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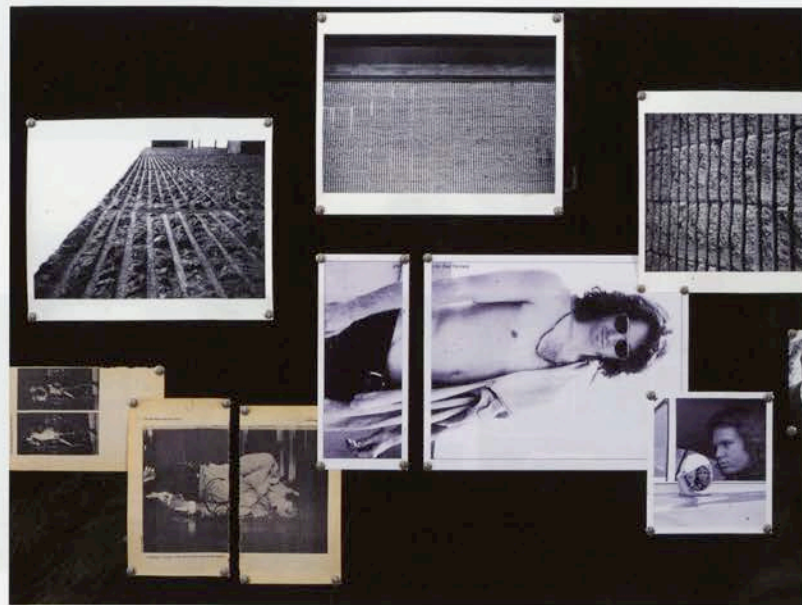
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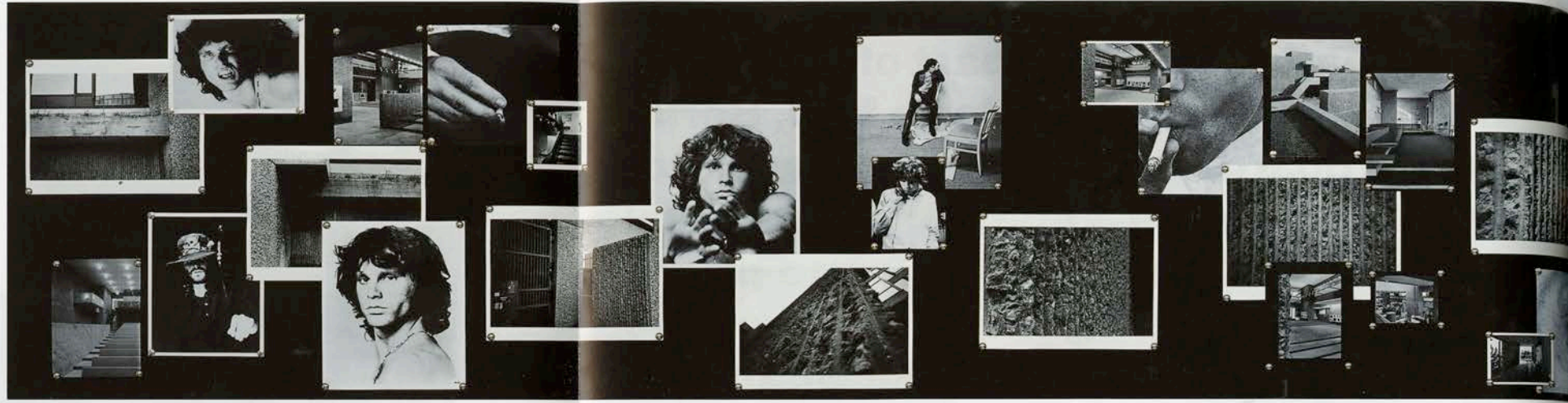
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SANDRO



The first two “Brutalist Bulletin Boards” were made in 2001 as part of my exhibition “Brutalism” at Galerie Neu, Berlin. A third board was made a few years later from the same original source material of both photographs I took and photographic material I gathered at the time. The imagery pinned to the boards is anchored in a specific place, New Haven, Connecticut, where I was born in 1963, and where there exists a proportionately large number of Brutalist-style buildings — by Paul Rudolph, Kevin Roche, Marcel Breuer, and others — all dating from the 1960s. In December of 1967 Jim Morrison was arrested during a concert in New Haven for obscenity and incitement to riot. In 1970, the album *Morrison Hotel* was released, with the track “Peace Frog” containing the lyrics, “blood in the streets in the town of New Haven.” **Tom Burr**





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Morrison Hotel was released,
track "Peace Frog" containing the
"blood in the streets in the town
Haven," Tom Bur

Body/Building

Being born close to Breuer's Armstrong Rubber/Pirelli Tire building — geographically and temporally — creates possible points of intersection that will become the material for my work there. Fragments of autobiography and the shifting forces that affected the local, and the not so local, socio-political terrain are all potentially part of a structural collage pinned to the building itself: the building as a witness to the extensive program of urban renewal and to the racial and economic division that the city sought to cure; the building as a form, as a sculpture, as Breuer himself liked to think of it, and that sculpture's relationship to its function as a factory, topped by a suite of executive offices. My body as a building — constructed in specific ways, both amputated and accumulating throughout the process. My body as a form. My body as an intersection of conditions — brutal and benign, privileged and precarious.

Breuer Building

In 1968 the Armstrong Rubber Company purchased land from the city of New Haven in order to construct a new headquarters and research and development facility. A condition of the sale was that a renowned architect design the new structure, creating what Mayor Dick Lee felt would be a new and significant gateway to the city, and signal New Haven's rebirth as a cultural center. Marcel Breuer's design was chosen for the building — a concrete and steel frame structure sheathed in precast and poured-in-place concrete. Its outer skin is textured with aggregate and nuanced with a deeply molded surface. The property sits on the outer edge of New Haven, tucked closely adjacent to the intersection of interstate highways I-91 and I-95, encircled by their multiple exit and entrance ramps.

(accumulation)

In late 2016 I began developing a project for the ground floor of Breuer's building, to extend for the duration of a year. I'm approaching the site as both exhibition and performance space while allowing the building itself to remain a key player — initially focusing on architectural adjustments needed to bring the floor up to code in order to comply with local health and safety regulations. By designing specific railings to surround the lower reception area, and an adjacent recessed area, these necessary interventions, while highlighting issues of access and accommodation generally, are nuanced by my own personal experiences of disabled bodies and obstacles to access. From there the space will become a repository of sculptural, structural and time-based events — by myself and others that like the "Brutalist Bulletin Boards" — and create radical juxtapositions of site, building and bodies, my own and others.

(amputation)

Since the late 1990s the Armstrong Rubber/Pirelli Tire headquarters has stood vacant. In the early 2000s Ikea purchased it and the surrounding land in order to construct a new retail store. Original plans called for the complete demolition of the site to make room for an expansive parking lot, but after intense debate with numerous architectural advocacy groups, a compromise was reached. A large section of the building was destroyed — the two-story horizontal warehouse that extended to the west — leaving the vertical four-story tower with the two-story plinth below. The far end wall of the demolished warehouse was brought in to cover the hole left by the demolition, suturing the concrete skin onto the remaining portion of the gaping hole with few visible scars.

