

MAKE



SPACE

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MSR
Design



Women's Center
Office for **Equity and Diversity**
UNIVERSITY OF MINNESOTA

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INTRODUCTION

Students of architecture are taught how to influence the built environment. We learn how to turn a diagram into a feasible design, to create representations that communicate spatial ideas, and to build consensus about these aims. Looking to the future, we consider the limitations of traditional pedagogy and the lack of diversity among practicing architects and realize that we must also demand that architecture, as a discipline and a concept, grow, transform, and expand. To make this transformation of the limited now into the limitless future happen, we are asking you to make space.

Make space for an expanded canon, equity in the profession, and designing a more just environment. Make space for a diversity of ideas, for radical positions in architectural thought, for considering the full range of possibilities in design. Make space for architecture to more clearly reflect the society we live in.

Matrix Feminist Design Co-operative wrote in 1984 that "radical building design and research start from personal



concerns, from a growing awareness that our man-made surroundings are not neutral..." As we learn more about architecture's silences, omissions, and exclusions, we agree that the neutral is a fallacy. As students of architecture, we increasingly realize that we cannot move through the world without taking a position. This is a spatial claim, one that demands a more radical stance against

the status quo and for making space for new ideas and for architects of diverse identities.

The College of Design's fall lecture series sponsored by Women in Architecture Student Organization [WIASO] makes space for these voices. Four architects who are leaders in the profession will share their perspectives on our expanding discipline, and help us as a community learn how to make space for radical futures. Two additional panel discussions will give students the opportunity to more intimately explore these ideas. We look forward to welcoming these expanded dialogues to the University of Minnesota.

Ana María León

Ana María León is an architect and a historian of objects, buildings, and landscapes. Her research and teaching examines the modernity of the Americas and its transcontinental flows, with particular focus on how different publics relate to each other through spatial practices and discourses of power and resistance. She is Assistant Professor at the University of Michigan and holds an architecture degree from UCSG in Guayaquil, an M.Arch. from Georgia Tech, an M.Des.S. with distinction from the Harvard GSD, and a PhD in the History, Theory, and Criticism of Architecture from MIT. León is an active member of several collaborations laboring to broaden the reach of architectural history including the Feminist Art and Architecture Collaborative, the Global Architectural History Teaching Collaborative, the Settler Colonial City Project, and Nuestro Norte es el Sur [Our North is the South].



Lecture: "My North is the South"

"In this lecture I present some collaborative projects I have participated in that fit somewhere in between my training as an architect, a historian, and an educator. These projects construct discursive spaces for excluded or underrepresented voices, and in doing so they can be described as a form of architectural practice. They can also be thought of as a way of practicing history and teaching architecture. My work is grounded in a politics of co-liberation, a critical practice that argues that providing spaces for voices, projects, and regions traditionally excluded lifts all of us. Following the call of Uruguayan artist Joaquín Torres, I seek to practice, research, and teach from the conceptual position of the south."

WIASO *presents*

MAKE SPACE



Lecture Series

**Monday,
September 23
RAPSON 100
4:30-5:30 PM**

**STUDENT WORKSHOP / Monday, September 23 • 12:30 PM
Rapson 109**

Ana María León is a professor, activist, architect, and historian. She is an Assistant Professor at the University of Michigan in the departments of History of Art, Romance Languages and Literatures, and Architecture, and is part of several collectives working to broaden architectural history, including the Global Architectural History Teaching Collaborative (GAHTC), the Feminist Art and Architecture Collaborative (FAAC), and Detroit Resists. Her work includes developing collaborative teaching and learning methods; crowdsourced knowledge; collectives; social justice; and spatial practices.

Ana María León's work on crowdsourced syllabi and teaching methods asserts that a more diverse examination of architecture, one that includes many non-western, non-Eurocentric voices that are rarely centered in architectural education in the U.S, makes for a broader, richer discourse. This form of teaching dismantles traditional hierarchies between teacher and student, creating a more horizontal structure for academia. It also aims to make education more accessible and available to a wider audience through sharing platforms that may reach across multiple institutions and disciplines. She has used social media for collective input on projects, and platforms like Google Docs to



We are a transnational coalition of feminists, art and architectural historians, theorists, and practitioners. We are scholars. We are researchers, critics, intellectuals, and thinkers responding to a call for collaboration. We are employees, teachers, activists, and instigators

start projects like the "Space/Race List" in 2017 as a reaction against the Unite the Right rally in Charlottesville to help articulate how racism is built and supported by space and how space is impacted by race. She also co-organized the "Standing Rock Syllabus," which used YouTube and Google Docs to position the Standing Rock Collective in a historical, political, social, and economic context, including the history of colonization.

These crowdsourced projects, which are sourced by faculty and lecturers from many disciplines and institutions, create a more well-rounded

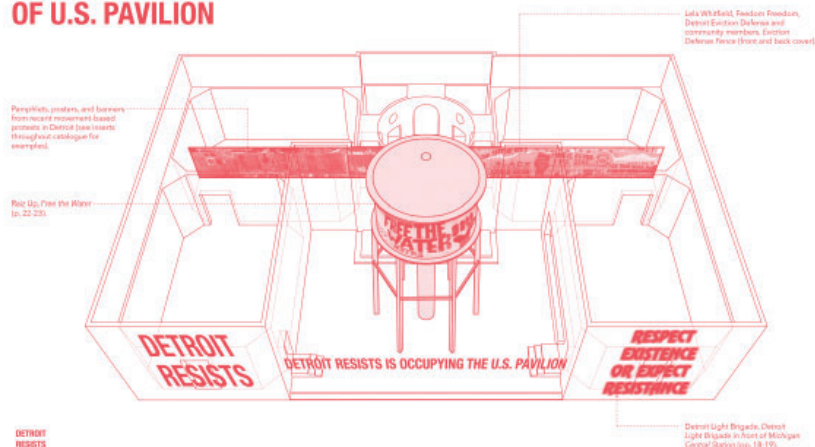
understanding of the many forces that impact architecture and vice versa. In Art Journal's "Crowdsourcing Knowledge: Cowriting, Coteaching, and Colearning," she states, "[d]igitally created and disseminated syllabi and reading groups have become important responses to the violence waged against vulnerable populations because of their race, class, or gender, but also to the privatization of knowledge sharing." León's work on this collective form of teaching and working rejects the idea of architect as lone, creative genius and instead encourages acknowledgement of the collaborative work of architecture firms, academic institutions, and design collectives.

Additionally, León aims to expose architecture's reliance on capitalism and power, its contribution to oppressive systems, and the ways in which it has and continues to do harm on underprivileged populations. She reveals opportunities to push back against injustices in the profession, through activism, writing, speaking, and teaching. Her work with the Architecture Lobby produced "Call to Boycott the Design of Immigration Detention Centers." Collaborative work is at the center of her methodology of resistance, exemplified by collectives like the Feminist Art and Architecture Collaborative or Detroit Resists. León's method of rallying collaborators decenters the individual nature of architecture under capitalism and asserts the primacy of collective action.

As students studying design and architecture, we believe León's call to action and argument for architects to be agents of change is crucial. In her article for e-flux Architecture, "Spaces of Coliberation," she calls for architects to "remap the role of the architect as critical members of the communities that work as concerted collectives to change their environments." León also thinks critically about how history will shape our present and future. In the same piece, she discusses the racial segregation that occurred during highway development and construction in the U.S., and claims, "[t]hese and other histories, which highlight the important role history has to play in our contemporary political moment, are too often absent from the architect's education." We feel this contextualization of architecture throughout history is critical to our understanding of the past and present.

We believe that León's work embodies ideas from WIASO's mission, to "identify and engage issues within the field of architecture related to diversity and the advancement of gender equity, both in academia and in the profession." Ana María León sets a precedent for young architects who wish to use their knowledge, skill set, and voice to work toward a more inclusive and just profession that supports those who are underprivileged, and is more accessible to all. We are honored to have her speak and share her work and ideas with the University of Minnesota and the local practice community.

MAP OF DIGITAL OCCUPATION OF U.S. PAVILION



León, Ana María. "Spaces of Co-Liberation." e-flux.com. UCLA Abolitionist Planning Group, 2018. <https://www.e-flux.com/architecture/dimensions-of-citizenship/178280/spaces-of-co-liberation/>.

León, Ana María. "Crowdsourcing Knowledge: Cowriting, Coteaching, and Colearning." Art Journal Open, November 20, 2018. <http://artjournal.collegeart.org/?p=10593>.

León, Ana María. "designing dissent", "Detroit Resists in Venice", <https://aemelle.net/>.

"Water Shutoffs kill" photo by Shanna Merola

David Alfaro Siqueiros, Del Pueblo a la Universidad, la Universidad al Pueblo (From the People to the University, the University to the People), 1952, mural at Universidad Nacional Autónoma

FAAC Feminist Art and Architecture Collaborative

MAKE SPACE

Panel Discussion

*A panel of local
women architects,
with discussion
moderated by
Associate Professor
Daniela Sandler*

ADVANCING THE INDUSTRY

Guests include: **Amy Kalar** (AIA, Cuningham Group), **Sanchayita Ray** (Strategy Development Director at Mortenson), **Pratibha Chauhan** (Perkins + Will), **Damaris Hollingsworth** (Design by Melo), and **Anna Pravinata** (AIA, Alliance)

Friday, October 4 • 10-11:15 AM
RAPSON HGA Gallery

LUNCH TO FOLLOW



MAKE SPACE

Panel Discussion

*A panel of local
women architects,
with discussion
moderated by
Assistant Professor
Jennifer Newsom*

ALTERNATIVE PRACTICE

Guests include: **Kim Loken** (UW Stout), **Kristen Murray** (Juxtaposition Arts), **Catherine Malmberg Dannenbring** (UMN, MN Design Center), **Beau Sinchai** (Koonyai Studio), **Tia-Simone Gardner** (Juxtaposition Arts)

Friday, October 11 • 10-11:15 AM
RAPSON HGA Gallery

LUNCH TO FOLLOW



Tamara Eagle Bull

Tammy is the co-founder of Encompass Architects, p.c., a national firm headquartered in Lincoln, NE. She received a Bachelor of Science in Design – Architectural Studies from Arizona State University and a Master of Architecture from the University of Minnesota–Minneapolis. She is a licensed architect with over 30 years of architectural design and project management experience. She is recognized as the first Native American woman to be licensed in the United States. Tammy is the 2018 recipient of the Whitney M.



Young Jr. Award of the AIA. The national award distinguishes an architect that embodies social responsibility and actively addresses a relevant issue. Tammy is an enrolled member of the Oglala Lakota Nation. Her family is from Pine Ridge, SD. Encompass Architects is a Native American – Woman owned business offering full service architectural services to clients across the nation.

Lecture: Indigeneity in Contemporary Architecture

As the first builders in North America, indigenous people were the original architects. Colonization interrupted this self determination of our built environment. Native American architects are again leading the design of tribal communities. Contemporary architecture for tribal nations has a big impact on the overall health and well-being of the people. The expression of indigenous ideals, values and concepts is key to successful community building.

WIASO *presents*

MAKE SPACE



*Lecture
Series*

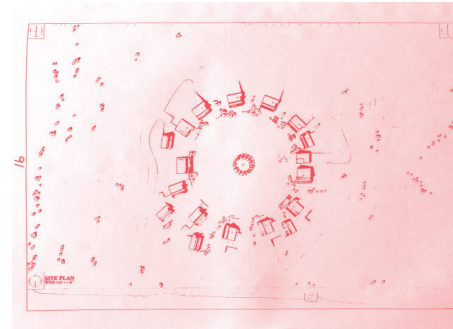
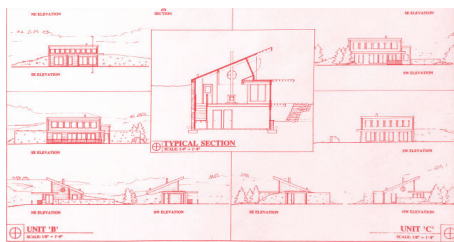
**Monday,
October 21**
RAPSON 100
4:30-5:30 PM

RECEPTION TO FOLLOW

Qualifies for 1 LU Continuing Education Credit • Register for credit here: <http://z.umn.edu/wia19>

Tamara Eagle Bull is recognized as the first Native American woman to become a licensed architect in the United States. She is an activist for culturally sensitive design and aims to eliminate cultural appropriation in the architectural profession. "Cultural appropriation is the use of another culture's symbols, knowledge, or practices without understanding or respecting their meaning or context" Tamara says, "regardless of intent". This statement is part of an opinion piece that Tamara authored, "Stop Appropriating My Culture," which emphasized how vital it is for architects to connect with the communities they design for and to involve community members in the design process. She concludes "when a culture can speak for itself, authenticity will result . . . in all areas where cultural appropriation occurs".

These messages are carried forward in the projects she works on at Encompass Architects, p.c. an architecture firm founded by Tamara and her partner Todd Hessen in 2002. As a member of the Oglala Lakota Nation, Tamara focuses on designing projects that positively enhance the lives of Native American communities. At its core, her design process is about respect,



inclusivity and culture. In her own words, "culture is the main element to consider; a lot of non-Native architects go to tribes and expect them to open up and share everything right off the bat, it's disrespectful. Knowing how to ask those questions in a respectful way is key".

Tamara received her Master of Architecture from the University of Minnesota in 1993 and her thesis was an example of culturally sensitive design that set the tone for her career. By addressing the lack of adequate housing in the U.S. for the people of the First Nations, she highlighted how

the First People's depth of cultural knowledge can inform design while also work to heal the wounds inflicted by colonialism and white supremacy. Tamara surveyed the homes of the Oglala Sioux Tribe of Pine Ridge in South Dakota and conducted interviews with residents in the community and the Oglala Housing Authority. It was during this project that she began to build what is now the core value of her future firm: respect for the client. Tamara writes, "there needs to be person to person contact in the development of programs, budgets and designs". Motivated by this commitment to respect, she developed a master plan with new building types that would foster community and the Oglala tribe's family centered way of life.

In 2018, Tamara received the Whitney M. Young Jr. Award, an award that recognizes architects who champion social responsibility. "Tammy is absolutely committed to tribal work" said Sam Olbekson, a Principle of Native American Design at Cunningham Group in Minneapolis, "she does it in a way that is very inclusive with her clients. She's very culturally oriented and a great listener. She really gets to the heart of what each community needs for a project, and she does it within the framework of Native values."

The award honors Whitney Moore Young Jr., an American civil rights leader who worked toward eliminating racial segregation and discrimination the United States during the 60's and 70's. He earned a graduate degree in social work at the University of Minnesota in 1947 and worked with the St. Paul branch of the National Urban League, now known as the oldest and largest community-based civil rights organization in the United States. Later in 1961, Young became the executive director of the organization and started transforming the organization to put more pressure on industries and governments to hire more African Americans.

In 1968, Whitney Moore Young Jr. gave a keynote speech at the AIA National Convention in Portland, Oregon. As he gave his speech, he couldn't help but see that the audience comprised of almost all white males. The message that he gave in his speech that day, is still just as relevant 50 years later: the architecture profession needs to embrace diversity in order to build better, more equitable cities and communities.

Issues of cultural bias and appropriation are deeply rooted in the architecture profession's lack of diversity. Only by bringing new perspectives and ways of working to the table, we can begin to combat these issues. In our profession, we must develop intercultural competence to build our capacity to "shift perspective and behavior in authentic and culturally appropriate ways according to context and goals", as described by the AIA's Guides for Equitable Practice. It's the act of listening that is key in understanding the commonalities and differences between cultures. This is one of the many reasons why WIASO developed the MAKE SPACE lecture series and is highlighting the work of Tamara Eagle Bull. She is an inspiring woman with valuable insight into issues of diversity, equity, and inclusivity.

Together, we work to counteract unconscious cultural bias that permeates through academia and the profession.



"50 Years After Whitney Young Jr.: American Institute of Architects." AIA & Whitney Young, www.50yearsafterwhitneyyoung.org/.

AIA National, director. The Speech That Changed Architecture Forever. YouTube, 9 July 2018, www.youtube.com/watch?v=Vcj_HMQHdMg.

Bull, Tamara Lynn Eagle. Native American Housing On the Pine Ridge Reservation, 1993.

Eagle Bull, Tamara. "Opinion: Stop Appropriating My Culture." Architectmagazine.com, 4 Apr. 2019, www.architectmagazine.com/practice/tamara-eagle-bull-stop-appropriating-my-culture_o.

"Guide 1: Intercultural Competence." The Guides for Equitable Practice, American Institute of Architects, November 2018.

Encompass Architects

Yolande Daniels

Yolande Daniels is an Assistant Professor in Architecture at USC/ University of Southern California in Los Angeles. She received architecture degrees from Columbia University and City College, CUNY. She is a recipient of the Rome Prize in Architecture and fellowships from the Mac Dowell Colony and the Independent Study Program of the Whitney American Museum of Art in studio practice and cultural studies. Her independent design research explores the spatial effects and techniques of power in architecture and urban spaces and has been published in a wide range of anthologies.

Daniels is a co-founding principal of the architecture and design practice, studioSUMO in New York and Tokyo. studioSUMO has exhibited work at the Venice Biennale and been the recipient of design awards including the American Academy of Arts and Letters Architecture Award, Emerging Voices Award, Design Vanguard Award, and the League Prize, and received grants from NYSCA/New York State Council on the Arts and NYFA/New York Foundation for the Arts.

Lecture: BUILDING | unBUILDING

The understanding that the forms, spaces, environments and ecologies that we inhabit are all constructed has enabled Yolande Daniels to craft a practice that consists of both building and un-building in which the art of designing space, objects, and environments requires one to go beyond the surface and beyond the object. This work explores architectural objects and patterns at multiple scales that range from the spatial explorations of societal patterns that inform the design of objects and spaces, to the design of objects, to the patterning of object-surfaces.

Yolande's practice as a co-founding partner of studioSUMO and independently bridges between the critique of form and form-making. The work of studioSUMO has revealed common themes and repeating motifs that have united the varied interests of the two partners. In her independent research, she has sought, through the practice of teaching and analyzing, and constructing to question the boundaries of architectural study and practice through architectural meditations on the relationship between subjects and space.



WIASO *presents*

MAKE SPACE



Lecture Series

**Monday,
November 4
RAPSON 100
4:30-5:30 PM**

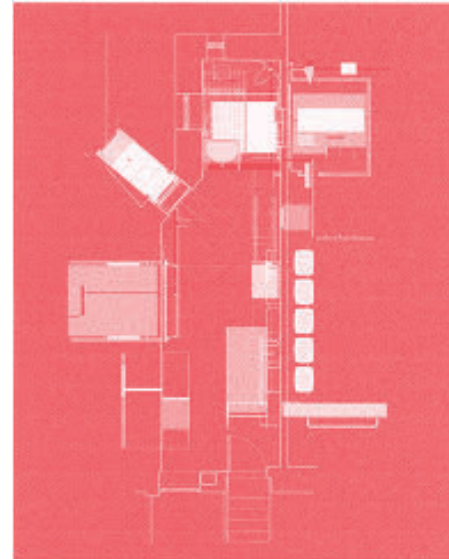
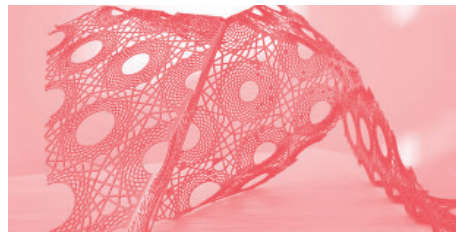
RECEPTION TO FOLLOW

Qualifies for 1 LU Continuing Education Credit • Register for credit here: <http://z.umn.edu/wia19>

Yolande Daniels is a leader in her approach to race and gender and its impact on the built environment. As a powerful architect and advocate, Daniels takes on the role of one of the founding partners of Studio SUMO, a design firm based in Long Island, New York. Her work with Studio SUMO consists of architecture, exhibitions, and art installations. Daniels has written numerous articles for Architect magazine. She was an assistant professor at Columbia University's Graduate School of Architecture, Planning and Preservation, and now teaches at Parsons School of Design as a visiting associate professor in architecture. She was a recipient of the Rome Prize in Architecture from the American Academy in Rome and is currently seated on the prize committee for Architect's 2018 Studio Prize.

Her work interrogates the ways in which race, gender, and affiliation are related through social and cultural production. Her approach uses experimentation and unique methods of shifting scales to interrogate the spaces where these social and cultural productions happen.

Daniels challenges the architectural cannon through the lens of diversity. Her response is one of futuristic optimism: "this is not an issue



of righting the past; instead it is an issue of building equitable and just society in the present and for the future."

It's easy to get stuck in place when addressing a task as large as racial and gender equity. This rocking motion is crucial in bringing about change to a world that often feels like it is spinning in reverse. A year-long experimental residential project, Flip-flop, as described in "Fold, crease, and tear along perforation," uses scope and scale changes to question and unstuck some of the assumptions about domesticity, race, and urbanity by creating a "compressed site to encourage the overlapping and multiple boundary confusions that characterise the installation." By alternating between a domestic and utilitarian space, the Flip Flop project makes material Daniels' attempt to build consensus around progress.

Daniels' idols share her forward looking perspective. She states in an interview with Beyond the Built, "I am inspired by women architects whom I have been taught by or worked for (Elizabeth Diller, Laurie Hawkinson, and Annabelle Selldorf to name a few) and whom I consider colleagues and role models." Like Daniels, Diller is a leader in experimental architecture within a metropolitan context.

Daniels is charging ahead in design and architecture, sharing her perspective and challenging the status quo as her predecessors have done. Her method of working is key to the way she gains momentum. She explains her work with her collaborative partner, Sunil Bald and those in her practice as "... flowing ideas back and forth and seeing them grow and flourish as they are realized." In her teaching, she teaches the spectrum of architecture from "representation to form-making to interrogating form."

In a more broad sense, her work and activism show a gradual movement forward for the profession and mirrors the world around us. Daniels helps us realize that change doesn't come about all at once and the path to progress isn't always a linear one.

Daniel's work to use non-normative forms of interrogation and experimental processes are important for us as students of architecture to remember. As a group, one of WIASO's missions is to counteract bias and diversify the canonical thinking we often experience in architecture. Daniel's work does that in a way that is accessible and thoughtful, and brings larger and more complex systems of bias into question



"Yolande Daniels." Beyond the Built Environment. 2019. <https://www.beyondthebuilt.com/yolande-daniels>

Daniels, Yolande. "Yolande Daniels on Whitney Young's Speech." Architect Magazine, May 2018.

Sunil Bald & Yolande Daniels [2004] Fold, crease, and tear along perforation: domestic protocols by studioSUMO-, The Journal of Architecture, 9:3, 355-368

ART OMI Tea Cozy 2, May 2019

Peggy Deamer

Peggy Deamer is Professor Emerita of Yale University's School of Architecture and principal in the firm of Deamer, Studio. She is the founding member and the Content Coordinator of the Architecture Lobby, a group advocating for the value of architectural design and labor. She is the editor of *Architecture and Capitalism: 1845 to the Present* and *The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design* and the forthcoming *Architecture and Labor*. Articles by her have appeared in *Log*, *Avery Review*, *e-Flux*, and *Harvard Design Magazine* amongst other journals. Her theory work explores the relationship between subjectivity, design, and labor in the current economy. Her design work has appeared in *HOME*, *Home and Garden*, *Progressive Architecture*, and the *New York Times* amongst other journals. She received the Architectural Record 2018 Women in Architecture Activist Award.

Lecture: "The Work of Architectural Work"

"This lecture will look at the problematic way that we understand architectural work, examine the institutions that currently define that work, and examine how activist work - research, action, and performance based - can redirect that work."



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MAKE SPACE



PEGGY
DEAMER

*Lecture
Series*

**Monday,
November 18**
RAPSON 100
4:30-5:30 PM

STUDENT WORKSHOP / Tuesday, November 19 • 9 AM
Rapson 225

Qualifies for 1 LU Continuing Education Credit • Register for credit here: <http://z.umn.edu/wia19>

The Architecture Lobby manifesto states that the organization “argues for the value of architecture to society at large, beginning by identifying ourselves as workers and our contributions as ‘work’ – work that is aesthetic, technical, social, organization, environmental, administrative, fiduciary, but in all case, work.” The architecture lobby was founded by Peggy Deamer, Professor Emerita of Yale University’s School of Architecture, and principal in the firm of Deamer, Studio. Her writing on architectural work speaks urgently to us as students of architecture. Deamer’s activism and curatorial work is a call to action for students and workers in architecture.

Architectural work is dependent on many factors – clients, economy, the construction industry, codes, public perception, governance, professional responsibilities, and the environment among others. Architecture is an essential part of our society. However, for architecture to be commissioned, designed, and built requires continued economic growth and capital willing to fund it. Yet, the value of the architect’s labor, working conditions, compensation, and job security render us what Deamer and the Architecture Lobby call precarious workers. This precarity is due in part



to the immaterial nature of architectural work. In the introduction to her edited book *The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design*, Deamer ponders the value of her work in a residential design, writing, “whose contribution mattered more, [the subcontractor’s] material labor of construction or our immaterial labor of thinking, drawing, and model-making?” Immaterial labor is intangible, and therefore easier to exploit. The traditional product of architecture is drawings, an immaterial and distant contour of the material, physical, and immediate reality of a building. The alienating forces of architectural work are further exacerbated by the contemporary condition of what Manuel Shvartzberg describes as the anti-political workplace. A neoliberal office that encourages discipline through the open office layout which encourages self-policing, competitive self-expression, and consensus. Without a direct connection to political choices or tangible products, our work as designers can feel as if it is in a vacuum. This distance leads to increasing irrelevance of architecture, and in turn, precarity and job insecurity.

As students, we are especially vulnerable to what Deamer calls the “honor of labor exploitation.” While the University of Minnesota has recently taken some admirable steps towards wellness and mental health for students, it is still true that studio culture can foster an environment of unhealthy habits for the production of architecture. All nighters before a review in school may translate to long hours at the office, and, as the Architecture Lobby revealed in their 2014 survey, 88% of firms do not pay overtime. As the recent #archishame social media campaign revealed, some firms offer experience at a prestige design studio as a form of pay. This is a form of labor exploitation, disguised under the ruse of architecture as a calling or passion. This is the dark side of any profession filled with passion, wonder, and optimism. Our work as students and our future work as architects is not free from the realities of the

economy. Our precarity as students and our future precarity as architects is not unrelated to the buildings we design or the places we work.

Deamer advocates for a reform of architecture that includes architectural education. Part of this is against exploitative practices, but another point will be to reconfigure the value of an architectural degree. Renier de Graaf writes of his feeling of utter uselessness upon entering the architectural profession in 1988. The ambition and idealism instilled in him as an architectural student had nothing to do with the practicalities of architectural work. Today, it appears that little has changed. Job descriptions do not ask whether or not we have read Frampton or can diagram a parti, they ask whether we know Revit and have 3-5 years of work experience. This is confusing as a design student, as focus is split between operating as a worker and a visionary. In "Labor and Talent in Architecture" in Deamer's book *Architect as Worker*, Tom Fisher argues for architectural talent. Fisher identifies the postmodern marginalization of architecture, in which buildings are commodities and architectural work is labor that turns capital to profit. Talent, in Fisher's terms, is irreplaceable labor that can bring about new ideas, new value, and generate profit that is (relatively) free from the control of capital. This conception of architectural work calls for increased experimentation - designing more than buildings, but imaginative designs that address systems, policies, and places in our cities. While Fisher's conception of architectural talent may seem distant from Deamer's ideas about architecture as labor, the two are analogous in their call for change. The agency that architecture as a profession once had has been declining over the last 40 years. Reliance on private money - that of developers, large corporations, or wealthy homeowners - has rendered architecture available only to the 1%, and further, made architecture complicit with increasing inequality. The business of making buildings is more than ever a business, and there is simply not enough money and work for architects within the current framework. Making change in architectural education, studio culture, and professional climate has the ability to empower



architects as workers that can become a community working together start making good architecture for everyone.

We can be agents of change, if we want. It may seem cynical to identify all the challenges the architecture profession faces, it's important to remember that as designers we can imagine new worlds within the toughest of constraints. In 2019 the Architecture Lobby launched a series of case studies called the Just Design initiative, in which firms that offer exceptional working conditions and model transformative values are highlighted. These demonstrate a possibility for just architecture within today's economy; the possible futures of architecture are limitless. Deamer herself is a model for architectural thinking that expands the obvious. By organizing, defining values, and identifying opportunities, Deamer is creating change. We hope to follow her lead and enact a more just future in the built environment.

De Graaf, Reinier. "I Will Learn You Architecture," *Four Walls and a Roof: The Complex Nature of a Simple Profession*. Cambridge: Harvard University Press, 2017.

Deamer, Peggy, editor. *The Architect as Worker: Immaterial Labor, the Creative Class, and the Politics of Design*. London, New York: Bloomsbury Press, 2015.

Fisher, Tom. "Labor and Talent in Architecture." In *The Architect as Worker*, edited by Peggy Deamer. London, New York: Bloomsbury Press, 2015.

Shvartsberg, Manuel. "Foucault's 'environmental' Power: Architecture and Neoliberal Subjectivization." In *The Architect as Worker*, edited by Peggy Deamer. London, New York: Bloomsbury Press, 2015.

The Architecture Lobby. www.architecture-lobby.org/

"Working for What" from Slate Photo by Spatial Agency

New York 1969, photo by Julie K. Stone

