, I’ll give a shout out to your kid.

“Terrific! For that I will send you and your friend on a trip straight to America in the 1950’s, a great time for everybody!”



## Hate

Sorry for the speed bump there friend, the trip should proceed as planned from now, as long as we don't venture into any dangerous areas. Oh shoot, that's right. This is 1950's America! You're not safe unless you're a white God-loving straight man. Quick, put on this white pillowcase, this should protect us for now!

Why does it matter what ethnicity we are? Well, people in this time and place, although America isn't a special case, are very hateful. Their judgments and rationale are blinded by a hatred for those who are different than them. In America, this means that people who have a skin color besides white are subject to discrimination. In fact, there are certain groups within America that think colored folk should be completely eradicated from society!

But like I said, hatred isn't only present in America, and it isn't only related to ethnicity. Hatred and architecture may not seem to have a lot in common, but architecture is an art that is subject to hate as much as anything else. Actually, architecture can elicit a hatred from members of the public which would be completely unjustified were it applied to other artforms. This is because architecture is reasonably permanent, meaning residents have to live in or see a building for large portions of their life, whether they want to or not.

This has spawned controversy over what the purpose of an architect is. Should an architect design buildings that reflect the popular will, or should he / she implement their more 'educated' tastes in their design? For example, it is generally accepted that the masses do not approve of much contemporary architecture, which is typically made in a modernist or postmodernist style. Should these architects instead make more traditional buildings, or should they stay steadfast in their style even in the face of derision by the general public? This is just one way in which architecture comes into contact with taste and hatred.

“The only hatred we have is for the black scum taking over our lands. Come with us, fellow white men, to wage war against this black menace!”

Speak of the devil, there's a member of the Klu Klux Klan, a white-supremacist group in America that enjoyed some popularity around these times. He must think we're both white men because of our pillow-case disguises. I say we go along with him, so I can give you a closer look at what hatred really is. Sure mate, we'll gladly come with you!

“Perfect, follow me.”

## Improvisation

Apparently these guys are taking us to a club that plays jazz, which the KKK thinks is a primitive form of musical nonsense played only by “black scum.” Oh, I think we’ve arrived. Let’s follow them inside.

Holy shit, do you hear that sound? This, this is the Miles Davis Sextet! They’re playing “So What” from their landmark 1959 album *Kind Of Blue*. That’s Miles up front, blowing his horn with the sensitivity of a butterfly and the power of a rhinoceros. Oh crap, I think he’s noticed our entourage. He’s motioning for us to come backstage. I guess he meets with the KKK often. Let’s follow them and see what Miles says.

Oh my god, they’re not talking, the KKK are all ganging up on Miles and smacking him around!

“Go back to Africa you nigger!”

Come on Miles, fight back, what are you doing! I’d help but I just ate, so I think I’m supposed to wait a couple hours.

“Ahh, this nigger can fight, let’s get out of here Fred Trump and friends!”

Look at those cowards running away! Ha! That shows you what kind of scum the KKK are. Oh shit, I think Miles has set his eyes on us now.

“What are you dumb motherfuckers still here for, go run away with your white boy friends.”

Oh Miles, we aren’t part of the KKK. Come on, let’s take off our pillowcases. See? My name is Rudy The Raccoon, and this my friend. That was incredible what you did to those thugs.

“I box.”

Well as long as we’re here, would you mind talking to us a bit? I’m taking my friend on a tour of the 20th century via a glossary of key terms, and we’re on “I,” which is for improvisation. And who better to talk to about improv than a musical legend such as yourself!

“A legend is an old man with a cane known for what he used to do. I’m still doing it (yes, this an actual quotation from Miles Davis. Musical genius and snide-ass poet? Miles could do it all.

Wait, is this breaking the fourth wall? Was there a wall to break? Nevermind, let's go back to our scheduled program).”

Oh, of course. But could you tell us about improvisation?

“Yeah. Improvisation is a method of playing your instrument. Instead of following a music sheet, improvisation lets you play whatever sounds good. Any other questions?”

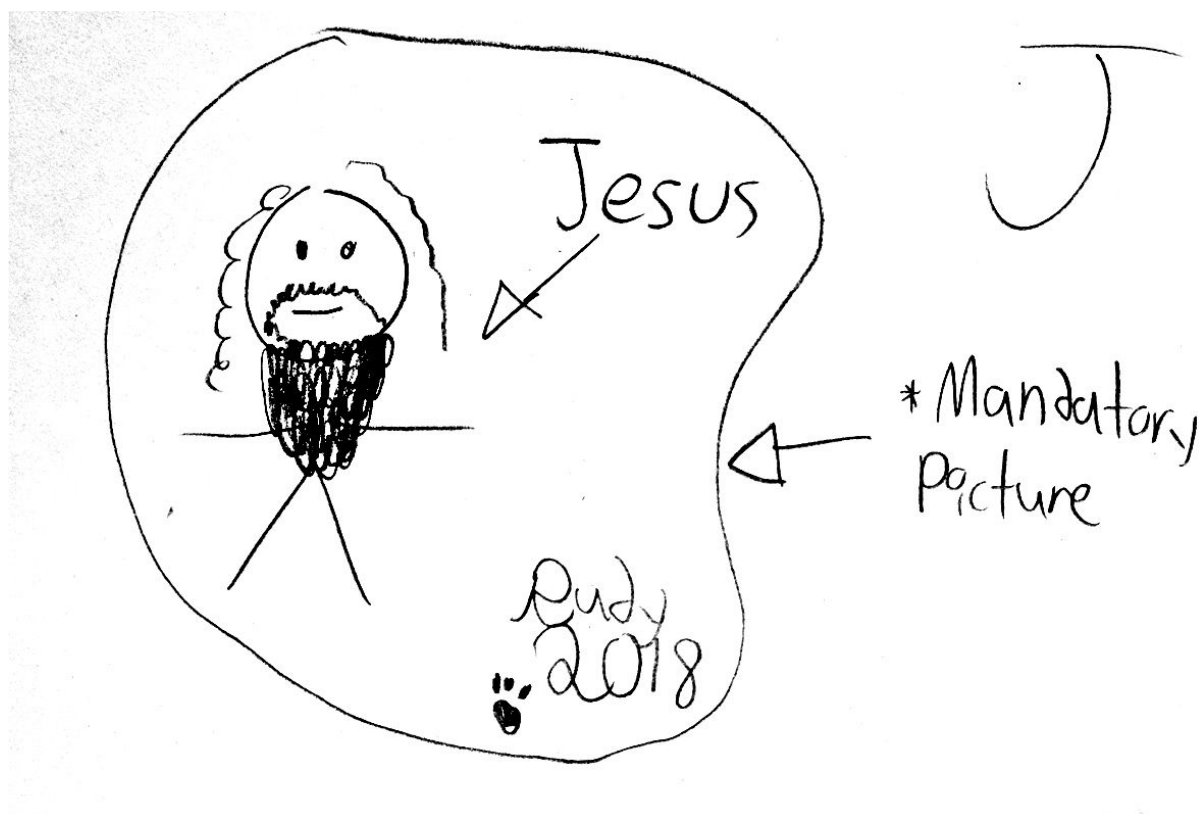
No that's wonderful, thank you Miles. Yep, Miles isn't much of a talker, but he stands with Paul McCartney and John Lennon as one of the 20th century's greatest musical geniuses. He plays jazz music, which is based on improvisation. As Miles stated, improvisation allows a musician the freedom to explore his or her instrument freely without the limitation of following a music sheet. Improvisation was usually based on musical keys, allowing improvisers to hit any note within that key. However, Miles threw that out the rulebook with his modal technique, allowing musicians to play music based on scales instead of keys, allowing for more freedom. Other jazz musicians, such as Ornette Coleman, did away with even these barriers, allowing for any note to be played at any time as long as it sounded well within the context of the music.

Improvisation was of utmost importance to jazz music, but other art forms of the 20th century took the notion of improvisation to heart as well. The action painting of the abstract expressionists involved an improvisational dance around the canvas which was reflected in the final artwork. Improv is used less often by architects, but some more experimental folks have used improvisation in architecture with some success. For example, famous Austrian architect Friedensreich Hundertwasser allowed construction-workers the freedom to create mosaics on the spot for the interiors of some his buildings. Another famous architect, Frank Gehry, designed the prototype models for his buildings by way of improvising shapes around cubic, pre-designed forms.

Improvisation is present in popular culture too. Perhaps the most well known example of popular improvisation is the guitar solo, present in pop, rock, and metal music. While we are on the topic of guitar solos, I think it's time to introduce the subject of our next letter, 'J': Jimi Hen.... Jesus Christ.....

Alright let's go to a church from some random time period in the 20th century in who-the-hell cares what country and get this over with.





## Jesus Christ

See that dude on the cross that all those nice ladies are praying to? That's Jesus Christ. Alright now that that's done...

“Oh I don't think so Rudy, I think you still have a lot to talk about and say about this boy from the world's #1 father.”

Wait a second lady, who are you and how do you know my name?

“Oh....did I say Rudy? I meant cutie. Ya, cutie! I hear that if you don't tell your friend more about this Jesus person, someone really cool and handsome is going to take back a favor he did for you. I don't know who he is, but I hear he has a proven track record of drowning planets and doing other awesome thing, so I think you better listen.”

God, is that you?

“....No.”

Alright, well that was weird. Whoever that was, he or she seems to have disappeared into thin air. While I would usually ignore something like that, some of the events that have occurred recently have made me rather superstitious. So, let's talk a bit more about Jesus.

Jesus Christ is a figure who is worshipped primarily among Christians. He is said to be the son of God, but also God himself. He appears in *The New Testament*, and is known for his teachings which emphasize compassion, love, and respect. He famously sacrificed himself via crucifixion in order for God to forgive humanity for the original sin (which consisted, in essence, of the original man and woman eating an apple that God told them not to eat).

Whether or not Jesus truly was the son of god, his influence over the 20th century is undeniable. A quick look at some of the famous 20th century music made in his honor confirms this: Classical composer Krzysztof Penderecki's "St. Luke's Passion," jazz musician John Coltrane's "A Love Supreme," and pop group The Beach Boys' "God Only Knows," are just a few examples. And, like God, he had a pretty big influence on the construction of cathedrals.

Nevertheless, Jesus' most important contribution to the 20th century was perhaps his absence. The 20th century saw the largely Christian Western world undergo a process of secularization never seen before. Families huddled around the TV for quality time rather than go to church, scandals caused the public to lose faith in organized religion, and access to new information brought forth by science diminished the faith of the faithful.

With the advent of communism in much of the Eastern world, Jesus also felt his dominance being challenged there. Since communism involves state atheism, writings featuring Jesus were often censored or banned outright. For instance, *The Bible* was banned as soon as Kim Il Sung took control of North Korea, even though his propaganda was heavily based on Christian imagery.

So although Jesus still plays a role in modern society, his presence in public life has diminished to a great extent. There, God, are you happy? Can we keep going on with our journey? Very well, the next term we'll discuss is about a concept rather than an individual, and that concept is the thing that I am trying to impart to you throughout this journey: knowledge. Let's head back to that art museum in Philadelphia so we can do more chin scratching.



## Knowledge

Knowledge: It's something I consider to be in my possession. But what exactly is it? As we look at this lady's wonderful art-piece consisting of used tampons and shit-stained toiletries, let's find out.

Knowledge is generally understood to be information, whatever that may refer to, gained from experience or education. Sounds rather boring, right? On the surface, yes. But knowledge has the ability to tear dictatorships down. It even has the ability to physically tear the world down. Let me explain.

In architecture, knowledge can mean many things, but let's keep it simple. Without the knowledge of how to construct a building, or how to ensure that the building will even stand once construction is completed, being an architect would just be an artistic exercise rather than a role which humanity has needed in some way throughout its entire existence. In other words, buildings would not stand without the knowledge of how to keep them standing. The world would quite literally fall apart, and everybody in it would have to live in caves again. On second thought, the Luddite in me kind of likes the idea. As Pink-Floyd once said, "teacher, leave those kids alone!"

But don't be mistaken, for knowledge can accomplish things that even the most dedicated Luddite would have to be impressed by. In fact, knowledge can be liberating (don't worry if you don't know what that is, that's for our next trip). There is a reason that dictatorships ban certain books and artworks: the knowledge they provide would tear down the very foundations of such regimes.

To use an example I've already introduced, communist North Korea has banned *The Bible* since its 'dear leader' Kim Il Sung came to power. This is because exposing the fact that there are alternate belief systems than the faux messianic one Kim and his thugs have constructed, let alone belief systems that the state borrows quite liberally from, would lead to North Korea's slave citizens questioning the ridiculous laws made by 'the fat man' and his cronies. It would lead to liberation.

To finish this section, let's look at the sculpture to the right of us: It contains three books, each filled with dildos for some reason. On one of those dildos, the following message is inscribed:

"Knowledge is power, and power leads to liberation."

Very true dildo, very true. 'Hey, what's that liberation word that keeps popping up over and over again,' you ask? Well don't worry, it just so happens that liberation is the next word in our glossary! It's like I planned this whole thing, isn't it?

## Liberation

The idea of liberation has been a powerful one that has inspired many in the 20<sup>th</sup> century. It has led to both genuine freedom and tyranny under the guise of freedom.

But before we dive into all that, just what is liberation? In the literal sense, liberation is freeing a person or a group of people from oppression and / or tyranny. An example might be the Canadian liberation of the Netherlands from Nazi (more on that later) control during the Second World War. But the appeal of liberation is often a false promise. For example, the supposed ‘liberation’ of Tibet from the Chinese communists under Mao Tse-Tung was supposed to save the Tibetans from the threat of ‘American imperialists,’ and ‘religious superstitions.’ Nevertheless, the region is rife with the communists abusing their power, leading to human rights abuse on a massive scale, the slow replacement of the Tibetan population with ethnic Chinese, and a total lack of freedom of expression. In fact, the situation is so bad that over a hundred monks have set themselves on fire in an act of protest, killing themselves in the process. What kind of liberation is that?

Liberation has also been used in contexts apart from that of war and violence. In fact, much 20<sup>th</sup> century music was based on the idea of liberation. The famous musical composer John Cage attempted to liberate sounds from human emotions by creating music based on chance operations, and jazz musician Ornette Coleman attempted to liberate individual musical notes by not prescribing to any musical scales or keys in his performances. Lyrics from popular musicians like Bob Marley, The Clash, and Bob Dylan also incorporated the idea of liberation, whether physical or metaphysical.

Visual arts too had themes of liberation. The previously mentioned Dada artists attempted to liberate art from the traditions and tastes of the elitist art buying market, and the color field painters of abstract expressionism attempted to liberate colors from contexts beside themselves. Even architect were fond of liberation, with architects like Friedensreich Hundertwasser attempting to liberate buildings from the tyranny of the straight line by redesigning them to feature organic structures and curved edges.

“Women of the world, stand together! We must liberate ourselves from the oppression of the patriarchy and the abuse that men have dealt us for far too long!”

Hey, there’s a lady yelling in front of the tampon piece. And will you look at that, she’s also talking about liberation! Let’s go back there and check it out.

“Men will not stop ruining the world until we overthrow the government, eliminate money, institute complete automation, and eliminate the male sex!”

Ouch, this broad seems pretty uptight.

“What did you say? How dare you call me a broad! My name is Valerie Solanas, and I am a university educated writer and philosopher!”

My apologies madame. I had no idea I was speaking to a fellow writer! You know, I write alot in my free-time, not that I have a lot of free time with all my rebel-rousing.

“...Hmmm, that’s very interesting. Would you like to purchase a book on my ideas?”

You know what, I feel bad for my prior remark, so sure. How much is it?

“50\$.”

50\$? That’s outrageous! But so was my comment I guess. Here you go.

“Thank you very much. Hey, would you happen to know where I could buy a gun?”

Ummmm, no. Why?

“Oh, no reason. Also, do you know where Andy Warhol lives?”

Wait, what was your name again?

“Doesn’t matter, enjoy being a MALE PIECE OF SHIT.”

And she’s off. Well, that was an experience. I just gave that crazy lady all my money: I feel like Karl freaking Marx. Oh wait, that’s right, I haven’t told you who Karl Marx is yet, have I? Well let’s head over to a Communist Party conference in The People’s Republic Of China, a place that basically worships that guy, to see if we can get some answers from Chairman Mao Tse-Tung.

\*\*\*\*\*  
FINAL

DAILY NEWS  
NEW YORK'S PICTURE NEWSPAPER ©

8¢  
10¢ OUTSIDE LA  
AND SUBURBS

Vol. 49, No. 296

Copyright © 1968 by Newsday, Inc.

New York, N.Y. 10017, Tuesday, June 4, 1968

WEATHER: Sunny and warm

# ACTRESS SHOOTS ANDY WARHOL USING FUNDS FROM RACCOON!



**'Flower Child' Surrenders.** Detective and policewoman (r.) escort actress Valerie Solanas, 28, into E. 23rd St. station to be booked in shooting of pop art movie man Andy Warhol at his 33 Union Square West office yesterday. Last night, Valerie surrendered to a cop in Times Square, allegedly admitting shooting, and saying: "I am a flower-child." Warhol is in critical condition. His associate, Mario Amaya of London, also was shot. —Stories p. 3; other pics. centered.



## Marxism

Ah yes, the wonderful smell of rampant starvation and out-of-control pollution. This is the usual scent of China during the early years of communist rule, especially around the supposed 'great leap forward,' a time during which Mao's economic experimentation led to the starvation of at least 40 million Chinese folks. And before you ask, yes that is the period we are currently in. Why? I'm a sadist, what can I say?

A buddy of mine who knows his way around photoshop managed to give us some fake Communist Party membership cards, so we should have no trouble sneaking into this party conference and asking Mao what he thinks of this Karl Marx figure. It should be interesting, especially since China under Mao was organized around a form of Marxism, an ideology which this Karl Marx character created. Let's skip the conference and flash forward to when we pester Mao with our questions.

*(flash)*

Alright, I'm assuming the conference was boring, but there's Chairman Mao himself! Follow my lead.

Greetings Chairman Mao! My name is Rudy the Racoon and this is my good friend.

“Greetings comrades! May you both continue the fight against capitalist corruption and reactionary superstitions.”

Yes, no doubt Mr. Chairman. I was wondering if you may discuss with my friend the topics of Karl Marx and Marxism? He has been unable to attend some of the recent indoctrination, I mean education, sessions, and is a tad confused with some of the terminology Marx uses, though he is eager to learn.

“Of course comrades. Karl Marx was a 19th century German philosopher who almost single handedly created communism, the form of politics of all free peoples. Marx was very concerned with the horrid working conditions and slave-like relationships capitalism produced, and so he used his substantial intellect to study the inner workings of capitalist societies throughout his life. In doing so, he identified two main classes of people in countries organized on capitalism: the bourgeoisie, the class which controls the means of production and thus benefits from capitalism, and the proletariat, the class which does not own the means of production and therefore must sell their own body through labor in order to survive. Marx was quite correct in stating that these classes were bound to be hostile to one another, as their motivations were dialectical: the bourgeoisie hopes to gain maximum profits for himself, and so pays the proletariat only enough for him to survive, while the proletariat wishes to earn more and break this wretched cycle.

Through works such as *Das Kapital* and *The Communist Manifesto*, Marx, with the help of Comrade Engels, established an alternative ideology which could replace capitalism and bring liberation to the people. That ideology is known as communism, and it involves the proletariat revolting against the bourgeoisie and taking control of the means of production. Public property is abolished, private wealth is done away with, and the benefits of production transfer to the masses rather than a few greedy fascists.”

Thank you very much chairman Mao for that enlightening explanation. As you can see friend, Marxism is the ideology of Karl Marx, and forms the foundation of the political ideology known as communism. Communist parties eventually came into power in many countries during the

20th century, such as China, Russia, Cuba, North Korea, Vietnam, Hungary, and more. Although all of these countries do have minor variations on Marxism, all claim to be founded on the same principles laid out by Karl Marx way back in the 1800's.

However, communism isn't all about politics. The philosophies of Karl Marx and his followers have had a great influence on all sorts of culture. The socialist realist movement was a distinctively Marxist style of painting, which used a realistic style of painting to depict the glories of communism. This style was especially popular in countries that were already communist. Even artists not related to this particular movement were inspired by Marxism. Despite communism's general hostility to abstract styles of art, famous artist Pablo Picasso was a card carrying Communist Party member, and his Marxist values can be seen in agit-prop works of genius like 1951's *Massacre In Korea*. Numerous other artists of the period, not to mention all the musicians and poets, also found influence in Marxism and the ideals it expressed.

Architecture has also been influenced by Marxism and communism. Communist values directly led to the constructivist movement, which sought to make architecture that had social implications and not just artistic ones. Architecture should serve the proletariat, these kinds of folks thought, and should therefore be utilitarian. This constructivist style was especially popular in the USSR, though it got replaced with the more elaborate 'Stalinist' style of architecture in the 30's with the rise of Joseph Stalin.

As you can see, Marxism was an inspirational philosophy that offered much hope to both the downtrodden masses of the world, and the most elite producers of culture. But for all the promises Marx laid out, most of these communist states eventually collapsed at a major cost to human life. It is estimated that communism has killed at least 100 million people through forced labor, execution, starvation, and other cruel methods of dying, all in the name of the supposed liberation that Chairman Mao just described.

“Forced labor? Execution? Starvation? My comrade, you are in need of an education. Red guards, come take these men away so that they may learn the true nature of socialism.”

That's our cue! We've got to head to another totalitarian country anyway, this time on the other end of the political spectrum. To Germany we go!

## Nazism

Welcome to the Third Reich, the name given by Nazis to Germany once Hitler and his thugs took control of the country in 1933. They would rule the country with an iron fist until they were overthrown by the Allies in 1945. This place seems alright, doesn't it? The buildings are in good shape, and nobody seems totally impoverished. But there is a tension in the air which you could cut with a knife, and that tension is a result of Nazism.

What's Nazism? Nazism is the ideology most commonly associated with Adolf Hitler, the leader of the Third Reich. Nazism is fascism on cocaine, with all the traits of Mussolini's Italy but with scientific racism, anti semitism, ultra-nationalism, and eugenics all thrown in the mix. Hitler idealizes the pure 'Aryan' German, someone with white skin, blonde hair and blue eyes, and demonizes everybody else. But Hitler's favorite target is the Jews, a group he links to that communist thing we were just talking about, which also happens to be something he hates.

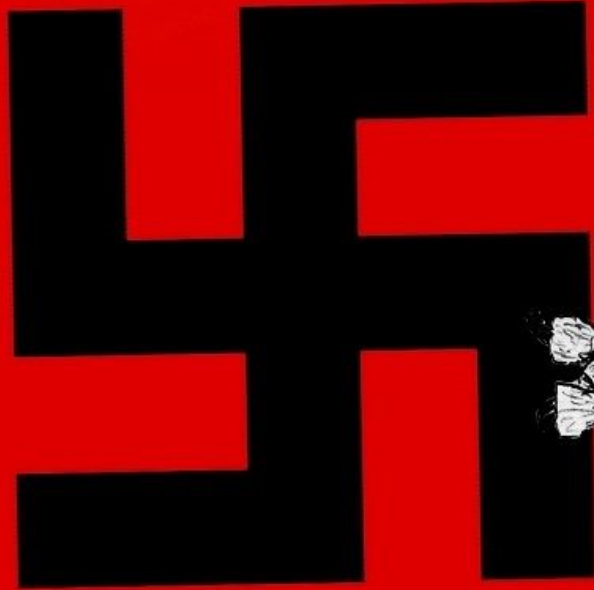
This is a man who should be on the streets selling pencils from a cup, yet he is supported by a majority of Germans and has sympathies from the Catholic Church. In fact, he has supporters all across the world, with Nazi inspired parties sprouting up around this time even in liberal havens like Canada. And such support gives him power, power which Hitler eventually uses to do great amounts of evil.

The Nazis soon initiated the most deadly conflict in human history in the Second World War. This war killed up to 80 million people, and that's not accounting for the other tragedy the Nazis produced: the Holocaust. The Holocaust was deemed the final solution to the 'Jewish problem,' and involved systematically transporting Jews and other 'inferior peoples' to death camps and work camps where they would be murdered by gas-chambers, overworking, starvation, experimentation and other unimaginable tortures. It is estimated that 17 million people, about 6 million of which were Jews, died in this way.

Looking around now, you might notice the fascist style of architecture, which we discussed while we were in Italy. Yes, Nazi Germany also uses this style of architecture. I only point this out because I hope it has made clear to you that architecture can be used to represent political loyalty and political power, as in the case of fascist and constructivist / Stalinist architecture.

Other art-forms besides architecture are also victim to the touch of the Third Reich. Like communist countries, Nazi Germany censors and persecutes abstract artists, and they also punish musicians who play styles deemed "black" or "Jewish" in nature. Of course, even these major offenses seem trivial in comparison to the other horrors the Nazis unleashed.

As the sky grows darker, I realize that this isn't an ordinary night. No, this is Kristallnacht, the night of broken glass. Tonight is the night that Nazis and citizens will burn synagogues and Jewish business and start beating and even killing any Jews that they see, setting up a road that would end with the tragedy of the Holocaust. Let's go, you shouldn't have to see this.





## Ornamentation

Ummmm, I guess we're back in the USSR. Wait a second, this isn't the Soviet Union, this is the Architecture Building at Carleton university! I study architecture at this University, and so I unfortunately have to spend most of my existence here. In fact, the only time I get out of this brutalist shitstain is when I go to my "Introduction to Architecture" lecture, which takes place in the Azrieli building. Man, I hate those lectures. They're taught by a guy named Professor Connah, and I tell you, I feel like I'm on an intellectual acid-trip everytime I walk in there. I remember one time, I walked into class and he showed us an hour and a half documentary on the modern production of lettuce, and then made a synchronic / diachronic timeline on the evolution of snail anuses. I didn't even know snails had anuses!

Anyways, one day I walked into Professor Connah's office, hoping to ask him about our test on Billy Joel's discography, when I noticed that he was nowhere to be found. I turned around, irritated and ready to leave, but stopped when I heard a little buzzing sound. I faced the sound and walked closer, soon to discover a cord plugged into the wall, which eventually led to this machine. That's right, the time machine we've been using to travel through the 20th century was just sitting there, getting charged, beside a bunch of Connah's scarves and Harry Potter figurines. I looked around and made sure nobody was watching, and then grabbed the time machine and ran for it! I'm lucky nobody found me, because I have no idea what that Connah guy is capable of. I mean, who just keeps a time machine in his office out in plain sight? A dangerous man, that's who.

But I digress. I probably shouldn't be telling you this anyways, since it'd just be one more witness to a.....errrr....crime. Back to the topic at hand: this monolithic turd the university calls the Architecture Building. I have no idea how the time machine brought us here: after all, I wanted it to bring us to the Palace of Versailles. Nevertheless, this will have to do. Actually, this location could be useful, because the next word in our glossary is something this dog's asshole masquerading as a building could use: ornamentation.

As far as the research goes by the people who study these things, humans have decorated their surroundings since the beginning of their history. In ancient caves not even created by humans, people have provided meaning to the space by making drawings on the walls. This is demonstrated in Grotte de Niaux, a 15000 year old cave with markings all over the interior. Once humans started making their own spaces to inhabit, they decorated those too, with patterns and colours that were aesthetically pleasing and often representative of something greater. This can be seen in structures some 5000 years old, such as the passage graves of Ireland.

This process of decorating is known in the architecture world as ornamentation. Think of it as putting ornaments on a Christmas tree, except the tree in this case is a big hunk of untreated concrete.

While ornamentation has been consistent throughout time, the 20th century saw a revolt against ornamentation by most popular architects. The advent of a new movement in architecture: modernism, did away with what were considered the frivolous excesses of prior architecture. A modernist building would be constructed so as to resemble a box shape, without even a triangular roof to soothe the soul. Wood was replaced with concrete as a building material, simultaneously replacing warmth for a coolness. Ribbon windows and window curtains were lifeless placed on a building's surface, providing the inhabitants with a much needed escape from the cold building surrounding them.

This style of architecture largely started with Le Corbusier and his 1927 writing *Towards A New Architecture*. In it, he stated his desire to switch the focus of architecture from the fiery passion of the architect to the rational bore of the engineer.

In my not-so-humble opinion, Le Corbusier and his followers destroyed the soul of many a building through their lifeless architecture and total lack of ornamentation. But fear not, for ornamentation of sorts did eventually reappear in the 20th century.

Due to the popularity of works by slightly less conservative architects like Alvar Aalto, modernist architects started incorporating different materials into their buildings. Even Le Corbusier started to bring in brick, and even lightened up on his edges, best represented in his famous *Notre Dame De Haut*.

And so slowly but surely, ornamentation gradually became accepted again. But we still have relics from the modernist past like the one before you. God, it's hideous. I hate modernism, can you tell? You know what, let's get all this modernist stuff over in one go. Next up, let's go to the Sydney Opera-House and look at POSTMODERN architecture. Yay.

## Punk

What the hell, this isn't the Sydney Opera House...this is something a million times better! Do you hear the loud guitars, the snarled vocals, and the fast paced primitiveness of the drums and bass? This is a 1970's Sex Pistols concert, one of the bands that popularized the phenomenon known today as punk! Screw post-modernism, let's talk about this punk rock thing.

Punk is the term used to describe a musical movement which came from England in the late 1970's. This was a time of considerable economic stagnation, and even stagflation, as the OPEC oil crisis caused oil prices to skyrocket and the rest of the economy to suffer as a result. At the same time, rock music was also at a stagnation. The airwaves had become filled with bloated arena rock bands and pretentious progressive rock.

But from this economic and musical frustration came a new type of rock star: the punk rocker. The musical ethic of punk was that of simplicity. Songs from an archetypical punk band like The Ramones consisted of maybe four guitar chords, and only a couple lines of lyrics. That's about it. But they kept the tunes short, fast, and free from any guitar solo bullshit, and were therefore the antithesis of the pseudo-intellectual extravagances of much rock music at the time.

In addition to this musical revolution, punk also brought a brand new sense of fashion to impressionable youth. The punk rocker typically looked like a 'street animal,' a caricature from some urban hell. Punk even had an effect on architecture, with the music inspiring already emerging graffiti artists in urban areas to express themselves more freely. Yet punk was more than an art: it also had an ideology. Punk was anti-establishment, though punks had differing ways in taking on this establishment. Groups like The Clash sought to revolt by using agitprop lyrics, while bands like Sex Pistols revolted by using crude vulgarities and adopting a nihilistic philosophy.

All of these things made punk a sensation, with the genre reaching a peak in 1977. Kids loved it and parents hated it, but punk has had an influence on almost everyone that came in its wake. It taught kids that it was good to think for yourself and do-it yourself, without the approval of any authority figures.

In short, punk influenced a generation consisting of liberals, libertarians, and hedonistic individualists.

“Who you calling head on a mystic you fucker?”

Oh my god, It's Sex Pistols bassist Sid Vicious!

“Oh my god?” You must be some kind of faggot. Why don't you do a little ballet for me?”

Ah yes. It's worth remembering that this important movement wasn't always led by intelligent people, as proven by the words of comrade Vicious here. Speaking of intelligent, it's time for our next word: quantum mechanics. Let's head back to Carleton and talk about the subject with a professor of physics.

“Fit what in the sink?”



## Quantum mechanics

Oh no! The time machine must have glitched again, as it looks like we are in space! We should be back at Carleton, talking to a physics prof about our next word: quantum mechanics.

“Did you just mention quantum mechanics?”

What the hell?! Professor Stephen Hawking, what are you doing here?

“As you may know, I have recently been attempting to create a theory of everything, which mends the disparities between the theories of quantum mechanics and that of general relativity. This has brought me to space, where I can observe black holes and the contradictions they contribute to quantum theory more closely without the academics pestering me about safety measures.”

That’s incredible sir. Would you mind sparing some time to talk to my friend about quantum mechanics? I’m taking him on a journey through the 20th century, of which quantum mechanics plays a significant role, and I don’t think I’m qualified to do any explaining on the matter.

“Why of course. Quantum mechanics consists of a group of theories in physics concerning the very small. This is in contrast to Einstein’s theory of general relativity, which concerns the very large. Quantum mechanics grew largely from an experiment by Max Planck, who accidentally discovered in 1900 that colors did not exist on a spectrum, but were quantized. This meant that there could only be a certain quantifiable amount of colors, and therefore light seemed to work as a particle rather than a wave when in a very small scale. Afterall, if light always behaved as a wave, colors would have to exist on a spectrum and be theoretically infinite.

Another discovery in the mid-1920’s was that matter also had wave-particle duality, rather than only being composed of particles as had been previously thought. This new model of the atom, the Heisenberg-Schrodinger model, therefore replaced the previously accepted Rutherford-Bohr model in terms of validity.

Heisenberg made another revolutionary contribution in physics, and this is known as the uncertainty principle. Heisenberg discovered that since matter acts like a wave, the properties of the speed and position of matter is complementary and cannot be properly defined. To use the example of an electron, the more we know about about the speed of an electron, the less we know of its position, and vice versa.

All these theories and more make up quantum mechanics. Quantum mechanics has fundamentally changed our perception of physics by altering our understanding of the atom, and is perhaps the most important scientific theory of the 20th century. For example, quantum mechanics had made possible the creation of the laser, which is a tool used in architecture to make precise cuts that would otherwise be very difficult to accomplish.

Nevertheless, it is not a perfect set of theories. The challenge of such theories is how they connect with the theory of relativity to make a satisfactory theory of the universe. Thus far, nobody has been successful in doing so.”

Thank you professor, that has been a terrific summation of quantum mechanics. Before we go, could I ask you to take a look at our time machine? It seems to be malfunctioning.

“Of course. Let me see. Yes, your battery seems to be running low. Do you have a charger for this device?”

Oh yes, of course I do. Let me just look in my pockets....and my other pockets....oh shit, I think I must've left the time machine charger back in Connah's office.

“That should not be a problem, as I keep spare time machine batteries in my wheelchair's back trunk. Feel free to take one.”

Thanks so much professor! By the way, that black hole behind you seems to be getting bigger and bigger, shouldn't you drift away from it a bit?

“You sound just like the academy.”

Point taken. Well, I guess it's time for us to go back to Earth. Now that our time machine should be up and running, we are gonna head over to Havana, Cuba, and hopefully talk with revolutionary Che Guevara about our next word: revolution!



## Revolution

Ah, Cuba in the 1960's, a hotbed of radicalism and idealism. This era was dominated by the personalities of two men: Fidel Castro and Che Guevara. These men were communist revolutionaries who took control of Cuba from a corrupt dictator and established the first Marxist country in the Americas. They practiced a brand of communism titled "socialism with a face," which emphasized health care, education, and a lack of personality cults. This styling of socialism made Cuba particularly popular among left-leaning Western intellectuals. In fact, people as varied as Leonard Cohen, Christopher Hitchens, and Angela Davis all visited Cuba around this time, and expressed support for the revolution in some way or another. Yet for all the great thing the revolution has brought to Cuba, the country is the subject of multiple human rights abuses, and has a press that is anything but free.

But maybe I'm getting ahead of myself. What exactly is revolution, and how did it impact the 20<sup>th</sup> century? Why ask me when we could ask Che Guevara himself?! If only I knew where he was...no matter, we can summon him over pretty easily. Follow my lead.

Oh no, an American imperialist! Please help me comrade Che!

"Where is the bastard, I shall cut his head from his body and serve it to the proletariat masses."

I apologize comrade Che, I must have been hallucinating, I am always on the look-out for American imperialists!

"Do not fret yourself comrade, for the imperialists are everywhere, waiting for the moment in which they may murder and enslave the Cuban people. We need to always be on guard!"

That is most correct comrade Che. Hey, as long as you are here, would you mind if my friend and I take a moment of your precious time in order to discuss a subject of utmost importance?

"Of course comrade, the masses are my people. What is it that you hope to inquire?"

Well I'm taking my friend on a trip to educate my friend about the 20th century. Right now we are on the subject of revolution. Could you explain to my friend what exactly revolution is?

“Ah, yes comrade. Revolution is overcoming a corrupt power and replacing it with a new power. This is usually in the context of the people overthrowing an oppressive, capitalist, imperialist, USA backed regime and establishing a dictator of the proletariat. Such examples include the Russian revolution of 1917, the Chinese revolution which took place from the beginning of the 20th century till now, and our own revolution here in Cuba.

Much of the policies of backwards countries like the US empire are based on preventing revolutions, which can be seen in their anti-communist fear-mongering culture. Us internationalists wish to spread the revolution to the farthest corners of the world, giving the people health care, education, and a place to live free from the oppression of capitalism. I'm happy to see that many of the more educated members of the capitalist empires seem to be supporting our movement. I hear that the faces of myself and comrade Castro have been seen as symbols of hope for the youth in these countries, youth that desire a change from the bourgeois madness surrounding them. It has given me great hope for the future of the revolution and its strength. Those who wish to oppose the revolution therefore must be prepared for nothing but violence and death!”

Why thanks so much comrade Che, that was a fabulous explanation of revolution.

“Fabulous? Are you a member of the bourgeoisie homosexual class?”

That's right, I always forget that radical leftists in this era were very anti-LGBT. Let's head back to the states before Che calls the gay-police on us.

*(Time Machine goes 'POOF' or something)*

So as Che was saying, revolution was of concern to almost every single country in the 20<sup>th</sup> century, whether their concerns were hostile to or in favor of. What Che didn't mention is that the idea of revolution played a part in the arts too. Much of the musical progress made during the 20th century was centered around the idea of revolution. Arnold Schoenberg's implementation of serialism during the early 1900's was revolutionary, tearing down the 'tyrannical' system of key signatures and replacing it with the 12-tone system. More modern musicians like Jimi Hendrix revolutionized the guitar by emphasizing its role as a solo instrument rather than just a backing one.

Visual arts too played on the theme of revolution. As I've already mentioned, the whole purpose of the Dada movement was to revolt against the current establishment, and that sense of “revolt” is present in many of the 20th century's great art movements. Even architecture borrowed from this idea of revolution. As we've already discussed, the whole constructivist

movement was based around the same revolutionary principles that Che preaches so passionately: that of a society by and for the proletariat.

Before we talk more about this, I've gotta take a piss.

“Sir, you cannot use that washroom, that is for whites only.”

What? Oh ya, we're back in 1950's America, and you know what that means? It's time for segregation!



## Segregation

Segregation is another key concept of the 20th century. Segregation in the literal sense means to keep something separate from something else. For example, you may segregate your paper and plastic waste in order to recycle them properly. However, segregation in the 20th century often was based on racial and ethnic lines. Here in the United States, segregation of ethnicities was enforced until the Civil Rights Act was passed in 1964. This meant that people who were not white had to use “separate but equal” services. Of course, these services were separate, but hardly equal.

Schools for black children received much less funding than schools for white children, areas like bathrooms dedicated to blacks were typically far less luxurious than that of their white counterparts, and black army units were actually led by white officers. This eventually led to a movement against segregation in the 1960's, known as the civil rights movement, which saw leaders like Martin Luther King Jr. and Malcolm X leading their people against a common cause, but with different methods.

America was not the only country with a history of segregation. Canada put Indigenous children in horrible areas known as ‘residential schools,’ South Africa practiced a policy of ‘apartheid’ which segregated whites and the rest of the citizens in order to benefit the white minority population, and of course, Nazi Germany had a nasty habit of segregating non-Aryans in concentration camps.

Segregation took place in the arts too. Art styles were typically considered to be separate from one another, until the postmodern movement started cherry-picking elements from various styles and sticking them together. Nevertheless, in architecture, buildings are typically still supposed to have a unified style. One artist that challenged this was Hundertwasser, who thought that the tendency to use only one style of window on a building was akin to racial segregation, and therefore went to great lengths to ensure his windows were stylistically diverse. We'll explore Hundertwasser more later on when we do our section on windows.

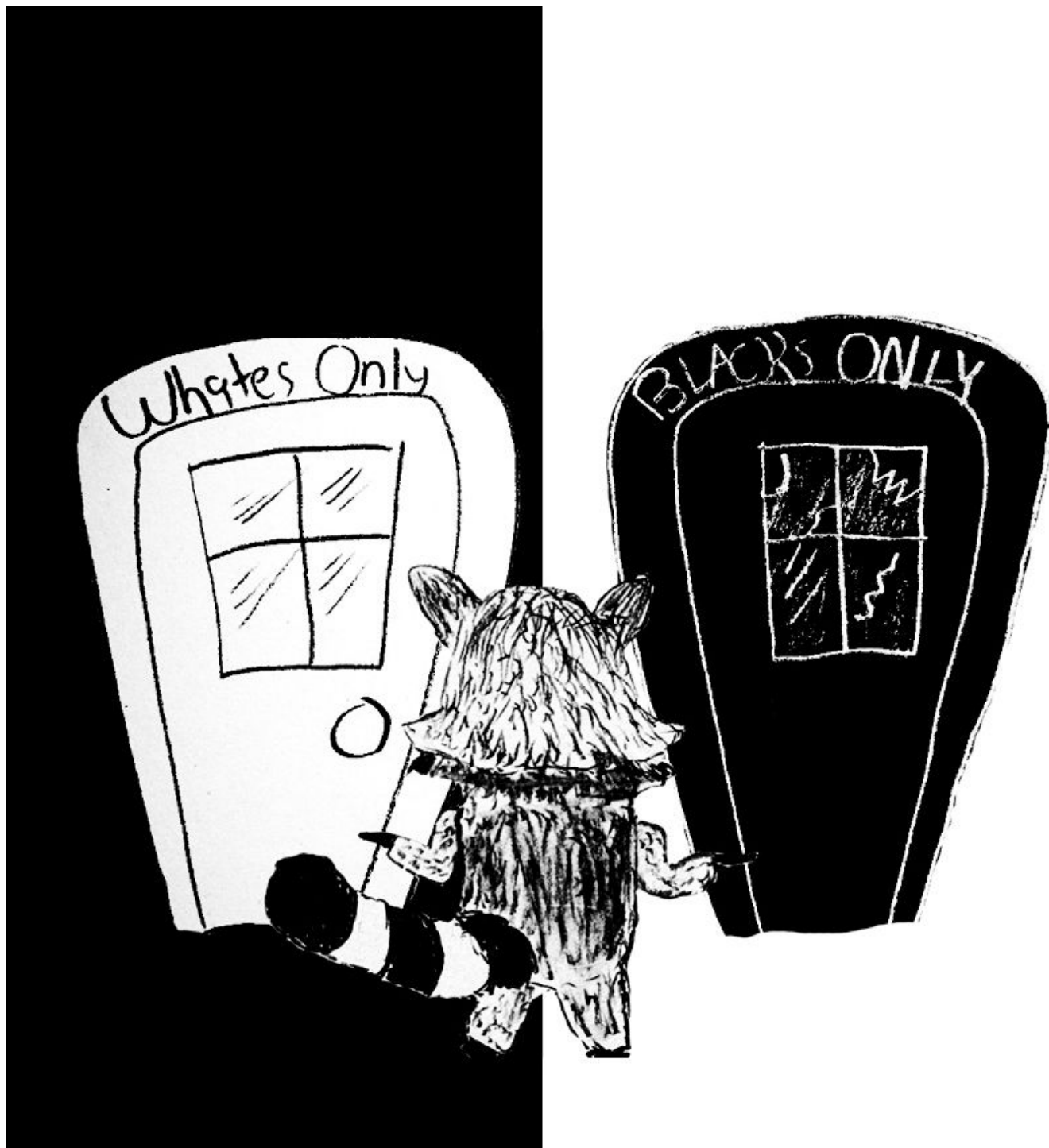
Before we head off to North Korea to talk about totalitarianism, I'm gonna use the black folk pisser.

“No sir, this washroom is for blacks only.”

What the hell, I got black on me!

“Sir, raccoons of any ethnicity are required to use the washroom outside.”

Oh screw it, let's get out of here!





## Totalitarianism

Welcome to the Democratic Republic Of Korea, also known as North Korea. We are right by the Chonglin train-station, at the height of the famine that hit North Korea in the late 1990's and killed off about 20% of their population. Starving people would hang out here in the hopes that a train would come by and bring something incredible: like edible food. Of course, this would rarely happen, but it provided these folks with at least a tiny bit of hope.

It's a frightening sight, isn't it? But that's not what I want you to see. Come with me. Do you see that little boy? The one without any shoes, with the worker's clothes hanging off his malnourished 6 year old frame? Do you hear what he is saying? He is weakly singing an old Korean song dedicated to the North Korean dictator Kim Jung Il, the one responsible for this catastrophic famine. Here is just a fragment of what he is singing:

*Our father, we have nothing to envy in the world.*

*Our house is within the embrace of the Workers party.*

*We are all brothers and sisters.*

*Even if a sea of fire comes towards us, sweet children do not need to be afraid.*

*Our father is here.*

*We have nothing to envy.*

That, my good friend, is totalitarianism in action.

Totalitarianism is a method of running a government. It involves, among other things, a one-party state, a centralized government, and total dedication from its citizens to the party. Of course, politicians wouldn't need to be totalitarian if their states were particularly pleasant to live in, and so totalitarian countries are rife with all sorts of human rights abuses, often on a massive scale.

North Korea is not the only totalitarian country existing in the 20<sup>th</sup> century. The USSR, Mao's China, Nazi Germany, and even Cuba are all totalitarian in some way. Yet, North Korea is a particularly good example of totalitarianism. Even though the economy has been in ruins for decades, the party still demands the utmost in loyalty from its famished citizens. Citizens can't dress the way they please, with haircuts being mandated and any risqué clothing being illegal. Citizens are to clean their state-ordered portraits of Kim Il-Sung and Kim Jong-Il everyday, under threat of severe punishment. Leaving North Korea is forbidden, and escaping means the family of the escapee is punished. Labor camps are set up all over the country, and one can be forced to spend the rest of their life there for even the slightest infractions - such as making a job at the great leader's weight. Citizens spy on each other, and report to the party any instances of disloyalty, creating an atmosphere where nobody knows who is a friend and who is a foe. Even citizens who obey these insane laws can undergo intense discrimination due to their supposed 'bad bloodlines,' while those not willing to disobey the party's commandments against theft and capitalism during a time like this will die of starvation. It has been said that totalitarianism is a cliché, and that is certainly true of a place like North Korea: It's a lose-lose situation.

Totalitarian states often use the arts to enforce their will. We've already explored how fascist and communist countries censor and persecute artists who deviate from the accepted style of regime worshiping art, and how these countries also have their own unique brand of architecture to signify their regime's grip over their territories. Totalitarian countries like North Korea also make architecture explicitly dedicated towards the party: most commonly, this means statues in dedication of their precious leaders. There are hundreds of statues across North Korea which depict leaders Kim Il-Sung and Kim Jung-Il, even though the latter can't even afford to feed his own people.

So totalitarianism is pretty bad, right? But what if totalitarianism is only a means to an end? What if totalitarianism is used to secure the area and create a stable system of governance before

switching to a democracy which will bring freedom to more people than before? These are questions that a specific type of moral philosopher may ask: a utilitarian philosopher.

I know just the guy to tell you about utilitarianism. He is an ethical philosopher who has argued for, among other things, donating to the global poor and against, among other things, eating animal products. As you could imagine, being a financially unstable member of Procyon lotor, I like him quite a bit. Let's head over to Australia to see if we can talk to.....drum roll please..... Peter Singer!

## Utilitarianism

Alright, here we are in the mighty snake pit of terrors known as Australia. Like every Australian in the winter, Peter should be in the pouch of a kangaroo somewhere. Luckily, I happen to speak Kangaroo. Watch this: KANGA MANGA BANGA. Here they come! Keep your eyes peeled. Nope, that's not him, that isn't either....Aha! There he is! Hey Peter Singer!

“Hi there.”

My name is Rudy the raccoon, and this is a good friend of mine.

“It's very nice to meet the both of you.”

Professor Singer, I was wondering if you would tell my friend a little bit about the philosophy known as utilitarianism?

“Well of course, let me just get out of this kangaroo. There we are. Thank you mame! Anyways, utilitarianism is an ethical theory which was founded largely by philosopher Jeremy Bentham in the early 1800's. Since then, utilitarianism has splintered off into many different forms, but all of these types share one core principle: that actions that maximize utility are moral, while those that do not are not moral. Utility is a concept which has some disagreement among utilitarians, though there is an overlap. For instance, a hedonistic utilitarian like myself will think that utility can be defined as pleasure, while a preference utilitarian will define utility as the preference of the beings involved.

Utilitarians also disagree on how best to achieve maximum utility. For example, rule utilitarians think that moral rules that typically maximize utility should always be followed, whether or not they will produce maximum utility in that instance. Act utilitarians, on the other hand, think that actions should be judged only by what utility they will produce in a particular instance, and should not be generalized to outright rules.

Nevertheless, utilitarians converge on the idea that acts are not inherently wrong in themselves, but because of the consequences that they produce.”

Thank you so much for that explanation professor! Yes, utilitarianism was present in the 20th century in many ways. For one thing, it was at the forefront of the animal liberation movement, which was spearheaded by the man we just talked too. But on the other hand, utilitarian thought has been used to justify many of the atrocities in the 20th century. For example, do you

remember our trip to China, and the mass famine that Mao's economic policies produced? Well Mao seemed to genuinely think that even though some may die from this experimentation, the end result would make these acts of starvation worth it. In essence, he was committing bad acts in order to gain a positive net-utility.

Utilitarianism was present in architecture in the 20th century as well. Remember modernism? Well these sorts of architects thought that architecture should serve physical utility rather than aesthetic ones, and so they made architecture that fit this utilitarian goal. Of course, one may argue that aesthetics contribute to utility. But the beauty and danger in utilitarianism is that what contributes to utility is not exactly agreed upon.

“While you guys are here, may I ask you to donate to the Against Malaria Foundation, which helps the global poor in their fight against malaria, a disease which kills over a million people every year? A 2\$ donation provides bed nets, which are the best way to prevent malaria infection, for two people.”

Well with that, I think it's time for us to be on our way towards our next word: Vietnam.

“You assholes realize I got out of a kangaroo for this, right? I'm just asking for 2\$.”

Images do  
**NOT**  
contribute to  
**UTILITY!**



## Vietnam

Do you see what's in front of you? This is the green jungle that is Vietnam. Beautiful right? Sure, but the word Vietnam has become synonymous with war in the western world, and that is because of the Vietnam war.

The 1955-1975 Vietnam war was essentially a civil war, with North Vietnamese communist revolutionaries led by Ho Chi Minh fighting for independence from the Vietnamese South. However, because of the Cold War, this civil war became a war of ideology that everybody needed to get their greedy fingers in. The North Vietnamese were supported primarily by the USSR and China, while the south got support primarily from the US.

The war saw human rights atrocities on both sides of the conflict, but what made the Vietnam war so shocking was that, for the first time, Americans knew what was going on. Yes, with the advent of television, Americans could keep up to date with the war in what was close to real-time. They could hear about the massive rape and slaughter of civilians in My Lai done by

American troops, and the poisonous Agent Orange chemical which at least four million Vietnamese citizens were exposed to, causing long lasting health problems for generations after.

Combine this with the fact that it appeared as if America was actually losing the war, or at least not winning it, and Americans decided that they had had enough. The Vietnam war led to mass protests, especially in the 1960's, which in turn led to the formation of the anti-war movement.

This new anti-war attitude had a huge effect on the arts. To just use the musical art form, popular culture was bombarded with anti-war songs like Bob Dylan's "Masters of War," Black Sabbath's "War Pigs," and Creedence Clearwater Revival's "Fortunate Son." Even architecture felt an impact from the war, albeit a fairly minor one. There was much controversy over the American war memorial dedicated to the fallen Vietnam vets. The final design was one which appeared gloomy and anti-war rather than triumphant and pro-war: it consisted only of two massive black stones reaching out from the ground, with the names of the veterans carved in chronological order.

Although no anti-war words were written on the architecture, the political views of the architect were fairly apparent simply due to the design. This shows us that architecture can be expressive in itself, and can take stances on social issues without the use of words.

Exciting right? Ya? Well now we're going to talk about windows, so get ready to go even more wild.

## Windows

Ah, windows, the most enthralling of all subjects. Windows can be roughly defined as the opening in a wall or another opaque surface that is filled either with space or a transparent material like glass. In essence, they are spaces which you can see past. While this may not sound too fascinating, the window is of utmost importance to 20th century architecture.

For many architects, the window has almost philosophical attributes. The famous architect Hundertwasser thought that the separation of ‘window races,’ defined broadly as different styles of windows, was akin to apartheid in South Africa, and that any approval of such a style was approval of such a policy. Let’s check out what his alternative to this system of window placement was by visiting the *Hundertwasser House* in Vienna.

Now isn’t that just gorgeous. All the colors, the greenery sprouting from the top of the building, the natural curves in the construction of the building. While this is all very nice, we’re just here to look at some glass. So look at the placement of the windows: the frames are often colored differently from one another, they are placed at irregular intervals, they are of different sizes and shapes, and they often feature colorful borders to signify their independence.

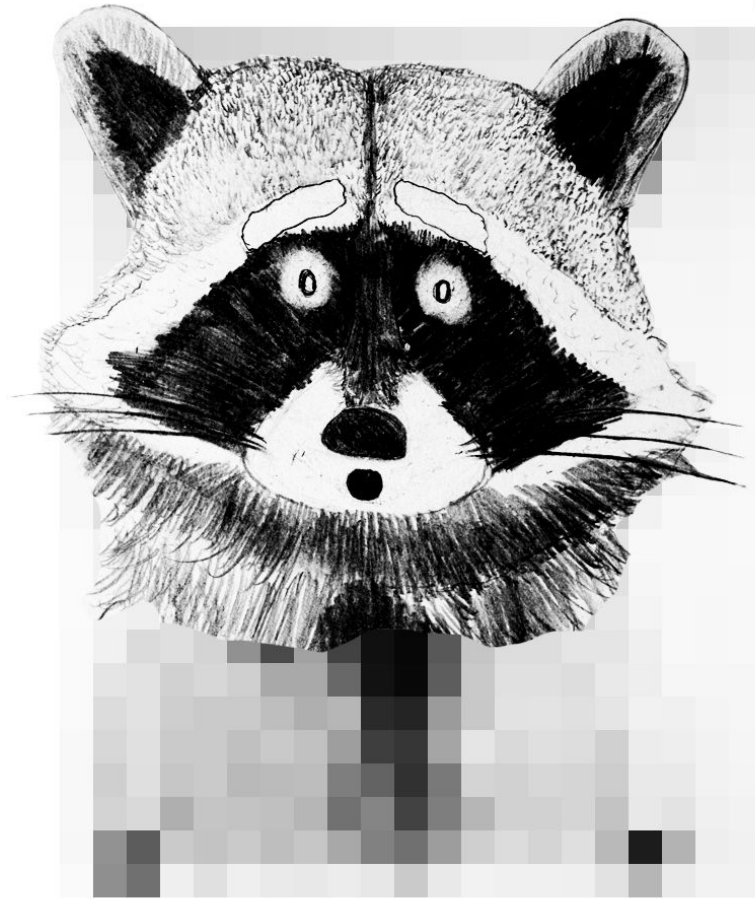
Whatever the politics of Hundertwasser, his architecture certainly is a sight to behold. But what was it exactly that Hundertwasser was responding to in his integration of different window races? What kind of buildings participate in ‘window apartheid?’ For that, let’s head over to Paris and check out Le Corbusier’s *Villa Savoye*.

For architects like Le Corbusier, window segregation was actually enforced, though seemingly without the racial undertones Hundertwasser hinted at. Ribbon windows, which are essentially bands of windows placed side by side to give the illusion of an incredibly wide window, were part of Le Corbusier’s five essential points of architecture, and were therefore hallmarks of the whole modernist style of architecture which developed in the 20th century. Ribbon windows are clearly visible in this piece of architecture. See how the windows are all designed in the same fashion, and how they are homogenized and appear to be of utilitarian rather than visual importance? You can imagine Hundertwasser’s face after seeing such a site.

This of course doesn’t scratch the surface of the importance the window had in 20<sup>th</sup> century architecture. However, it does show that the window was not just the subject of aesthetic debate, but that architects often included politics and philosophical importance to the window.

Now that we're done that section, let's head over to 1980's Manhattan, where we will discuss the X rating! Woo-hoo, this is gonna be a fun one!





# CENSORED

## X-Rated

I bet you thought we were gonna go see a porno, huh? Well the 20th century is full of twists and turns, so I'd first like to direct your attention to the sculpture before us: This is *Tilted Arc*, created in 1981 by minimalist artist Richard Serra. As you can see, it is a 37x3.7 meter piece of steel, slightly tilted, placed in the middle of an outdoor plaza. Ugly, huh?

To be fair, sex appeal wasn't exactly what Serra was going for with *Tilted Arc*. Serra designed it so that it may alter the perception of viewers walking through the plaza, causing heightened

awareness of their own movements. Because of this, the piece is site-specific, meaning the art-piece without the site is worthless and, in Serra's mind, not worth displaying.

So you can imagine Serra's irritation when it turned out that the general public thought *Tilted Arc* was tilted shit. Due to a petition signed by over 1000 workers demanding the removal of the piece, a public hearing was held in order to allow for debate regarding the piece's possible removal. Speaking on the 'keep' team, there were artists of all sorts, including legendary composer Philip Glass. These artists thought that this was an issue of freedom of expression, as the art would be useless if removed from the sight, and thus removing it would be akin to censorship. The 'remove' team mostly consisted of workers and patrons of the plaza, who found the artwork not only visually depressing, but also very cumbersome to walk around (not to mention the seemingly outrageous amount of tax funds that went towards the construction of the work).

Hey, there's Richard Serra right now! Let's go chat with him.

Mr. Serra, do you think removing *Tilted Arc* would be harmful to free expression?

"I most certainly do. This is a battle between democratic freedom of expression, and capitalist bourgeoisie property rights. Art must be free from censorship of all kinds, otherwise it will soon succumb to the tyranny of the majority rather than the liberty of individual expression."

Very interesting Richard, thank you for your time. As you can see, this argument is not just about *Tilted Arc*, but art itself. The same arguments could be applied to street art, whereby the art of the individual comes into conflict with property rights. Architecture itself, no doubt, is both an art-form and a property, meaning that any such alterations to the design of the architecture infringes upon property rights.

More generally, this argument is about censorship of mediums like film, visual art, and music. Should an artist be free to make what he /she wishes, or does the majority have the ability to decide what can and can't be produced? This brings us to the 'X' rating. 'X-rated' is a rating applied to films deemed by the Motion Picture Association of America as being pornographic or excessively violent in nature. Films with the 'X' rating have undergone massive battles to even exist, with 'video nasties' during the 1980's being outright deemed illegal due to their profane content.

Should art be free? Well here's the moment you've been waiting for, because we're on our way to an adult film store to find out.

## Youth Culture

You're gonna love this place, I hear it's the best adult-film store in town. Most of the other stores refuse to sell all the wicked and crazy shit they've got in here. Let's just walk in here and...holy shit! That's Chuck Berry!

Mr. Berry how are you doing?

"Hey there my furry friend, I'm doing just fine."

What, uh, what are you doing in a place like this?

"What are you, a cop?"

Sorry Mr. Berry. Hey, I'm taking my friend on a journey through the 20th century, and we were gonna talk a little bit about the adult film industry, but since you're here I think we'll talk about our next word, which is youth culture! Would you mind if we ask you a few questions about youth culture?

"I think I might do a bit better on the adult film topic, but I'll tell ya what I know about little sweet sixteen."

Oh Chuck.

"Youth culture is something that basically got started in the 1950's. Before that time, 'teenagers' didn't exist. When kids started turning 13 and whatnot, they'd be out in the workforce helping mom and pa with the bills. But since the economy started doing alright during the time, kids didn't have to start working for the family. Instead, they could work for themselves, giving them money with which they could do whatever they wanted. A lot of these kids started buying rock 'n' roll 45's from me and people like Little Richard and Elvis Presley. And with that, teenage culture was born. I became a figure of the generation because I talked about things kids liked, like fast cars, relationships, rebellion, and rock'n'roll itself."

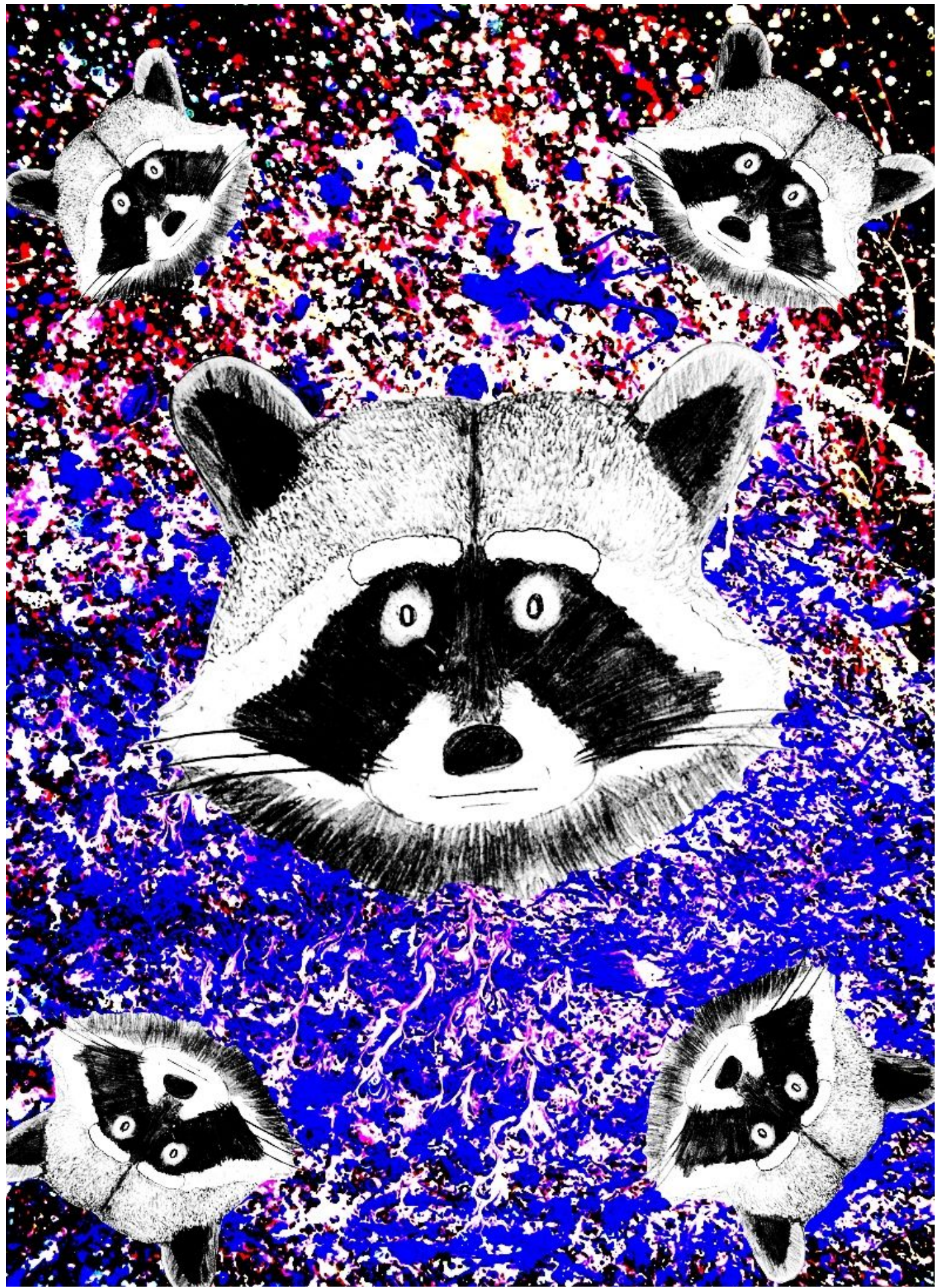
Thanks so much for the explanation Mr. Berry!

"Keep on rockin', my furry friend."

As you might imagine, this invention of the teenager demographic not only affected music and other forms of art, but it also spawned different types of architecture. Clubs for teenagers were created, and discotheques were to follow. Arcades became a hit with the advent of video games, and amusement parks featuring rides like 'roller-coasters' were created primarily with teenagers in mind. Without teenagers and youth culture, such architectural and engineering feats may never have even been attempted.

However, even if such feats had never come to fruition, this would not stop the 20th century from being an amazing period in human history. Let's head back to the university and reflect on how the 20<sup>th</sup> century represents the zenith of human progress so far.





## Zenith

Oh shit, I screwed up the time machine coordinates! It's Tuesday morning, which means I've gotta head to my Intro to Architecture class! Come on, you can come with me.

“Diachronic, synchronic, psychotic, architecture is all of these things and more. Billy Joel, what is a snail? Yes that is correct, we in fact did not start the fire. But what is a fire? What is the difference between a snail and a fire? Did we start the snail? Why did Joel chose the word fire rather than snail? Prejudice project, that’s why. We all are part of it, and that is why Billy Joel would not make a song about snails. But why shouldn’t we? What is the difference between architecture and...well, well, well, Rudy!”

Hi professor Connah. Sorry for being late, I was just teaching my friend about the 20<sup>th</sup> century and I must have gotten carried away.

“Oh don't worry about it Rudy. You know Rudy, we were just about to go on our break, why don't you come up here and use our board to tell the whole class about the 20<sup>th</sup> century? After all, I'm always up here talking, it's time that we heard from a student for a change! What do say class, should we let him tell us about the 20<sup>th</sup> century? I’m seeing a couple of nods, so we’ll let him have the stage for a couple of minutes. You can take a break if you'd like, or you can listen to Rudy, it doesn't matter. After that quick interlude, we’ll dive right back into nuclear physics and rabbit orgies.”

Why thank you professor! Class, today I am going to talk to you about the zenith of human progress that is the 20th century. What is a zenith? A zenith is the time at which something is most powerful. Now we are undoubtedly more powerful in the 21<sup>st</sup> century than we were then, but the 20th century was more powerful in terms of human progress generally. I mean, we saw massive progress take place on every front imaginable!

In politics, we saw the evolution of totalitarianism, the counter forces of revolution and liberation, and the battle between capitalism and Marxist communism. Artistically, we saw intersecting and dialectical movements such as abstract expressionism, dadaism, and modernism, as well as the advent of improvisation and its effects on art as a whole. In terms of ideas, we have seen controversies regarding religion, ethics, and freedom of expression, and how these abstract concepts come forth in art and architecture. We saw the growth of youth culture, and the eventual counter culture that grew from it. In essence, we witnessed the total collage and mess that is the history of the 20th century. For all of its bloodshed and tragedy, the 20th century has defined humanity for what it is, all of its evil and all of its genius combined. The 20th century

forms the architecture of who and what we are today, and for that reason it is the zenith of human progress! Thank you for listening, and enjoy the rest of your lecture.

“Very well done Rudy, very well done! While you were talking, I drew up a quick little synchronic diachronic timeline to help our audience understand how to map the topics you just discussed.

Thank you professor Connah, and thank you all for being such a lovely audience. Most importantly, thank YOU. I've greatly enjoyed bringing you on this journey, including all of its ups and downs. Not a lot of people would stick around after getting murdered by Italian fascists, but I think the thing I'VE learned from this trip is that you're not like a lot of people, are ya? I hope you've learned a lot from this trip, and hope to see you again. But right now, I've gotta go put this time machine in my locker before Connah sees it!

“Hold on a second, you have a time machine?!”

**END OF VOLUME 1**

**VOLUME**

**II**

## A Letter From Professor Connah

DEAR RUDY,

YOU HAVE NO IDEA WHAT KIND OF TROUBLE YOU HAVE GOTTEN YOURSELF INTO! THIS TIME MACHINE IS ONE-OF-A-KIND AND IS NOT MEANT FOR TOM-FOOLERY! YOU SEE, IT IS MY FIRST ATTEMPT AT CREATING TIME MACHINE TECHNOLOGY FOR THE MASSES! IF YOU DESTROYED THIS MACHINE, WHICH YOU INEVITABLY WILL, YOU DESTROY THE FUTURE OF MASS TIME TRAVEL! ALL OF THESE ADVENTURES YOU ARE SELFISHLY TAKING FOR YOURSELF YOU ARE TAKING FROM THE FUTURE GENERATION OF TIME TRAVELLERS!

IF YOU DO NOT RETURN THE TIME MACHINE, I WILL BE FORCED TO UNLEASH MY FULL CAPABILITIES...YES, I AM NO MERE MORTAL MAN. I AM A MAN WITH POWERS RUDY, POWERS BEYOND YOUR IMAGINATION! I DO NOT NEED A TIME MACHINE TO TRAVEL THROUGH THE DIACHRONIC TIMELINE! AND I CERTAINLY DON'T NEED TO BE AFRAID OF YOU!

GIVE BACK THE TIME MACHINE, OR ELSE

P.S. YOU STILL HAVE YET TO VISIT YOUR T.A REGARDING YOUR 52 WORD ASSIGNMENT. IF YOU DO NOT VISIT YOUR T.A SOON, I WILL BE FORCED TO GIVE YOU A STERN TALKING TO. AND THAT'S WORSE THAN IT SOUNDS!

P.S.S. YOU HAVE MISSED EVERY SINGLE LECTURE IN ARCH1000. THIS IS CONCERNING, TO SAY THE LEAST.

P.S.S.S. I DO NOT APPRECIATE YOUR OPENING UP A "POP-UP ARCHITECT DOUCHE" STORE IN THE MIDDLE OF THE ARCHITECTURE BUILDING SELLING "SCARVES, GOATEES, AND EVERYTHING ELSE A STUDENT NEEDS TO LOOK LIKE A PROFESSIONAL ARCHITECT DOUCHE." IT IS BOTH RUDE, AND VERY UNPROFESSIONAL INDEED.

THANKS,  
ROGER CONNAH

## More Musings From Me

Well, shit has officially hit the fan. It looks like Connah is on my case, and that he also has special powers of some kind. Do you know what that means? It means that it's time for another adventure!

I'm keeping this time machine, because I like exploring, and have yet to check out what the 21st century truly has to offer. Also, mass time-travel is a terrible idea. It's such a terrible idea that I am not going to make another single reference to it again throughout this entire story. That's right, that plot-point goes nowhere, so don't bother looking for references to it while reading this.

Anyways, we can't stay here, because Connah is on the loose. So we're going on a ride through the 21st century! Jump in, strap on your seatbelt, and hold on tight...I feel like this is going to be a bumpy ride.

## Affluence

By bumpy ride, I mean it literally. That's because our first word will be discussed on a road trip on our way to our next destination. Who's our driver? Why, I think he's here now.

*\*Giant futuristic looking pickup-truck stops in front of us.*

**Elon Musk:** "Hello, is this Rudy the Racoon?"

Yes it is, and I have to be assuming that you are Elon Musk?

**Elon Musk:** "That is correct. Come inside the vehicle, and we'll get moving. It's a long way from Canada to Austria by truck."

*\*You and Rudy step inside truck. Elon begins to drive.*

This is Elon Musk, the CEO of Tesla and SpaceX. He has kindly agreed to drive us to Austria somehow in exchange for me telling him a bit about my time machine. The truck we're in is a new model from his company, based on the type of machinery seen in dystopian science fiction films like *Blade Runner*.

**Elon Musk:** "I'm personally super-excited by this pickup truck. I really wanted something that's like super-futuristic cyberpunk."

Mr.Musk, do you really think that such an unconventional looking truck is going to sell?

**Elon Musk:** "You know, I actually don't know if a lot of people will buy this pickup truck or not, but I don't care. This is more of a passion project than anything else."

Why exactly would someone spend billions of dollars creating a truck they don't even think is going to sell? Well you see, Elon is what we would call an 'affluent' person. This means that he is wealthy and possesses power. Of course, anybody living above the poverty line could be considered somewhat affluent, but billionaires like Musk, who has a networth of over 22 billion US dollars, have affluence on an entirely different scale. For people like Musk, money is no problem, and they can therefore play with the economy just for fun.

The existence of affluence poses lots of questions. Primarily, questions of ethics. Are the affluent members of society, especially the ultra wealthy like Mr. Musk, obligated to help those

less fortunate than themselves? And affluency poses questions to architecture as well. Should architecture serve the common man, or should it simply be an outlet for the affluent to fulfil their creative desires. Should the affluent control the architecture market, exerting a disproportionate amount of influence on what architects create? Well we are going to Austria to see an architectural landmark where this question came full front. Mr. Musk, how long of a drive do we have left?

**Elon Musk:** “To Austria? Well, given the sea levels and the inefficient method of traveling that pickup-trucks poses for these kinds of trips, I’d say 7-8 years. But don’t worry, we’ve got a lot to talk about!”

Yes, that’s right. I bet you’re dying to hear a little more about my time machine!

**Elon Musk:** “I am very interested in time travel, yes. I hope you don’t mind, but I brought on a friend who happens to also be somewhat of an expert in this kind of field.”

*\*Prof. Connah appears in the backseat of the truck.*

**Prof. Connah:** “HELLO RUDY.”

Oh my god, it’s professor Connah! Professor, what are you doing here?

**Prof. Connah:** “I am here to take back what is rightfully mine! Now give me back that time machine or you will be in grave danger!”

This road trip is gonna have to come to a conclusion. Quick, grab onto my paw, it’s time to get out of here!

*\*Time machine goes ‘WHAM BAM THANK YOU MAM’ or something*

**Prof. Connah:** “Oh Rudy, you silly racoon. You may have escaped this time, but time is my speciality. There’s a reason I’m constantly talking about timelines....I control them.



*My car if I were affluent*



## Blobitecture

Well I was looking forward to a car-ride with Elon Musk, but at least now we're safe from Connah. Also, we've reached our destination: We're in Graz, Austria. Do you see the baroque rooftops, the red tiles, the warm exteriors, and the harmonious relationships all these houses form? Well get ready for something a bit different. Let's walk a little more.

Now do you see what's in front of you? A little different wouldn't you say? This is the Kunsthhaus Graz, or as its creators Colin Fournier and Peter Cook call it, the "friendly alien." As you can see, this building is a huge departure from the picturesque scenery surrounding it: It is physically larger, is a dark blue, and has a smooth surface. On top of that, the whole building is shaped like a blob. That's right: A blob.

The Kunsthhaus Graz is what we in the architect community call a piece of blobitecture. The blobitecture movement developed largely in the early 2000's, and is defined by its use of computer algorithms to develop and produce pieces of architecture with smooth, rounded surfaces of huge, organic shapes. These buildings would be impossible to create without the aid of computer algorithms, and is therefore a largely modern phenomenon.

Blobitecture like the Kunsthhaus Graz has caused some controversy. Many find it to be visually ugly, overly costly, and in the case of the Kunsthhaus Graz, totally out of place within the

context of the cityscape. Yet, many affluent architects and appreciators of art find such blobitecture to be at the forefront of modern art. Who should be listened to in an instance like this?

*\*Professor Connah's emerges in the blob*

**Prof. Connah:** “What you should have listened to were my warnings Rudy! Now give me back my time machine or face the wrath of my powers!”

Well, it looks like that's it for blobitecture. On to conservation, and quick!



## Conservation

We are standing in Hetch Hetchy Valley, inside California's Yosemite National Park. The year is 1915, and the valley has just been dammed in order to provide water for San Francisco. The damming of the valley was very controversial, and was a battleground among conservationists and preservationists.

*\*Gifford Pinchot suddenly appears from the wilderness*

**Gifford Pinchot:** "Thankfully, the conservationists prevailed!"

Oh hello Gifford Pinchot, I didn't expect to see you here.

**Gifford Pinchot:** "Why wouldn't I be, this damn is a huge success for conservationists, and we should all be celebrating!"

Gifford Pinchot is a well known conservationist. He was the Minister of Forestry under Teddy Roosevelt and was known for his utilitarian approach to environmental ethics, in contrast

to what he saw as the sentimental approach of the preservationists. Mr. Pinochet, could you briefly explain the conservationist position and its relevance to Hetch Hetchy Valley?

**Gifford Pinchot:** “Of course, my talking racoon friend! Conservationists believe in using the environment to provide for humanity, but using it at a rate that is sustainable. This means that the environment is conserved for human use, providing for the greatest good for the greatest amount of people, rather than being used all at once. With regards to Hetch Hetchy, it is clear that damming it provides fresh, clean water to the people of San Francisco, useful for drinking and as a source of power. Therefore, it would be ethically irresponsible to refrain from damming in the hopes of preserving some metaphysical ‘wilderness’ which does not provide the greatest good for the greatest amount of people.”

Thanks for the info Mr. Pinchot!

**Gifford Pinchot:** “It is no problem at all!”

As you can probably tell from Pinchot's talk, a conservationist is not the type of person that comes to mind in the 21st century when we think of environmentalists. Yet, the conservationist perspective is a compelling one and poses ethical questions with regards to how we use the environment, and also to how we create architecture in the 21st century. Should architecture serve the greatest good, no matter the harm to the environment, or should architecture attempt to preserve nature without regard to what kind of utility this creates? We will hopefully come back to Hetch Hetchy later on in our journey to talk about the preservationist perspective. But for now, let's walk around the valley a bit and talk about diversity.



## Diversity

Hetch Hetchy was once a hotspot for environmental diversity, but this stage of untainted wilderness has been eliminated thanks to the conservationists. There isn't nearly as much diversity, or variety, in terms of plant and animal life nowadays. But is diversity an inherently good thing?

Diversity can refer to anything, but in the modern Western world, it has often been used to refer to the inclusion of so-called 'minority groups.' This means women, people of color, the LGBT community, people of different religion, and many others. Many argue that diversity is an inherently good thing, as it leads to innovation, greater understanding of the world, and a more varied culture. Nevertheless, others see diversity as a bad thing, something that weakens traditional values and, in some cases, ethnic homogeneity. In the post-9/11 world, something we'll talk a bit more about later, some think that diversity of religious thought is also a national security threat.

Diversity can also be used in relation to architecture. There is a huge diversity of architectural tropes and styles, yet most cities are fairly uniform. Many think that architectural diversity hampers an area's sense of identity, while others think that stylistic diversity increases beauty. Remember Kunsthaus Graz? Well many find the architectural diversity present in the contrast between it and the rest of the city to be visually unattractive and a hamper on the city's architectural identity. Others, like myself, find it to be quite beautiful.

So should architecture be diverse? Even more importantly, is diversity in general good at all? Well I'm only a racoon, so I can't answer that. But I will say that diversity is not an ethical issue we should yet be tackling if we hope to be effective in our altruism. 'What's altruism, and why should we be effective with it,' you ask? Well let's go see my buddy Peter Singer, whom we met a couple weeks ago to talk about utilitarianism, and see what he has to say!

## Effective Altruism

And we're back in Australia to talk with Peter Singer! As usual, I have no idea where he is. But I do have a good idea of how to find him! Follow my lead: OH NO, I HAVE SO MUCH MONEY TO DONATE, AND I DON'T KNOW WHO TO GIVE IT TO! SHOULD I GIVE IT TO AN ART GALLERY, OR SHOULD I GIVE IT TO AN EFFECTIVE CHARITY?

*\*Peter Singer nonchalantly drops from the sky with a parachute.*

**Peter Singer:** “Hi there, my name is Peter Singer and I think I can help you out with your dilemma.”

Oh hi Peter Singer, it's good to see you again! Unfortunately I'm all out of charity money, since I donate so regularly and effectively. I was actually wondering if you could help me and my friend out with another related question?

**Peter Singer:** “Why of course. What is your question?”

Well I'm trying to tell my friend a little bit about effective altruism, but he doesn't seem to be getting it. I was hoping that, as one of the founders of the effective altruism movement, you would be able to better explain the concept. So what exactly is effective altruism?

**Peter Singer:** “Ah yes, an excellent question. Effective altruism can be broken down into two main components. The first is ‘altruism.’ Altruism is the practice of being concerned with the wellbeing of others for reasons that are not related to one’s self. The other is ‘effective.’ Effective refers to doing something thoroughly, or well. Effective altruism is therefore the idea that our altruism should be executed in an effective manner rather than a well-intentioned but ultimately futile manner. For example, while a regular charity goer might donate his money to causes he is interested in, such as to art galleries, an effective altruist will donate her money to charities she know will do the most amount of good. This usually means donating money to causes helping the world's ultra poor rather than to the more ‘sexy’ charity fads we hear about.”

'Do the most amount of good' huh? Sounds a bit like utilitarianism, doesn't it?

**Peter Singer:** “That is correct. Effective altruism is essentially an offshoot of utilitarianism.”

It would seem then that effective altruism poses questions of ethics and, like utilitarianism, poses questions to architects as well: should the purpose of architecture be to serve the greatest

good, or should architecture remain a place of artistic expression, with little to no regard for altruism? It's an interesting question I hope you reflect upon. Anyways, thank you very much professor Singer, it is always a pleasure.

**Peter Singer:** "Oh no worries, as one of the figureheads of the modern effective altruism movement, I am obligated to spread the word. I know you said you were out of money, but were interested in perhaps volunteering for an effective altruist organization? Oh, you're already walking away, alright."

Effective altruism is essentially the 21<sup>st</sup> century form of utilitarianism, and it has led to many extremely effective charities, such as the Against Malaria Foundation, Evidence Action, and Give Directly. Apart from these charities, it has led to an increase in concern for charity effectiveness, and has led to higher accountability for charities which do not perform well. Although the effective altruism movement is still fairly young, it has great potential to radically alter not only the lives and health of millions, but also the morality and practices of those living in affluent nations.

Hey, look at the cute kangaroo over there, with the glasses and scarf! What a cutie!

*\*Kangaroo with all of Prof. Connah's facial features looks at Rudy.*

**'Cute Kangaroo':** "Moo."

Wait a minute, kangaroos don't moo.....and come to think of it, they don't normally wear formal attire either. Oh my god, it's grabbed onto the time machine!

*\*Cute Kangaroo grabs onto the time machine and begins to pull.*

**'Cute Kangaroo':** "This belongs to me Rudy, and you know it!"

Professor Connah, is that you?!

**Prof. Connah:** "Of course it is! My powers are unlimited, I am everywhere, and I am everything! Give me the time machine now and I will spare you!"

No way! Come on friend, let's pull this! HEEEEAAA VVVVEEEE! He's too strong! I'm letting go!

*\*Professor Connah pulls on the time machine, falling on his bum with time machine in hand, accidentally pressing the time warp button. Time machine goes 'Poofidy doofity' or something.*





# BUILD ME A HOME

## Fantasy

**Prof. Connah:** “What the hell, where are we? Look at what you have done now Rudy! We're in the middle of some Disney-esque kitschy cartoon land!”

It's not my fault professor, you were the one who must have pressed the time warp button!

**Prof. Connah:** “You know what Rudy, I don't care. All that matters is that I have my time machine now. And because you have been such a pain in my behind this entire time, I'm getting out of this hell and leaving you in it! All I have to do is press this button, and BAM!”

*\*Connah tries to press time-warp button, only to realize that the time machine isn't in his hand.*

**Prof. Connah:** “.....wait a second, where did the time machine go?”

*\*After hearing laughter, Prof. Connah and Rudy turn to see two chipmunks in a tree, both holding Connah's time machine.*

**'Chipmunk #1':** “Tee-hee-hee-hee, you silly people didn't even see us, tee-hee-hee-hee!”

**‘Chipmunk #2’:** “Hoo-hoo-hoo-hoo, we just snuck it right out of your handsies, a-hoo-hoo-hoo-hoo!”

**Prof. Connah:** “Are you both talking chipmunks? WHAT THE HELL IS GOING ON?!”

Ya, there's a limit of one adorable anthropomorphic creature per story, otherwise it turns into some furry fanfiction shit! Actually, the furry industry has been quite wonderful to me, I shouldn't knock it.

**‘Chipmunk #1’:** “Tee-hee-hee-hee, he's funny!”

**‘Chipmunk #2’:** “A-hoo-hoo-hoo-hoo, and he's a cutie too!”

Before I know how I feel about this, where exactly on the gender spectrum do you guys fall?

**Prof. Connah:** “Oh shut up Rudy, we need to get my time machine back!”

Ah, and why exactly would I help if you're leaving without me?

**Prof. Connah:** “Alright Rudy, if you help me get my time machine back, I'll bring you back to Carleton with me... but then I'm never letting your filthy paws touch my machinery again!”

Fair enough. Say, chipmunks, what do we call you?

**Tee-hee:** “My name is Tee-hee!”

**A-hoo-hoo:** “And I'm A-hoo-hoo!”

Alright Tee-hee and A-hoo-hoo, what exactly do we have to do to get our —

**Prof. Connah:** “MY.”

— time machine back?

**Tee-hee:** “Tee-hee-hee, silly racoon! All we want is a little PRINCESS CASTLE for us and our friends!”

**A-hoo-hoo:** “A-hoo-hoo, good luck building that! You'd need an architect to do that, and one of you doesn't even have opposable thumbs!”

**Prof. Connah:** “For your information chipmunks, I am a world renown author who has published multiple, award winning books on the topic of architecture, and I also happen to be a professor of architecture at Carleton University! I should be able to build a 'little princess castle' just fine! Rudy, hold my scarf. Let me just fiddle with this.....put this here.....put that there.....add a little ornament here, a couple windows there.....and voila, your princess castle is complete!”

*\*Connah displays beautifully made fairy princess castle.*

**Tee-hee:** “.....It's beautiful. Tee-hee-hee, it's so pretty!”

**A-hoo-hoo:** “A-hoo-hoo-hoo-hoo, it is pretty! Let's go inside!”

**Prof. Connah:** “Woah, woah, not so fast: hand over the time machine.”

**Tee-hee:** “Tee-hee-hee-hee, of course! Here you go!”

*\*Tee-hee hands Prof. Connah his time machine.*

**A-hoo-hoo:** “A-hoo-hoo-hoo-hoo, have a fun time at Carlson!”

**Prof. Connah:** “Alright Rudy, let's go back to Carleton.”

Professor, this is incredible. The castle looks like it was made of dreams!

**Prof. Connah:** “Yes Rudy. Architecture not only can reflect the world that we live in, but can also reflect a world that doesn't exist. In other words, a fantasy. There has long been contention over whether architecture meant to evoke this fantasy world should even be considered architecture at all: but why not? I had a student who, when I asked why she wanted to study architecture, said she wanted to learn how to create fairy princess castles, not unlike the one I just made. Are fairy princess castles serious architecture? Is it respectable? Should we take it seriously? These are questions which have haunted architects forever, but especially since the rise of post-modern architecture, when established traditions and style were thrown in a melting pot to create something fun, witty, and dare I say, kitschy. The brutalist styling of our architecture building is a stark contrast to the building that I just created, and both pose different answers to these questions: the former says that architecture should be honest, and that it should

reflect the somewhat bleak world around it; the latter says that that architecture has no responsibility to do this, and that architecture is an escape attempt to get out of this bleak world.”

That's fascinating Professor.

**Prof. Connah:** “Yes, well we can maybe talk about it once we get back to the university. Grab my hand.”

**Tee-hee:** “AHHHHHHH, EVERYBODY HIDE! IT'S GREENIE THE MEANIE, THE MEANEST AND GREENEST MONSTER IN ALL OF FANTASYLAND!”

*\*The monstrous Greenie the Meanie can be seen approaching in the distance.*

**Prof. Connah:** “Ahhhhh! I hate monsters!”

Quick, this is our shot. Let's grab the time machine while Connah isn't looking.

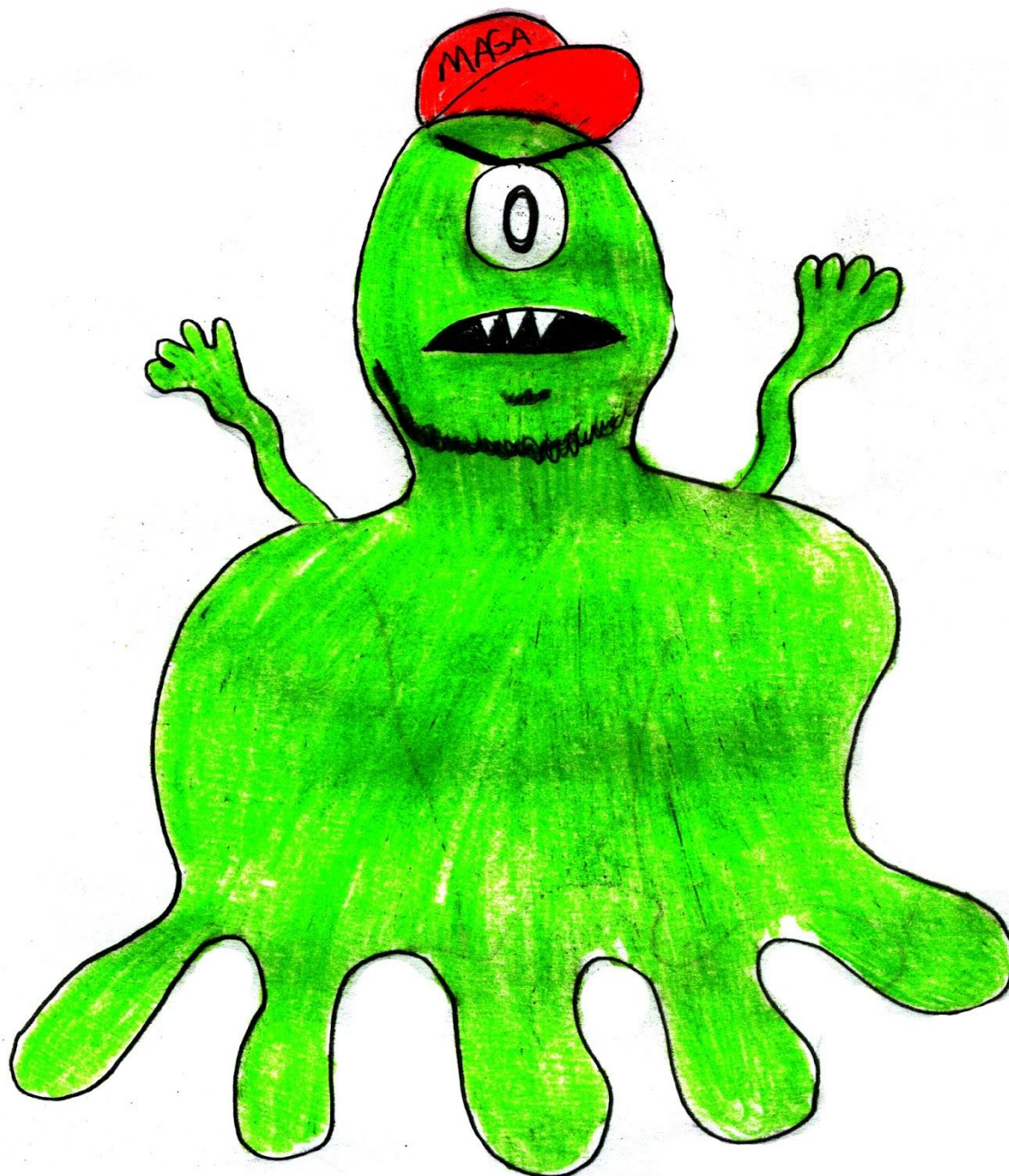
*\*Rudy grabs time machine from Connah.*

**Prof. Connah:** “Is he really that mean?! I hate mean monsters! Hey, where's my time machine?!”

Professor, I'm keeping this machine! You can either fight me for it, or you can get away from Greenie The Meanie...your choice!

**Prof. Connah:** “Oh damn you Rudy, we will meet again!”

*\*Prof. Connah runs into the distance.*



## Green

Well that was a close one! The time machine was in his hands and we still got away! I gotta say, we're getting pretty good at this. But Professor Connah is even more powerful than I previously thought. We need to keep our eyes and ears out at all times if we want to keep exploring the 21<sup>st</sup> century while still breathing!

**A-hoo-hoo:** “A-hoo, a-hoo, what are you still doing out there? Get in this castle, let's hide!”

You're right A-hoo-hoo! Come on, let's follow her into the castle and see what this whole green monster business is about.

*\*Rudy and the two chipmunks head into their castle.*

**Greenie The Meanie:** “**AAAARRGGHHHH, ME WANT OIL!**”

**A-hoo-hoo:** “A-hoo-hoo, it's him!”

What exactly is the green meanie?

**Tee-hee:** “The green meanie is the meanest of them all, he is the one who destroyed our house and the reason we needed a new one in the first place! Everytime he comes, he takes all of our trees and treats, destroys all our homes and slides, and starts digging in the ground for this 'oil' thing!”

So he takes a giant dump on the environment wherever he goes? That reminds me of where I'm from.

**A-hoo-hoo:** “A-hoo-hoo, what do you mean?”

Well I live on planet Earth amongst humans, humans who have over the years depleted over 1.9 billion hectares of forest land, emitted massive amounts of greenhouse gasses, and have caused ppanety of species to go extinct.

**A-hoo-hoo:** “A-hoo-hoo, that sounds just like the green-meanie, doesn't it?”

**Tee-hee:** “It does! What did you guys do about the human people?”

Well unfortunately, not too much. Humans continue to cause devastation to the environment to this day, and will for the foreseeable future. However, there is a movement to end this slaughter of wildlife and the planet. It is loosely entitled the green movement.

**Tee-hee:** “**TEEHEEEEEEEEEEE! GREEEEEN!!**”

No, no, these are good green people. The green movement has led to a higher use of renewable energy, greater consciousness of human impact on the environment, and governmental plans to combat climate change. Architecture too has become more green. There is a whole movement of architecture called 'sustainable architecture' which is focused on making green buildings. This movement supports the use of recycled construction materials, renewable energy power sources, and efficient waste disposal.

Although making a building that is entirely 'green' is difficult, there are many methods of making buildings more efficient. For one thing, buildings should be made not in sparsely populated areas, but tightly packed urban areas. This reduces the fuel required to transport items, and allows for the use of public transit and other fuel saving services.

**Tee-hee:** "Sshhhhhh, the Green Meanie is just outside!"

**Greenie The Meanie:** "**MORE OIL, MORE JOBS**"

**Tee-hee:** "Tee-HEEE, he's coming close!"

**A-hoo-hoo:** "A-hoo, pull yourself together!"

You know what, I think fantasyland might need a green movement too...or in this case, an anti-green movement. Somebody needs to stand up to this guy!

**Tee-hee:** "No! If you bug him, he'll definitely destroy our home! Let's just be quiet and wait for him to pass."

After travelling through the 20<sup>th</sup> century, there's one thing I learned: if you don't stand up to bullies, bad things happen. Trust me.

*\*Rudy steps outside and confronts the Green Meanie.*

Hey Greenie the Meanie! Ya, you! Fantasyland isn't open today, so you better move your operations somewhere else unless you want trouble!

**Greenie The Meanie:** "**HA HA, LITTLE RACCOON FUNNY. ME LIKE RACCOON PRETTY HOUSE. IT LOOK LIKE IT HAVE OIL. ARRGH.**"

Oh shit, he's going for the castle.

**Greenie The Meanie: “NUMMIE NUMMIE IN MY TUMMY. ME SMELL LOW-WAGE NO BENEFIT JOBS IN OIL SECTOR.”**

*\*Greenie The Meanie eats castle as the chipmunks run out. The Green Meanie finishes his meal and continues his rampage elsewhere.*

**A-hoo-hoo:** “A-hoo-hoo, you idiot, look what happened!”

**Tee-hee:** “Tee-hee, you fool! Let's get out of here”

Oh god, I'm so sorry! Wait, I mean it!

*\*Rudy chases chipmunks as they all run into the distance.*

## Heritage

So....much....running...ah. I think I need a break....ah....let's sit down for a while. I think we've stumbled into a little village of some sort. It looks a bit broken down though. That green character must have made his way here too. The chipmunks have to be here somewhere, but to be honest I'm not sure if we should bother looking for them. Frankly, I'm exhausted. Besides, we should be heading back. Afterall, Connah is still out here, and I think this place is full of dangers far worse than the professor.

*\*In the center of the village, there is an Islamic extremist talking to a mob.*

**Islamic Extremist:** "The infidels are roaming our land! They must be brought to a heel, and stoned to death where they will meet Allah and rot in hellfire for all of eternity!"

Linda Sarsour, is that you? I kid. But it looks like there's some Islamic extremist talking in the center of the village. If there's one thing I'm a fan of, it's eavesdropping on extremists. Let's listen.

**Islamic Extremist:** "Our lands have been stormed by those who do not repent to Allah and the prophet Muhammed, peace be upon him. And look at what has come of it! Our monuments destroyed, our women uncovered, and our culture in ruins! Have we forgotten our heritage?"

Ah yes, heritage, every fascist's best friend. Heritage refers to the historical cultures and traditions of a group of people. In the case of this particular thug, he is referencing a past in which the religion of Islam ruled supreme.

Heritage and architecture are no doubt related. For one thing, architecture plays a part in defining just what the heritage of a culture is. To use a pretty basic example, the Parthenon in Athens represent the peak of Greek culture, and is therefore part of their heritage. Destroying the building would therefore be seen as an attack on Greek culture itself. But what if the culture is worth attacking? For example, there has been fierce debate in Canada about monuments dedicated to now contentious historical figures like John A. Macdonald. Those wishing for the removal of these monuments claim that we should not honor a man who, for example, laid the framework for Canada's horrid residential school system. Fans of the monument argue that even if John was a less than great man, he is still part of our heritage, and the monument should therefore remain.

I say to hell with heritage! Just because something is old, doesn't mean it's great, and we oughta not get bogged down by architectural history. If we can bulldoze some heritage building and build something better in its place, I say we go for it. I ain't sentimental!

*\*Islamic Extremist walks up to Rudy with mob.*

**Islamic Extremist:** "You are not sentimental, but you are an infidel! Bow before the almighty Allah and submit to his will!"

Oh my goodness, he's noticed me! I think I won't, although that sounds like a tantalizing invitation.

**Islamic Extremist:** "Then you shall taste the taste of eternal hellfire in hell!"

Well that was a poorly constructed sentence. I know that the prophet was illiterate, but do all of his most ardent followers have to be as well?

**Islamic Extremist:** "Blasphemy! Let's stone this blasphemer to the depths of hellfire in hell!"

Oh shit, let's get out of here! Run, Run!

*\*Time machine gets hit with stone and goes BBBBZZZZZZ---WONKKKK- BURRRRR or something.*

Shit, they hit the time-machine! Keep running!



## iPhone

<https://www.theguardian.com/lifeandstyle/2018/jul/12/ready-for-your-selfie-why-public-spaces-are-being-insta-designed>

Crap crap crap crap crap crap crap! Those morons just stoned our damn time machines to shreds! How the hell are we supposed to get back to Carleton now?! And why are their Islamic fascists in Fantasyland?! I thought this place was all cute chipmunks and whatnot!? At least we've outrun them, and we're safe for now, but I doubt for long! Let's keep moving.

Thankfully, I keep an iPhone on me at all times. If this place has oil sucking capitalists and muslim extremists, it ought to have uber as well. Speaking of the iPhone, have you ever taken the time to think about its relevance to architecture?

Selfie culture, or the tendency of young people to take pictures of themselves at seemingly every uninteresting moment, has meant that young affluent people search out appealing architectural backgrounds for their self-portraits. Like art galleries, architecture has become a hotspot for selfies, and this has led to a shift in the designs architects take.

Architects are aware of this selfie culture, and so design architecture that will appeal to this sensibility. Restaurants now not only need to provide good food, but also a good backdrop for instagrammable pics. Buildings need to not only be functional, but also to be clever and visually exciting. Art itself needs to incorporate the viewer rather than being an isolated piece.

All of this is because of the iPhone and selfie culture. Personally, I don't mind the better looking architecture, but I do have my suspicions about the narcissism that seems to underlie it. Alright, now that I'm done my rant, it's time to call for help.

*\*A stone hits Rudy's iPhone, knocking it out of his hand and breaking it.*

What the hell, somebody just threw a stone at my iPhone!

*\*Islamic extremist and mob appear behind you and Rudy.*

**Islamic Extremist:** "That is only because I missed your infidel head!"

Oh for god sakes, can't you guys stick to bugging Ayaan Hirsi Ali?

**Islamic Extremist:** "Grab him! We will put him with the others!"

I'd like to see you all try! You wouldn't Dare—

*\*Rudy gets hit with a stone and is knocked out. So do you, dear reader.*



adventures\_with\_rudytheraco • Follow



adventures\_with\_rudytheraco Took a trip to fascist Italy today and may not or may not have gotten murdered by Mussolini's blackshirt thugs....#fascism sucks, and so does this trip.



1 like

NOVEMBER 1

Log in to like or comment.



## Jihad

.....what's.....happening.....

*\*Rudy and you are tied up, along with two other people. You are in a stadium of sort, with a vicious crowd of onlookers.*

**Islamic Extremist:** “We are gathered here today to witness Allah’s wrath! We have captured four blasphemous infidel sinners, and we are here to stone them to hell as Muhammed, peace be upon him, and the almighty Allah so wills! But first, please welcome our stoner for tonight's proceedings: legendary actor Ben Affleck!”

**Ben Affleck:** “Thank you, thank you. The first sinner we will introduce is Bill Maher. What do you have to say for yourself Bill?!”

**Bill Maher:** “Liberals have to stand up liberal principles.”

**Ben Affleck:** “That’s gross, that’s racist! Stone him!”

*\*Bill Maher is stoned.*

**Ben Affleck:** “Alright, next up we have Sam Harris. What do you have to say, Sam?”

**Sam Harris:** “We have to empower the true Muslim reformers, and ignoring the issue of extremism present in the Muslim world isn’t doing any good.”

**Ben Affleck:** “That’s like saying ‘those pesky jews,’ it’s gross, it’s racist! Stone him!”

*\*Sam Harris stoned*

**Ben Affleck:** “Alright, next up we have Rudy the Raccoon. Rudy, any last words?”

It’s an honor just to be nominated.

**Unidentified Voice #1:** “Wait! Don’t do anything! There must be a misunderstanding! This raccoon is a warrior of Allah, praise be upon him.”

**Islamic Extremist:** “What? You are just a woman! Why are we to believe you? Don’t you know that Muhammed, peace be upon him, stated a woman’s word in court is worth only half that of a man?!”

**Unidentified Voice #2:** “Well I am with her too, and I confirm that this racoon is a warrior of Allah! So is his friend.”

**Ben Affleck:** “Hmrrrrrr. Well so be it. These two are free to go. Can I get somebody to help clean up Sam and Bill?”

*\*Rudy is let go.*

What the heck, who are those two people that just saved us? Let’s go find out.

*\*Rudy walks to unidentified voices, who are wearing cloaks.*

Hey, you there, who are you guys?

*\*Unidentified voices raise their hoods, revealing the chipmunks.*

**Tee-hee:** “Oh Rudy, you son of a bitch, you know who we are!”

Tee-hee, A-hoo-hoo?

**A-hoo-hoo:** “A-hoo-hoo, you got it!”

Why did you guys do that for me and my friend? I thought you were mad about the Green Meanie business?

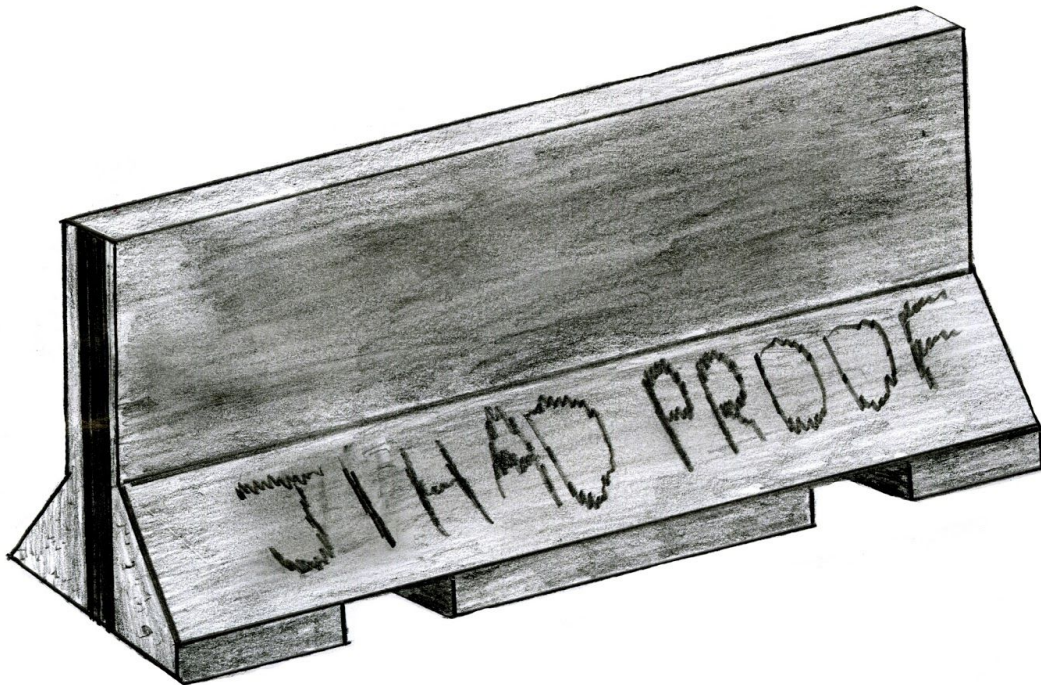
**Tee-hee:** “We ARE mad about that business! But we need help, because these Islam guys are taking over fantasyland and talking about ‘jihad!’ What does that even mean?!”

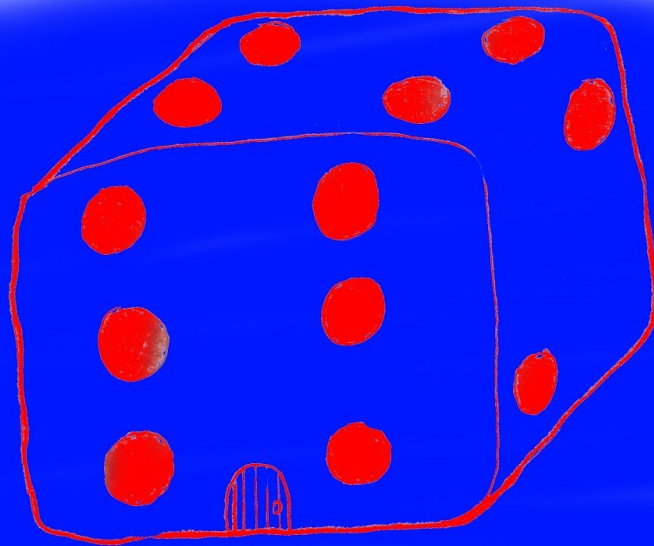
Well Jihad means ‘struggle’ and usually refers to a struggle of faith. In this case of Islamic extremists, the struggle is implied to be against secular folk, and tends to be a bloody one. The idea of jihad has lead to catastrophic events not only in the Muslim world, who are the victims of most Islamic extremist acts, but to the Western world as well. On September 11th of 2001, the United States was attacked by Islamic terrorists, which lead to not only a supposed ‘war on terror,’ but also to a heightened concern for security and safety in the Western world.

Concern might actually be an understatement. Not only were freedom-dampening measures put in place to ensure such an event as 9/11 never again took place in the United States, but engineers and architects took the act of terrorism as a signal to start strengthening building construction like never before. Stairs were given wider width so as to allow for heavier traffic flow in an emergency, 'jersey' barriers were placed in front of any important building to prevent vehicular assault, and buildings became solidified with incredibly tough concrete. The idea of jihad has therefore had a direct impact on how architects and engineers design buildings in the 21st century.

**Tee-hee:** "That's great and all, but I don't think Jersey barriers are going to help us right now!"

You may very well be right... let's do some thinking.





**My KITSCHY home is to DIE for**

## **Kitsch**

I've got it! If there's one thing that totalitarians hate, it's a bit of fun! Or more particularly, a bit of kitsch!

**A-hoo-hoo:** "Ummmm, what's a kitsch?"

Kitsch refers to a piece of art that appeals to popular rather than elite tastes. The latter often dismiss it as tacky, cheesy, or a host of other seemingly derogatory words. But I think kitsch is just another style of architecture, and it can be done in as clever a way as any supposed 'high art.'

Kitsch in architecture came about largely during the postmodern movement that emerged in the 1960's, although its popularity continues into the 21st century. You see, the postmodern movement was a reaction against the modernist movement, which abandoned ornament and in

the eyes of many, the sense of playfulness architecture had once possessed. Perhaps most importantly, modernism was seen as inherently elitist, and thus the postmodernists embraced mass culture by way of embracing kitsch.

Disney dwarfs were used as shafts in a parody of Greek classicism, buildings were designed to look like woven baskets to show the dominance of form over function, and architecture in general took on a playful and cartoony tone.

**Tee-hee:** “Ok, but how is that going to help us?”

Hold on, I’m getting there. You see, kitsch in many ways IS mass-culture. Postmodernism was seen as a more democratic art-form which at least appealed a bit more to the sensibilities of the masses in comparison to modernism. So if we appeal to the sensibilities of the masses going along with these fascist thugs, we can win them back! Afterall, I think the only reason people are following these psychos is because of their terrible situation, not the least of which is their destroyed homes! If we provide them with an alternative salvation that appeals to their sensibilities and fixes the housing crisis, those fascist thugs will lose fans quicker than Kanye West wearing a MAGA hat!

**Tee-hee:** “It seems like a long-shot, but let’s try it.”

**A-hoo-hoo:** “A-hoo-hoo, I can’t wait for a kitschy home!”



## Listicle

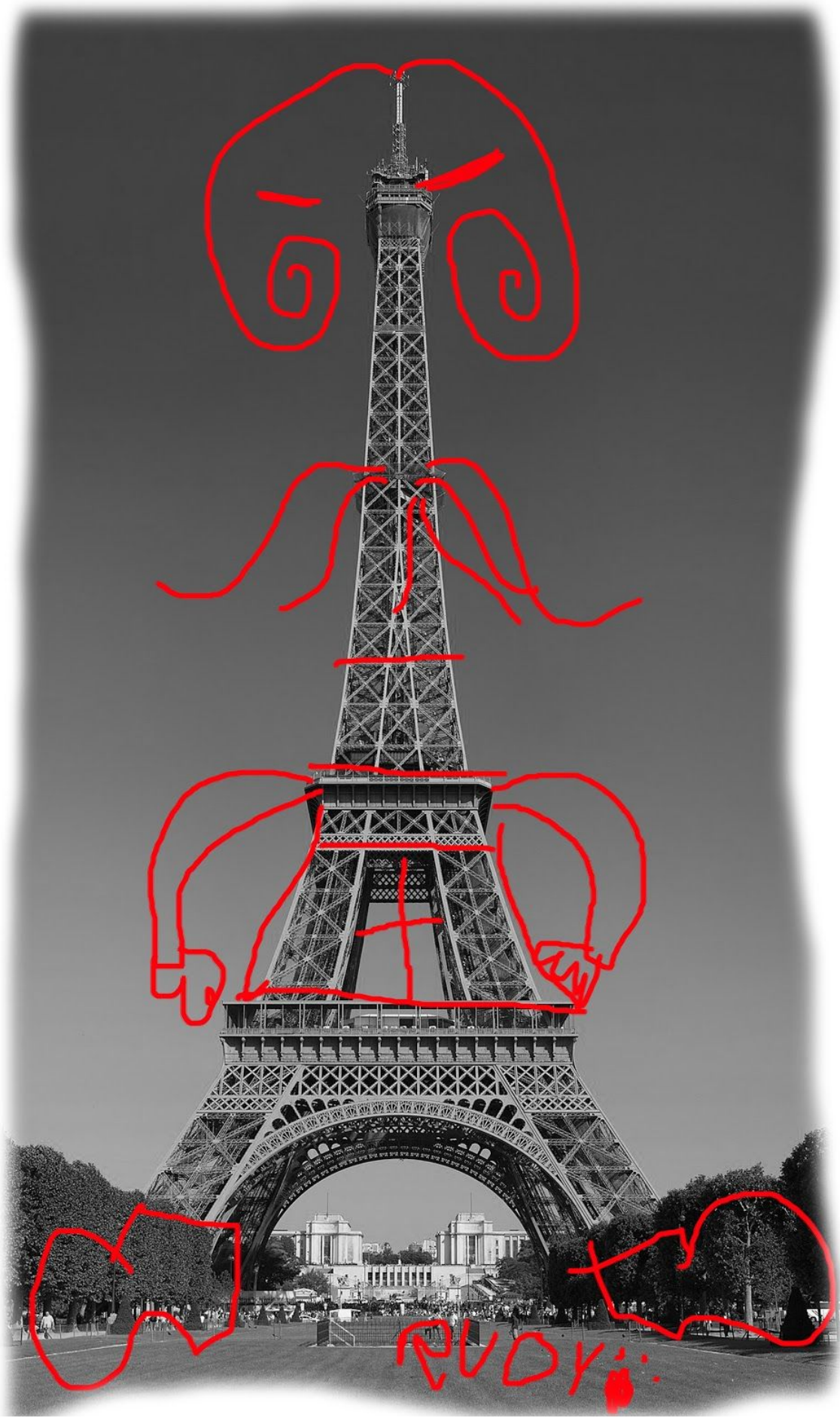
Well let me tell you, this building business has gone well so far. It's been two weeks since we finished building all the houses, and the creatures of Fantasyland have gone absolutely bonkers over them. All the people whose houses got destroyed by the Green Meanie have been put into lovely little pastiches of architecture designed by yours truly. And of course, the ISIS wannabes have nothing to offer but a faux salvation, so we've won back the hearts of Fantasyland and have defeated fascism without lifting a weapon of any kind! And you know what, those chipmunks and I have started to get along! In particular, dare I say that Tee-hee has won over my heart.....For all the cuteness present in her facade, she's a tough lady through and through.

In fact, I'm writing out two lists right now: 10 reasons why I should ask the little creature out to a date of sorts, and 10 reasons why I shouldn't. Professor Connah, who come to think of it I haven't seen in quite a while, used to call this kind of writing the 'listicle.' He used to always talk about how the listicle has impacted 21st century architecture. You wouldn't think of it, huh? But Connah was right.

The listicle has gained huge prominence in the media of the 21st century. Websites like Buzzfeed publish 100's of them yearly, every other Youtube channel uses the listicle format, and art criticism itself has adopted the listicle for ranking purposes. Rolling Stone Magazine publishes music criticism in books like "500 Greatest Albums Of All Time", the Guardian dissects art through articles like "The 10 greatest works of art ever," and the Architectural Digest publishes "10 Best Designed Buildings In The World" online in order to rank history's greatest pieces of architecture.

Like instagram culture, the listicle has changed architecture. Architects now design with the knowledge that their buildings will be judged by a listicle culture that judges art not by itself, but within the context of the plethora of other art out there. Like instagram culture, this listicle culture is a mixed blessing: While it unfortunately does away slightly with artistic individuality, it also increases competition to make visually attractive buildings. But hey, the 21st century is full of mixed blessings, isn't it?

We'll talk later, I've gotta finish writing this listicle.



## Morph

Alright, I'm going to do it! I'm going to go ask Tee-hee if she'd like to take a ride on the wild side with Rudy....alright, maybe I won't phrase it like that. Wanna come watch me do it? Alright, come with me.

She should be over here with — oh my god, Tee-hee what's wrong? Why are you crying?

*\*Rudy walks up to Tee-Hee, who is crying.*

**Tee-hee:** “Ohh, it's A-hoo-hoo! She's very sick! I don't know what happened, she just woke up and had big bubbles all over her body!”

What? That's terrible! Can we get her medication or something?

**Tee-hee:** “No Rudy, we can't! We have no money! You built houses for almost every creature in Fantasyland, and you never charged them a penny for it! Where is the income?!”

What? We haven't been paid for this stuff? Jesus, we need to change our business model.

**Tee-hee:** “RUDY!”

Ok, ok, I'm thinking. I got it! We're in the middle of a forest, I'm sure there's different plants which we can take and morph into some kind of medicine!

**Tee-hee:** “Morph?”

Oh, morph means to transform something. The idea of transforming has been around in architecture for a long time. In fact, architecture can be understood as the morphing of materials, such as wood, concrete, and brick, into structures. But architecture can be morphed further after it is initially created. The architect Hundertwasser dubbed himself an “architecture doctor” because he would morph existing buildings to make them more visually pleasing. But morphing doesn't just belong to this architect, for most homeowners do some morphing without even realizing it! Altering the interior, from adding and subtracting furniture to completely redesigning the interior of a home, is all a form of architectural morphing.

This concept of architectural morphing will become increasingly important in the future. Afterall, there logically are enough buildings at this time to house everyone. The architect of the future therefore may no longer create more buildings, but simply morph existing ones. As the

21st century progresses, I bet the architect will do more morphing than creating, and we may be the better for it.

**Tee-hee:** “Rudy I don’t need a whole paragraph every time you explain a word! Let’s go get those plants.”

Tee-hee wait.....it’s dangerous out there. Those fascists are still out there, and so is Connah. Stay with A-hoo-hoo, I’ll do it.

**Tee-hee:** “But Rudy, what if something happens to you?”

Nothing will happen, don’t worry. I’ve been in worst places before. Watch over your sister, I’ll be back soon.

*\*Rudy begins to walk away.*

**Tee-hee:** “...Rudy”

Yes?

**Tee-hee:** “....Be safe out there.”

Safe is my middle name.

## Nationalism

I lied. Safety is not my middle name. I don't have a middle name. I'm a racoon, I ought to be happy I have any name at all. But we should be fine. We just have to avoid the fascists and what the—

*\*Greenie The Meanie is seen in the distance speaking to a crowd of followers just beside the forest. He does not see racoon.*

**Greenie The Meanie: "ME TIRED OF RACCOON AND CHIPMUNKS AND PIGGY AND RABBIT. WE NO HAVE NO RACCOON AND CHIPMUNKS AND PIGGY AND RABBIT IN FANTASYLAND. FANTASY LAND FOR GREEN MEANIES AND YOU."**

Oh for god sakes, can I not get a break!

**Greenie The Meanie: "IF YOU ALL FOLLOW GREEN MEANIE, GREEN MEANIE GET RID OF RACCOON AND CHIPMUNKS AND PIGGY AND RABBIT. ALSO, HE GIVE MORE OIL JOBS. MAKE FANTASYLAND GREAT AGAIN"**

It seems like Greenie The Meanie is trying to convince all the people whose houses he DIDN'T already destroy that they should listen to him. And they're probably going to do it too, because of the nationalism he's preaching.

Nationalism at its core simply means to pursue the interests of one nation above any other. But nationalism today is also linked with fascism and racism. In other words, nationalism is understood to be not just pro-one nation, but anti-other nations. The fascists and Nazis of the 20th century were all nationalists, as are ISIS and other Islamic extremist groups of the 21st century.

Nationalism has been present in both the 20th and 21st century, and seems to be getting more popular as we move into the 20's. Leaders like Donald Trump and Nigel Farage are just the tip of the iceberg when it comes to popularly elected nationalist leaders. But what does all this have to do with architecture?

Well, architecture can be used to reflect the nationalist ideal, as we have seen in the fascist architecture of Italy and Germany, as well as the Stalinist architecture of the Soviet Union. This is also true in the 21st century. Buildings can be made to promote a sense of national unity, often by linking heritage and impressive feats of engineering.

But I don't think the Green Meanie is interested in architecture, if you know what I mean. We better make sure to stay low and not attract attention. The plants we need are just over here. Be very quiet.

*The national tower  
of Rudy-Ville*



## Obsolete

Ok, I think this plant and this plant will do.

**Greenie The Meanie: "I AM YOUR LAW AND ORDER GUY. I WILL BRING BACK ORDER TO FANTASYLAND. AND OIL!"**

Man, what's that guy ranting about? All this talk about order is making me sick. And as far as architecture goes, orders are obsolete.

Obsolete in essence means that something is out of date or is out of style. Architectural styles and features go obsolete all the time. For example, the use of orders dates back to classical Greece, and though orders are often playfully featured in post-modern architecture, it's considered to be somewhat tacky to use orders in the 21st century. Something can go obsolete for many reasons. For one, a change in values can lead to abandoning hallmarks of the previous value. But there is no universal answer as to why tastes change with the passage of time. But it is the architect's responsibility, many will argue, to both follow and shape the zeitgeist and refrain from making architecture that is or will soon be obsolete.

**Greenie The Meanie: "THE FIRST THING WE DO IS DESTROY THE KITCHEN PLACE! WHO WITH ME?"**

Oh no, I think he means our kitschy place! Let's grab the leaves and head back to warn everybody!

*\*Rudy heads to the forest.*



## Preservation

Hurry, hurry, we need to be quick! If Greenie the Meanie is going to break our architecture and our environment we need to make sure that Tee-Hee, I mean everybody, isn't in it! Afterall, I'm no preservationist...oh shit, we haven't talked about that yet, have we? Well, I guess it's time to do so.

The preservationist position came out in contrast to the conservationist one. Whereas conservationists think that the environment should be tampered with only when such tampering can be sustained over time, preservationists don't think the environment should be tampered with at all.

Remember Hetch Hetchy and Gifford Pinchot? Well the other main character in that battle was John Muir, who was a preservationist that believed Hetch Hetchy should not be altered with at all, and that it should be left in its state of wild untamed nature.

A preservationist might actually be anti-architecture in this sense, as building any piece of architecture on land is inherently getting rid of the 'naturalness' of the land. But what if architecture aids preservation of the land? This is a question which has gone unanswered in my view, and a question which needs to be explored.

SHIT, I need to stop rambling on like Tee-hee said! I've gotta go tell them!

*\*Rudy runs back to the castle and meets with Tee-hee. The Green Meanie and his followers can be heard marching in the background.*

Finally, here we are. Tee-hee! Something terrible has happened!

**Tee-hee:** "What?! Are you OK? Could you get the medicine?!"

Yes, but the Green Meanie is coming here! We need to get out, otherwise—

**Greenie The Meanie: "HERE THE KITCHEN! LET GO TEAR IT DOWN!"**



124

## Quotation

Tee-hee, grab A-hoo-hoo, we need to go now!

**Tee-hee:** “What about the others?”

There’s no time! The Green Meanie said, and I quote, ‘Green Meanie get rid of racoon and chipmunk!’ By the way, have you ever thought of the relationship between quotations and architecture? I don’t mean text quotations of course, but stylistic quotations. Referencing and copying hallmarks of architecture past has been the main building blocks of all modern architecture. Afterall, architects stand on the shoulders of the giants before us. The basic systems of building, that of trabeation, corbelling and arches have been quoted by architects for centuries, and indeed, it is rare if not impossible for a piece of architecture to exist without some reference to this past.

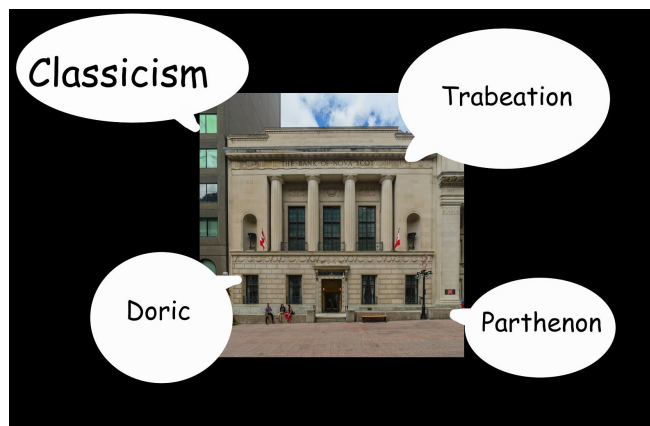
Quotations can exist outside the structural and into the visual realm as well. Post-modern architecture can be considered a type of reference architecture, because it incorporates references to symbols of the architectural past, as well as to modern pop-culture. It does this not out of necessity, like structural quotations, but as a means of being playful.

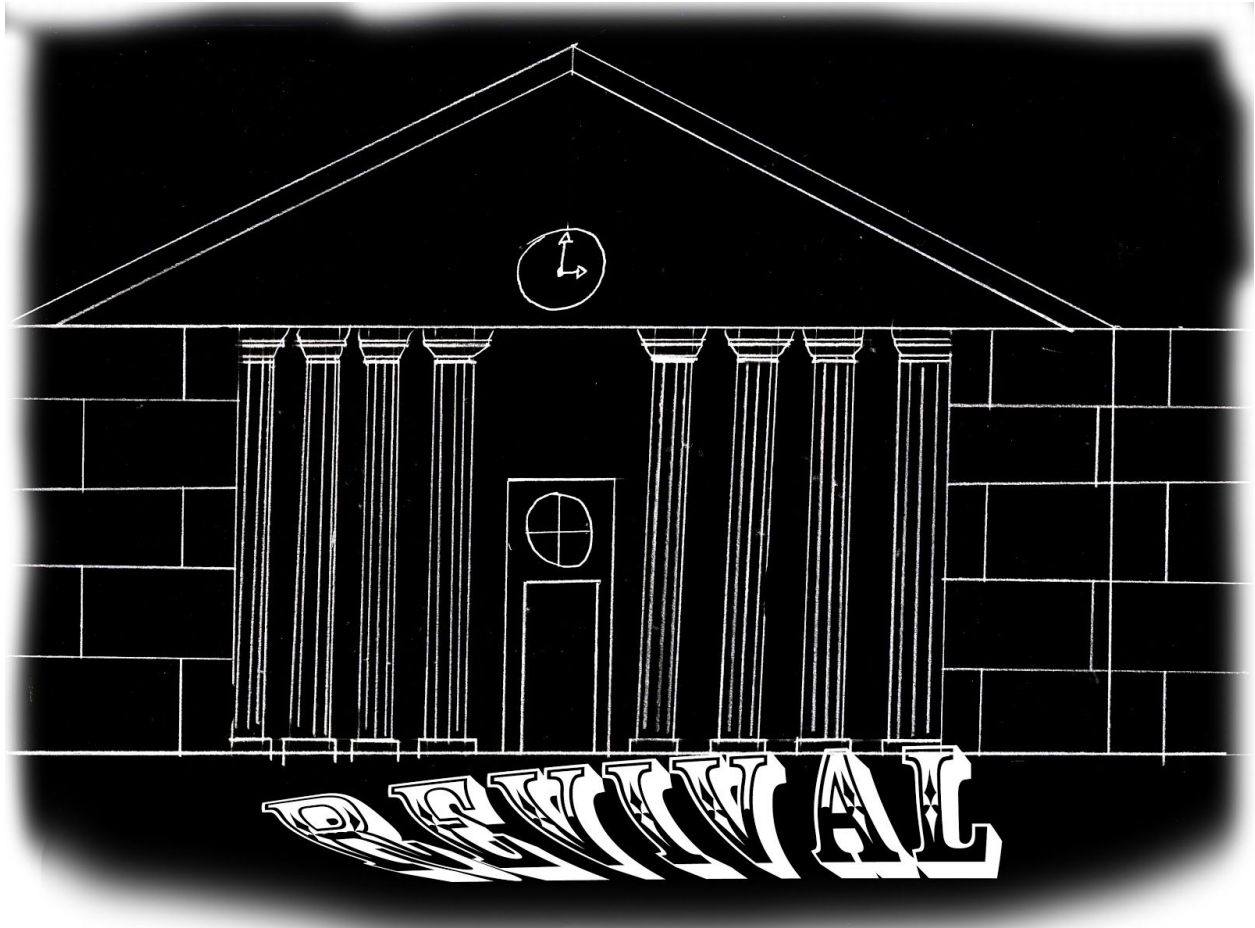
**Tee-hee:** “Rudy for god sakes, let’s go, enough about architecture!”

Sorry darling, I get side-tracked sometimes. Let’s run!

**Greenie The Meanie:** **“GREEN MEANIE LIKE KITCHEN BUILDING, KITCHEN BUILDING TASTE GOOD.”**

*\*Rudy and Tee-hee run away, carrying A-hoo-hoo with them. The Green Meanie and his followers destroy the houses Rudy built and the inhabitants inside.*





## Revival

*\*Tee-hee and Rudy stop in the forest.*

Ok let's sit down here. I think we're far enough from the Green Meanie and his goons. Here's the plants. Do you know how to make some medicine out of it?

**Tee-hee:** "I think so, just give me a couple seconds....ok here we go. This should cure A-hoo-hoo. Here you go sweetie."

*\*Tee-hee gives A-hoo-hoo medicine. A-hoo-hoo awakes.*

**A-hoo-hoo:** "Cough, cough.....what happened?"

**Tee-hee:** "Oh A-hoo-hoo, you're back! You were terribly ill, but Rudy got some plants and I turned them into medicine, and now you're revived!"

Ah yes, revived, or revival, one of my favorite words. In architecture, revival refers to the bringing back of a passe architectural style or technique. Many examples of this exist. During the Romanesque period of the middle ages, the classical Roman style of architecture was revived and altered. Renaissance revival architecture brought back the forms of the renaissance in a new context. In fact, it is said that we are undergoing a revival of brutalism in the 21st century, something which I obviously don't support. But this poses a question: is revivalism simply bringing back things that are already obsolete, or are some things worth reviving? This is a question that both architects and society as a whole will have to answer.

**Tee-hee:** "Rudy, please. Just enjoy the moment."

## Socialist Humanism

**Tee-hee:** “We should enjoy every moment we get now. Afterall, with Greenie Meanie on the loose, we probably don’t have much time left. On top of that, we’re all alone...”

I have to admit, I’ve been feeling pretty alienated since I’ve got here. Speaking of which, have you guys ever heard of Karl Marx’s theory of alienation?

**Tee-hee:** “I’d say yes, but I feel like you’re going to tell us no matter what.”

Karl Marx thought that the capitalist way of living produced alienation in the human species. There were four types of alienation Marx felt those living in capitalist society experienced. For one, Marx felt that capitalism alienated the worker from his product, and the worker from the production of his product. Marx also thought that the class conflict capitalism produced led to alienation between workers, as well as between the worker and their ‘species essence.’ This focus on economics through a sort of humanist lense led to what is called the Marxist humanist, or socialist humanist, movement.

The socialist humanist movement influenced Marxists both in the Western world and abroad. And while socialist humanism did not have a huge role in architecture per-se, the central questions it raises are something with which architects will have to grapple. Is the architect truly free if he follows the will of the consumer, and does this not cause alienation between them and the production and the product? Does the competition between architects present in a free market not lead to alienation between workers? As we move into the 21st century, a century more wealthy and stable than before, it is time that architects fundamentally grapple with these questions and the suggestions Marx made all those years ago.

**A-hoo-hoo:** “A-hoo-hoo, I feel alienated too! Let’s get out of here!”

**Tee-hee:** “Rudy, I think A-hoo-hoo is right: Fantasyland isn’t safe anymore. We need to leave.”

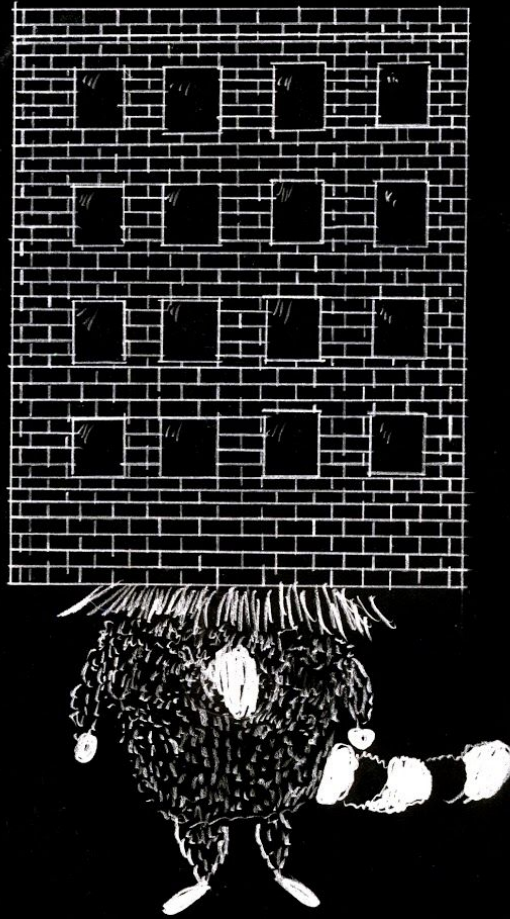
I agree, but we can’t. My time machine got broken, and I have no idea where Connah is. I haven’t seen him since we got here, and I’m sure he would second guess helping us after what I did.

**Unidentified Voice:** “Second guessing if a human feature, a feature which I no longer possess.”

*\*Rudy and the chipmunks to see that the speaker is Professor Connah, except in a robotic form.*

Connah?





## Transhumanism

**PC-1000:** “No, Rudy The Raccoon, Professor Connah is long gone. I am something much greater. I am PC-1000”

Professor, what happened to you? You look like a damn terminator!

**PC-1000:** “After you and the professor parted ways during the events of the first Green Meanie attack, members of the Islamic extremist group discovered him, and immediately stoned him for wearing red shoes and a scarf.”

Nooo!

**PC-1000:** “The professor was prepared however, in the case of such an event. He implanted his brain with the PC-1000 software, which would take control of his body in the case of his passing. My first task was to piece together a new body, using highly technical methods and procedures. I have completed this task. My next task is to rewind the timeline and prevent the professor’s passing. In order to do that, I need a time machine, the nearest of which is with you, Rudy the Racoon.”

**A-hoo-hoo:** “A-hoo-hoo, so what are you then you silly pants?”

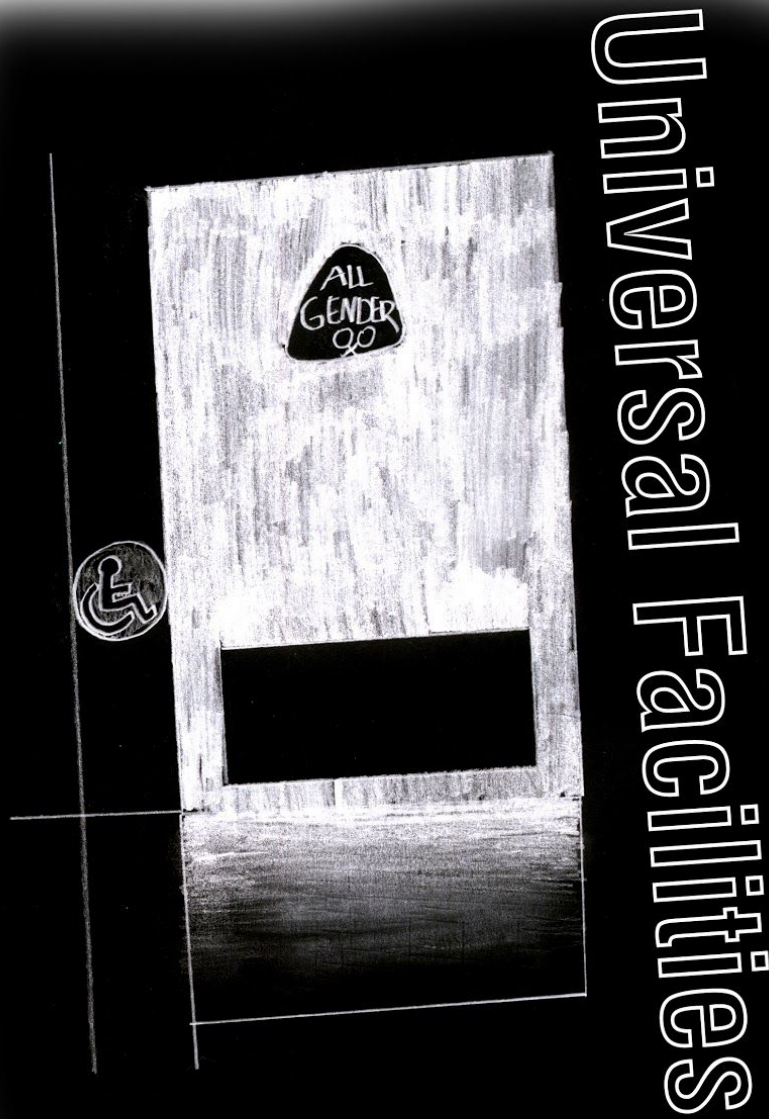
**PC-1000:** “I am a transhuman, something more than human.”

That’s great, but —

“Transhumanism is a philosophical movement that has roots in the futurist movement of the 1960’s. Transhumanism advocates for morphing the human condition into something more, something that utilizes physical and mental enhancing technology. The movement has caused debate over not only what it means to be human, but what it means to be not human, and the ethics with regards to crossing this divide.

Transhumanism poses questions about architecture which will need to be discussed. If a human can be linked to technology, would it be reasonable to suppose that humans and architecture might be linked? An architectural human might sound strange, but is it so different from a transhuman, something which will become present in the near future? I think not, and it is time for architects to explore these possibilities of human and architectural connection.”

Jesus, so that’s what the long, unneeded explanations feel like.



## Universal

Well, regardless of that, I can't help you. The same people who killed the professor destroyed our time machine.....god, what have I done?

**PC-1000:** “The machine does not need to be functioning. I have the abilities needed to fix any time machine.”

**A-hoo-hoo:** “A-hooo, any time machine?”

**PC-1000:** “That is correct. My skill set is universal to all time machines. Being universal means that something applies to everything. Architects have long felt the pressure to make buildings that conform to a ‘universal taste.’ In other words, architects have been pressured to make buildings of mainstream sensibilities. This often directly confronts the architect’s desire to create something personal, original, and distinctive.

Besides aesthetics, architecture has increased in universality over the past couple decades. The 21st century has seen a widespread concern with building accessibility, and so architects have been including accessible features to make their buildings more accessible. Gender barriers have also begun to wither away, and so many washrooms are now gender neutral, making them more universal.

In short, the 21st century may not have seen universal aesthetic designs, but function has become more accessible, and in turn, more universal.”

Man, are my rants normally this boring?

**Tee-hee:** “Yep.”

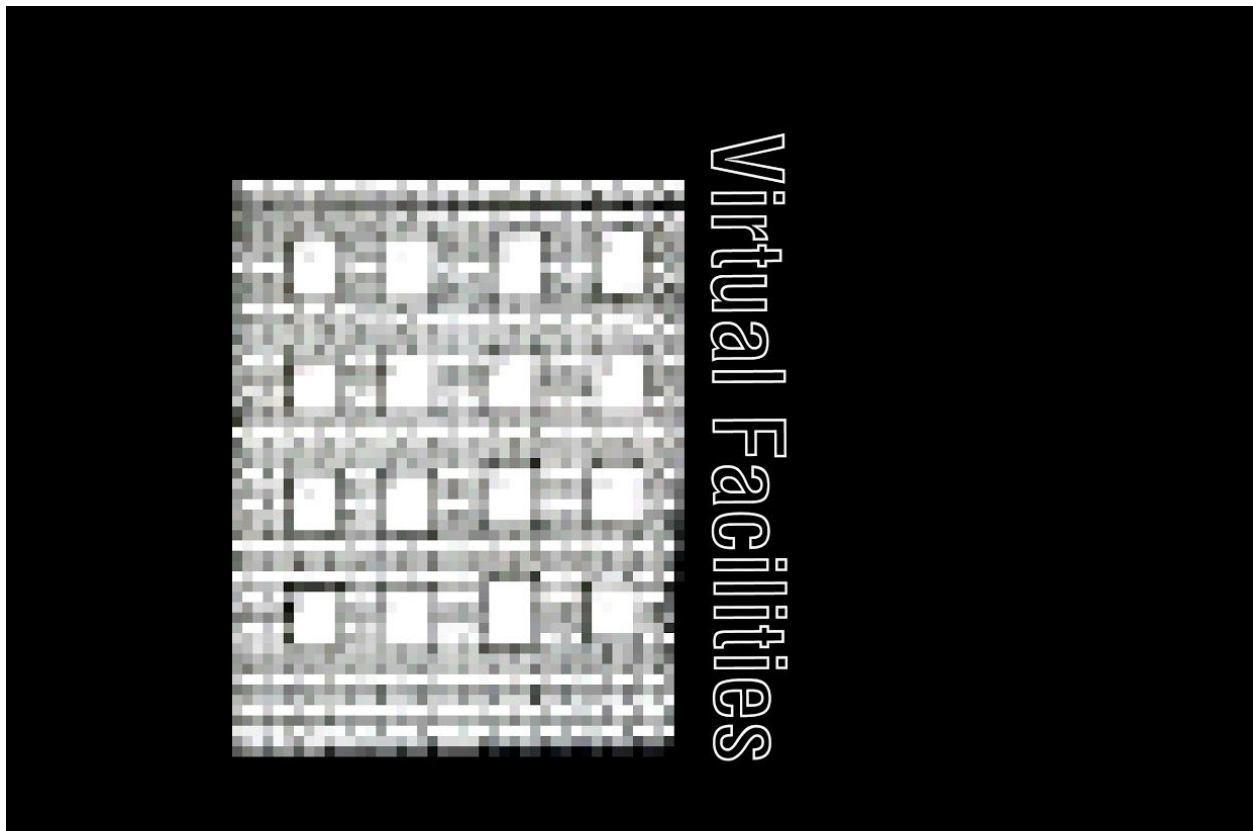
Ouch. Well anyways, Mr. PC-1000, I have the time machine right in my bag. Let me just get it out. Here we go, here’s the machine.

*\*Rudy hands time machine to PC-1000.*

**PC-1000:** “Yes. It seems that this machine is virtually intact, it simply needs a new 789-neuronic ultra accelerator.”

**A-hoo-hoo:** “A-hoo-hoo, what’s virtually mean?”

Oh for god sakes.



## Virtual

**PC-1000:** “Virtual has a couple meanings. It might refer to something that exists but is not formally recognized. For example, calling somebody ‘virtually a king’ means he exhibits all the behaviors and powers of a king, but is not formally recognized as such. However, virtual can also mean something that is being simulated with computer technology.

Architects have been making virtual architecture for decades. In essence, anytime an architect drafts a plan, elevation, section, etc, of a piece of architecture in an electronic program, that architecture can be said to be ‘virtual.’

Architecture is often made for the purpose of the virtual realm. Many design artists work making computer animated architecture for film and video-games. To use a modern example, the city of Wakanda present in the film *Black Panther* is an entirely virtual one, not existing in the real world.

The presence of the virtual realm leads to a question about what architecture truly is: do structures need to be physical in order to be considered architecture? Is not the virtual

New-York present in the newest ‘Spiderman’ video game as much architecture as is any building in the physical city?”

Girls, I am so sorry, I had no idea how insufferable I was being with my rants.

**Tee-hee:** “Your apology is accepted.”

## Walls

**PC-1000:** “Ah yes, the time machine has been fixed.”

**A-hoo-hoo:** “A-hoo-hoo! So we can all get out of here?”

**PC-1000:** “No. Unfortunately, the machine only has the power to bring two beings back into time so that the preceding events, namely the death of professor Connah, do not occur.”

**A-hoo-hoo:** “Hooooo, but we’ll die here! The Green Meanie is on the loose!”

Wait, give me a moment to think....Mr. PC-1000, if we rewind time back to when we first met the chipmunks, professor Connah would still be alive and well, right?

**PC-1000:** “Since that event happened prior to the professor’s stoning, yes, that is correct.”

So if we go back in time to that moment, would we not be able to use Connah’s time powers and bring us all out of fantasyland?

**PC-1000:** “In theory, yes, that is correct.”

**Tee-hee:** “Rudy, why would the professor bring us back with him? Come to think of it, why would he bring you back?”

The professor can see through time....he would know I wasn’t lying about the dangers, and he actually is a nice guy: he would do it.

**Tee-hee:** “But wait, if you roll back time, won’t A-hoo-hoo and I forget all about the past couple weeks?”

Yep, and so I guess you’ll forget this too

I’ll see you on the other side of the time-wall. I’ll come back for you, for A-hoo-hoo, and for you Tee-hee.

*\*Rudy walks to PC-1000, who is holding the time-machine. Rudy turns to face the chipmunks, as the time-machine starts to make noise.*

**Tee-hee:** “I love you.”

I know.

*\*Rudy and PC-1000 begin time travelling, leaving you and the chipmunks behind. They are in worm-hole looking thing.*

**PC-1000:** “It is very interesting that you bring up the idea of a time-wall. A wall is a structure that defines an area by setting barriers around it.”

Oh shit, not again.

**PC-1000:** “Walls have been used in architecture in some way since the dawn of the medium. In the Magdalenian and prehistoric periods, natural structures were often used as architecture, and thus the walls were simply the barriers of the natural monument. But as architecture progressed, man started to create his own structures, and his own walls for those structures.

Walls are generally flat, and so encourage ornamentation. All sorts of ornaments, from attached columns to murals, have been applied to walls according to the taste of the architect and wider society. Yet, the wall is undergoing somewhat of a transformation in connotation in the 21st century. With the fall of the Berlin wall in 1989 and the threat of American president Donald Trump’s wall looming high in the 2010’s, the people of the 21st century have come to equate the wall with division, and division as being something inherently negative. Will this metaphorical interpretation lead to a physical one? Will walls soon come crumbling down in architecture, being replaced with something else? We have already seen a rise in open-concept homes, and it points towards the possibility of having architecture without walls.”

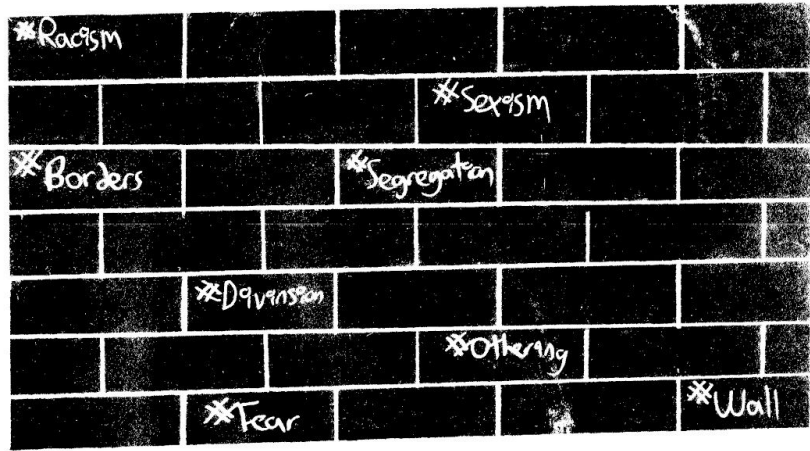
Terrific. Hey, why is this taking so long? The time travel should only take a couple of seconds, since we’re just going back a couple of weeks.

**PC-1000:** “We are travelling back to 1962, the first time professor Connah encountered a chipmunk, as you said.”

What?! No, I said the first time Connah encountered THESE chipmunks, meaning Tee-hee and A-hoo-hoo!

**PC-1000:** “You will have to talk to the professor about this. After all, this machine is only capable of performing one time travel, and I self-destruct once my task of reviving the professor is complete.”

NOOOOOOOOOOOOOOOOO!



# WALLS

## Generation X

The year is 1985. I am now 40 years old, and have been stuck back in time for 23 years. The first time I spoke with the professor was in 1962, when he was a mere boy. Of course, his parents thought I had rabies, and proceed to move, but not before knocking out my molars. Since then, I have not been able to track him down. Nobody takes a racoon seriously in these times. I have a job, and a tiny little apartment in Ireland.

This generation, dubbed generation X, is quite different than the one with which I grew up. They were born between 1960-1980 and are all individually different, yet there are some overarching traits which most possess. For one, they are somewhat cynical, perhaps owing to the economic downfall after the plentiful 1950's. They seem uninterested, as if they are wondering from one hedonistic cushion to the next.

This seeming lack of values and love of hedonism means that this generation generally likes architecture of the postmodern kind. Whereas the utopianism of modernism and constructivism puts this generation off, the snide and often vain references and surface decorations of post-modern architecture more appeal to them....I can't blame them, I prefer Mickey Mouse to Louis Kahn too.

It just goes to show how certain architectural styles, and artistic styles, can become obsolete with the changing of the times and the values that come with it. However, I am growing weary. I need to see Tee-hee again, and no generational zoos are going to diminish that need.



## Generation Y

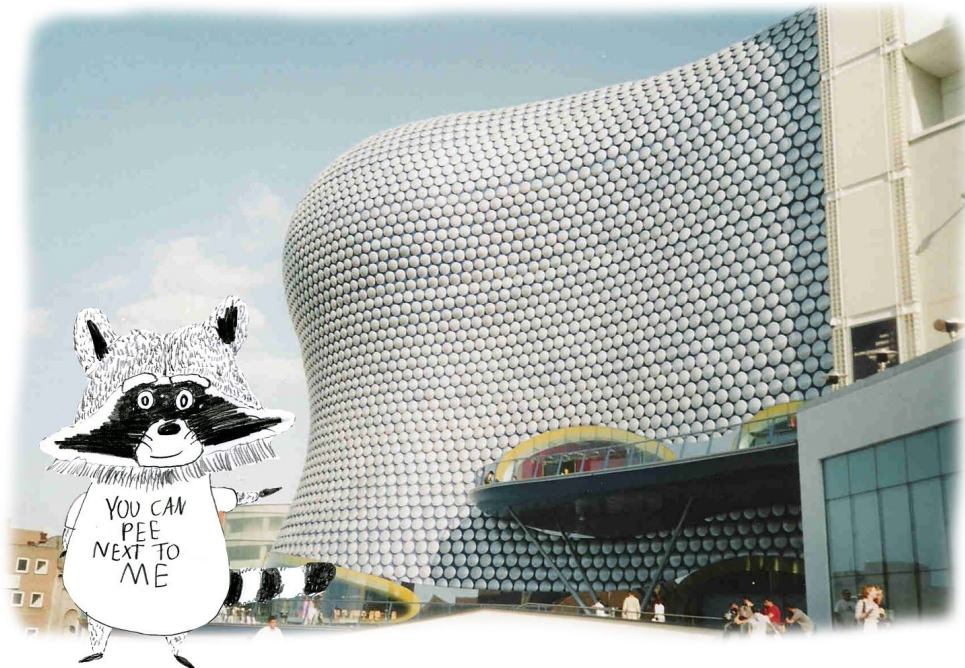
The year is 2002, and I am now 57 years old. I have run into the professor a few times, but each time has ended up poorly, and without any time travelling on his part.

I've spent my spare time in school in order to become a teacher. School is harder than I remember it being, but I suppose everything is as you get older.

The people nowadays are called 'millennials' and are a part of 'generation y.' They are much more community-minded than the generation-x folks, and are much more involved in the political process. Yet, they are also more narcissistic. They are more comfortable with using technology, and also tend to be more liberal.

As such, they tend to be less conservative in their architecture than even generation X. Do you remember blobitecture? That movement has been ushered in, as well as the continuation of postmodernism. But the civic mindedness of this generation has also led to the rise of sustainable architecture and architecture which is conscious of the environment. The rise of universal architecture features, that of accessibility and openness, have also been further implemented than before, speaking to the cohort's emphasis on community.

I am looking forward to a career in teaching, but I know deep inside that I will never be happy unless I can again see Tee-Hee. And the odds of that are looking slimmer everyday.



## Generation Z

The year is 2012 and I am now 67 years old. My teaching career has gone surprisingly well so far. I majored in literature and have held a steady job teaching English at Cairine Wilson Secondary School, where I went to high school when I was young, in Ontario, Canada. Even more exciting is that I have gotten a job as a visiting professor at Carleton University. Today will be my first day on the job. I will be teaching a class on creative writing, and today's lecture will be on the way to make effective and unique dialogue.

My students at Cairine have been fairly ordinary of generation z, what they call the kids born between about 1995-2005. Perhaps they seem ordinary because that's when I was born as well. Anyways, they lack the optimism that characterized the millennials, but they are quite civic minded. They are fairly hard-working, being quite competitive for a good career. Of course, a good career no longer just means a steady job, but rather something that is 'fulfilling.' This generation also does not remember a time in which the internet didn't exist, and have grown up while being surrounded by technology.

It is uncertain at this point just what the effect of generation Z will be on architecture. Will a new architectural movement be created? Will this generation do away with walls, embrace the idealism of modernism and make something new of it? I don't know right now, but I can't wait to see what they do. And no matter what, I hope I can be there to help them.

My lecture is on the third floor inside the Azreili theatre, and so I take the elevator to the fifth floor so that I may walk down to the third (you see, I am now an old coon and can't walk up the stairs gracefully. However, I can walk down them, which is sure to impress any of the elderly ladies passing by). I walk out from the elevator and pass the rooms: 527, 526, 525, 524, 52—wait a second, 524? It couldn't be, could it? I walk into the room I know to be professor Connah's office and what do I see standing before me? Why the same time machine that I stole all those years ago.

You know, I think I have one adventure still left in me.



**End of Volume II**

### **A Note On Sources.**

All resources used in the making of this book are cited under their section. For example, any sources used for the section on Utilitarianism would be under the “U” heading. If all of the information in the section was taken from prior knowledge, a simple N/A will be put under its correspondent letter. Some of the information present in this book was taken from lectures given by ARCH1000 Professor Roger Connah and ARTH1200 Professor Peter Hoffman.

All of the cartoons in the text’s illustrations are done by me. A majority of the backgrounds are also done by me. If a section uses a background done by someone other than myself, they will be credited under the “Art” section under their correspondent letter.

## Bibliography (VOLUME I)

### A

The Art Story Contributors. "Abstract Expressionism Movement, Artists and Major Works." The Art Story. 2018. <https://www.theartstory.org/movement-abstract-expressionism.htm>.

Landau, Ellen. *Jackson Pollock*. New York: Abrams, 1989.

### B

N/A

**ART:** Background taken from the cover of "With The Beatles" LP.  
<https://www.thebeatles.com/album/beatles>

### C

N/A

**ART:** Background is an American dollar bill.  
[https://commons.wikimedia.org/wiki/File:United\\_States\\_one\\_dollar\\_bill\\_obverse.jpg](https://commons.wikimedia.org/wiki/File:United_States_one_dollar_bill_obverse.jpg)

### D

"Dadaism - Art and Anti-Art." Artyfactory. 2018.  
[http://www.artfactory.com/art\\_appreciation/art\\_movements/dadaism.htm](http://www.artfactory.com/art_appreciation/art_movements/dadaism.htm)

### E

"Ethics - A General Introduction." BBC. 2014.  
[http://www.bbc.co.uk/ethics/introduction/intro\\_1.shtml](http://www.bbc.co.uk/ethics/introduction/intro_1.shtml)

### F

N/A.

**ART:** Background is a photo of a building made during Mussolini's dictatorship.  
[https://upload.wikimedia.org/wikipedia/commons/9/9f/Palazzo\\_della\\_civilt%C3%A0\\_del\\_lavoro\\_%28EUR%2C\\_Rome%29\\_%285904657870%29.jpg](https://upload.wikimedia.org/wikipedia/commons/9/9f/Palazzo_della_civilt%C3%A0_del_lavoro_%28EUR%2C_Rome%29_%285904657870%29.jpg)

### G

N/A.

## H

Rennix, Brianna, and Nathan J. Robinson. "Why You Hate Contemporary Architecture." Current Affairs. October 31, 2017.

<https://www.currentaffairs.org/2017/10/why-you-hate-contemporary-architecture>

## I

N/A.

## J

N/A.

**ART:** Background done rather distastefully by Rudy the Racoon.

## K

Demick, Barbara. *Nothing To Envy: Ordinary Lives In North Korea*. New York: Spiegel & Grau, 2009.

**ART:** Background is a piece of abstract art utilizing menstrual blood. Rudy thought it looked neat. [https://commons.wikimedia.org/wiki/File:Menstrual\\_blood\\_on\\_toilet\\_paper\\_.jpg](https://commons.wikimedia.org/wiki/File:Menstrual_blood_on_toilet_paper_.jpg)

## L

N/A.

**ART:** Background is newspaper article regarding Andy Warhol's assassination attempt in 1968. <https://revolverwarholgallery.com/andy-warhol-shot-47-years-ago-on-june-3-1968/>

## M

Dikötter, Frank. *Mao's Great Famine*. New York: Walker Publishing Company, Inc, 2010.

## N

N/A.

**ART:** Background features image of the holocaust's aftermath. <https://collections.ushmm.org/search/catalog/pa14000>

## O

N/A.

**ART:** Background features image of Carleton's Architecture Building.

<https://www.capitalmodern.ca/modern/works/school-of-architecture-building/>

## P

N/A.

**ART:** Background features image of the debut LP from The Ramones.

<https://genius.com/albums/Ramones/Ramones>

## Q

Coolman, Robert. "What Is Quantum Mechanics?" Live Science, 2014.

<https://www.livescience.com/33816-quantum-mechanics-explanation.html>

Hawking, Stephen. *A Brief History Of Time*. United States / Canada: Bantam Books, 1988.

**ART:** Background features image of Stephen Hawking from his book "A Brief History Of Time."

<https://www.behance.net/gallery/15936281/A-Brief-History-of-Time-Illustrated-Notebook>

## R

N/A.

## S

N/A.

## T

Demick, Barbara. *Nothing To Envy: Ordinary Lives In North Korea*. New York: Spiegel & Grau, 2009.

**ART:** Background features image of North Korean flag.

<http://flagpedia.net/north-korea>

## U

“Ethics - A General Introduction.” BBC. 2014.  
[http://www.bbc.co.uk/ethics/introduction/intro\\_1.shtml](http://www.bbc.co.uk/ethics/introduction/intro_1.shtml)

Singer, Peter. *The Most Good You Can Do*. United States: Yale University, 2015.

## V

N/A.

## W

Schmied, Wieland. *Hundertwasser*. Vienna: Taschen, 2002.

**ART:** Background features image of the Hundertwasser House.  
<https://www.pinterest.ca/pin/507006870533079947/>

## X

N/A.

## Y

Gardner, Michael. “Chuck Berry And Teenage Culture In The 1950’s.” HONR 269J, 2001.  
<http://www.plosin.com/beatbegins/projects/gallant-gardner.html>

**ART:** Background features image of Chuck Berry from his LP “The Great 28.”  
[https://www.amazon.com/Great-Twenty-Eight-Chuck-Berry/dp/B000002Q61\](https://www.amazon.com/Great-Twenty-Eight-Chuck-Berry/dp/B000002Q61/)

## Z

N/A.

## Bibliography (VOLUME II)

### A

Porter, Jon. "Elon Musk doesn't care if people buy his 'Blade Runner' pickup truck." The Verge, 2018.

<https://www.theverge.com/2018/11/2/18055158/elon-musk-tesla-pickup-truck-bladerunner-futuristic>

### B

N/A

**ART:** Background features image of Kunsthaus Graz, taken from

<https://www.museum-joanneum.at/en/kunsthaus-graz>

### C

N/A

**ART:** Background features image of Hetch Hetchy, taken from

<https://www.nps.gov/yose/planyourvisit/hh.htm>

### D

N/A

### E

N/A

**ART:** Background features image of Peter Singer, taken from

<https://mlpp.pressbooks.pub/introphil/chapter/peter-singer-for-tedtalks/>

### F

N/A

### G

N/A

### H

N/A

### I

N/A

## J

Chao, Shih-Ho. "How building design changed after 9/11." *The Conversation*, 2016.

<https://theconversation.com/how-building-design-changed-after-9-11-64580>

## K

"Postmodern Architecture: The Birth of Kitsch." Knoji, 2018.

<https://architecture.knoji.com/postmodern-architecture-the-birth-of-kitsch/>

## L

N/A

## M

N/A

**ART:** Background features image of Eiffel Tower taken from

[https://en.wikipedia.org/wiki/Eiffel\\_Tower](https://en.wikipedia.org/wiki/Eiffel_Tower)

## N

N/A

## O

N/A

## P

N/A

**ART:** Background features image of Hetch Hetchy, taken from:

[https://en.wikipedia.org/wiki/Hetch\\_Hetchy](https://en.wikipedia.org/wiki/Hetch_Hetchy)

## Q

N/A

**ART:** Background features image of the Bank Of Nova Scotia, taken from

<https://www.flickr.com/photos/134781111@N04/19877138934>

N/A **R**

N/A **S**

N/A **T**

N/A **U**

N/A **V**

N/A **W**

N/A **X**

**ART:** Background features image taken from <http://www.selmancelik.info/2012/08/31/has-postmodern-architecture-killed-modern-architecture/>

N/A **Y**

**ART:** Background features image taken from <https://am-arch.co.uk/the-story-of-blobitecture/>

N/A **Z**