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ALISON DOBBERTIN // THESIS 2014-2015 // PROF. THEODORE L BROWN

CITY // SCHOOL URBAN // RE-FORM

SUBLIMATING EDUCATION INTO DAILY CIVIC LIFE



CITY // SCHOOL
URBAN // RE-FORM

SUBLIMATING EDUCATION INTO DAILY CIVIC LIFE

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// ABSTRACT



The urban public school is in crisis. In the 21st century we have yet to reform the bounded and centralized school model: one of queues, rigid spatial/temporal organization, and restricted learning in a continuously supervised environment. The general failure of the public school system within the American city is compounded with the need for new skill sets that refocus educational priority upon ability to communicate, think critically and embody creativity – skills that are becoming crucial in the globalizing culture and economy. The urban public school awaits a critical re-formation that can architecturally and ideologically address these shortcomings.

In *Theory of the Avant Garde*, Peter Burger postulates that the de-institutionalization of art allows it to sublimate into daily life of the urban bourgeoisie. Exposure to art in this diluted and more relatable manner makes art a welcome part and partner of the daily urban life. This thesis takes dispersal and sublimation as critical tools to conceptualize an alternative model to secondary education in the city. Through the de-institutionalization of the school, it is reformed into the day to day life of the city. Systematic decentralization and collage allow the public grade school and the city to become intertwined. Operating through the urban fabric, the city becomes the classroom for the school.

In the city of Rochester, municipally-owned properties are mapped as potential sites of intervention, possible locations for fragments of the school. Typical school programs such as the classroom, athletic courts and cafeteria are distributed across the vacant lots, collaged with adjacent public buildings to produce new public space and a distinct architectural network across the urban landscape. Visual connections between school structures assist students and reinforce academic/architectural presence within the city. This opportunistic dispersal is intended to aid in preparing students for the challenges of global culture through the integration of learning with the urban culture.

// THE PROBLEM OF THE SCHOOL

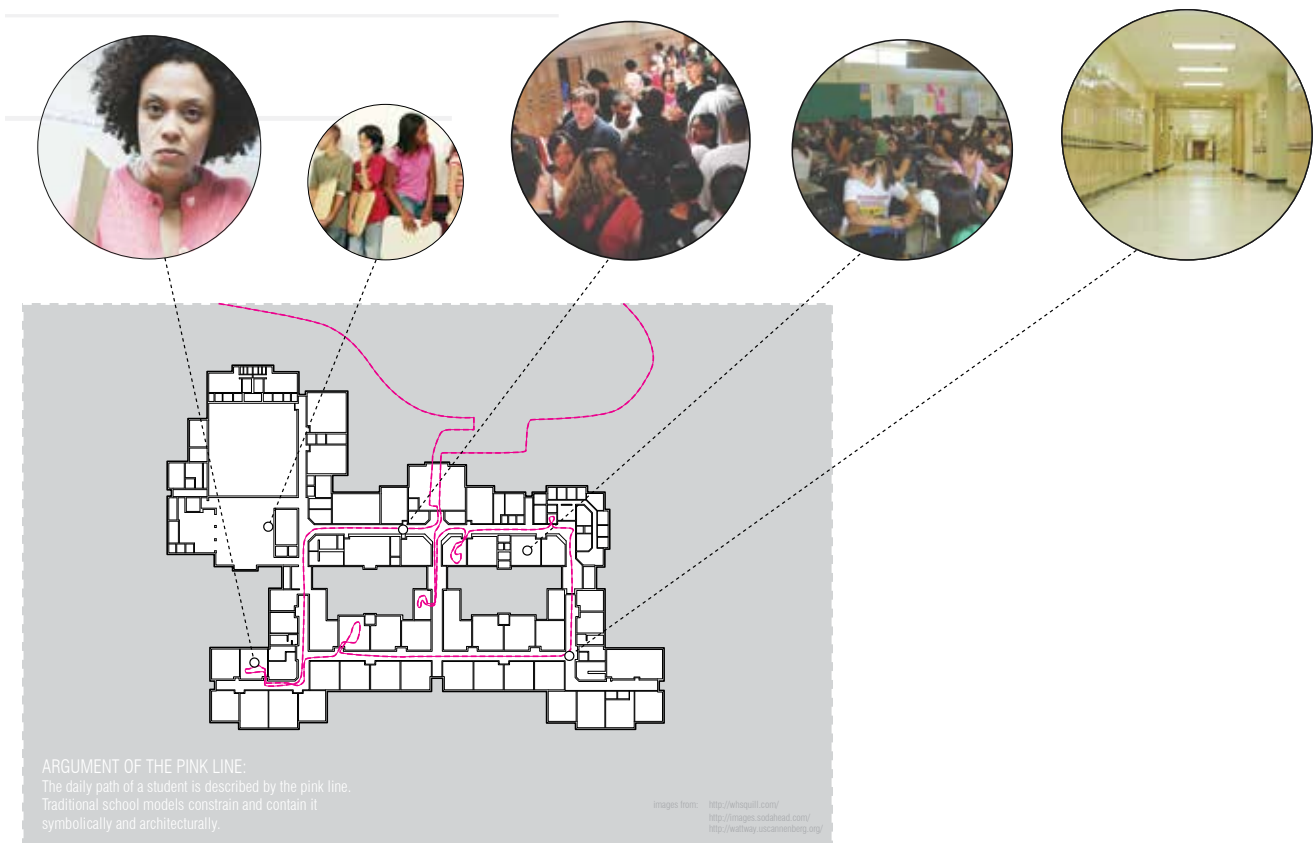


FIGURE 01

Figure 01: Typical School Diagram with pink line describing daily path and experience.
Figure 02 (opposing page) : Diagram of the “cells and bells” spatial model, adapted
from: Nair, Prakash and Randall Fielding. *The Language of School Design*. Design-
Share, 2005. Page 17

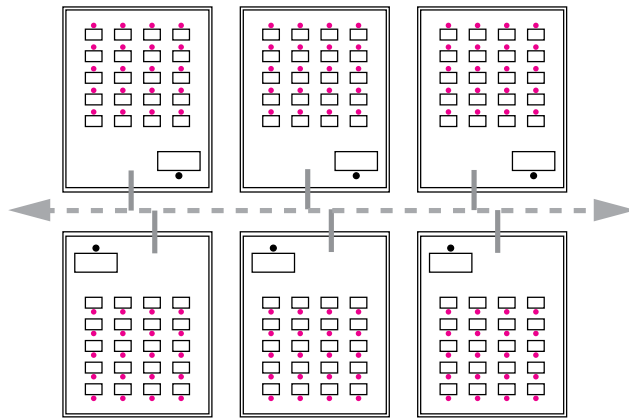


FIGURE 02

The Urban Public School is in crisis. Public schools today hearken to antiquated models of the 19th and 20th centuries where students are constrained by hallways, relentless supervision and rigid temporal conditioning. This is a centralized organization referred to as the “cells and bells” model ⁽¹⁾ and it exacerbates the somewhat negative institutional quality of schooling. Much has been written condemning the traditional “cells and bells” model. Upholding the traditional hierarchy of supervision and teacher-centered learning, Nair and Fielding write in their book *The Language of School Design* that

The classroom represents... educational philosophy. It is a philosophy that starts with the assumption that a predetermined number of students will all learn the same thing at the same time from the same person in the same way in the same place for several hours each day... [computers] become additional resources... but do not change the model of the teacher firmly in command of the students.

The repeated harkening to this centuries old spatial model misrepresents the ideological developments that have occurred regarding the way we teach (pedagogy as “way of teaching”) and how we understand students to learn best. Where these antiquated models favored the teacher’s ability to supervise and deliver information in a lecture-based curriculum, new pedagogical ideas favor the student by providing space that caters to multiple modes of learning. In addition to aiming for a more inclusive method of educating students, new pedagogical models also place a heavier emphasis on the student’s responsibility for his or her own learning.

Most have experienced packed hallways, waiting in line for lunch or for the bus, and worst of all, a school building that seems shut off to the rest of the world. Today, 90% of school-age children attend public school in the United States ⁽²⁾. Thus, the crisis that this antiquated spatial model embodies is becoming increasingly problematic in the 21st century as educational priority is refocused on a new skill set and because so many children participate in the Public Schooling system.

⁽¹⁾Nair, Prakash and Randall Fielding. *The Language of School Design*. DesignShare, 2005. page 17.

⁽²⁾Jennings, Jack. “Proportion of US Students in Private Schools is 10 percent and Declining.” *Huffington Post Online*. March 28, 2013. http://www.huffingtonpost.com/jack-jennings/proportion-of-us-students_b_2950948.html (accessed 09 01, 2014).

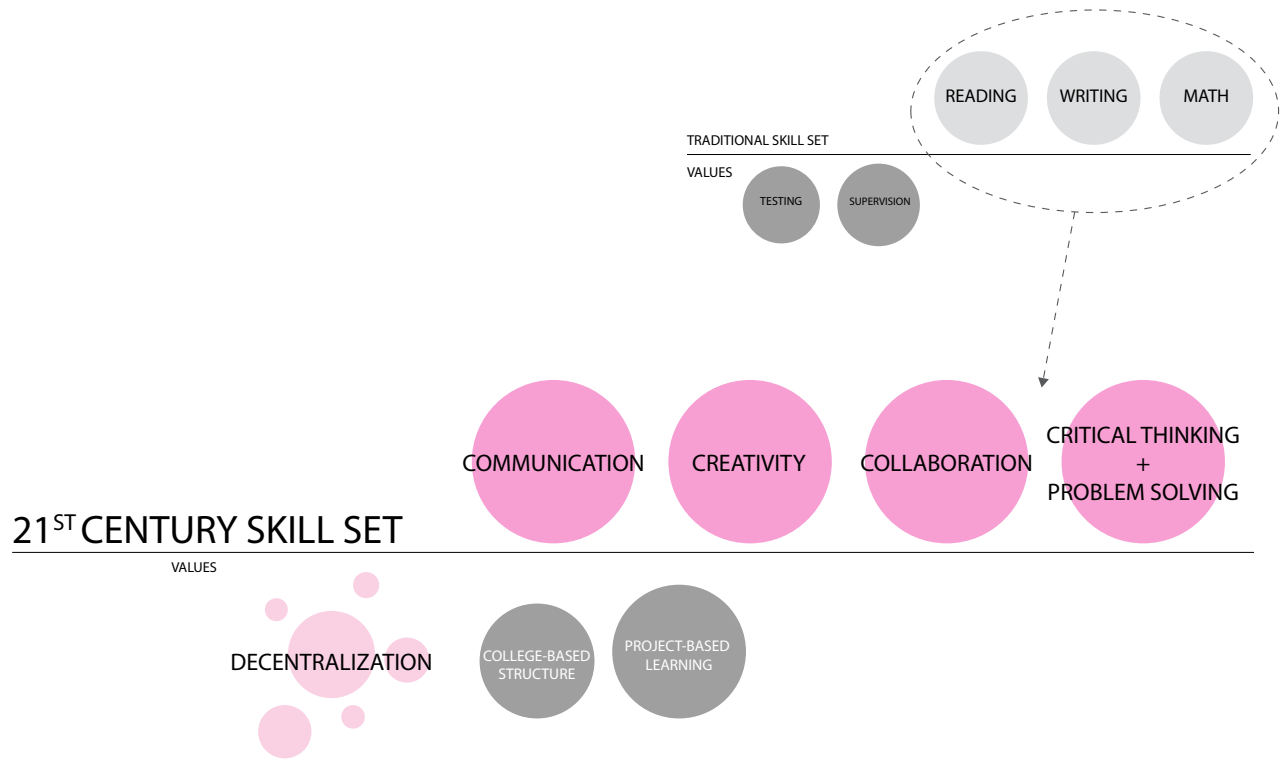


FIGURE 03

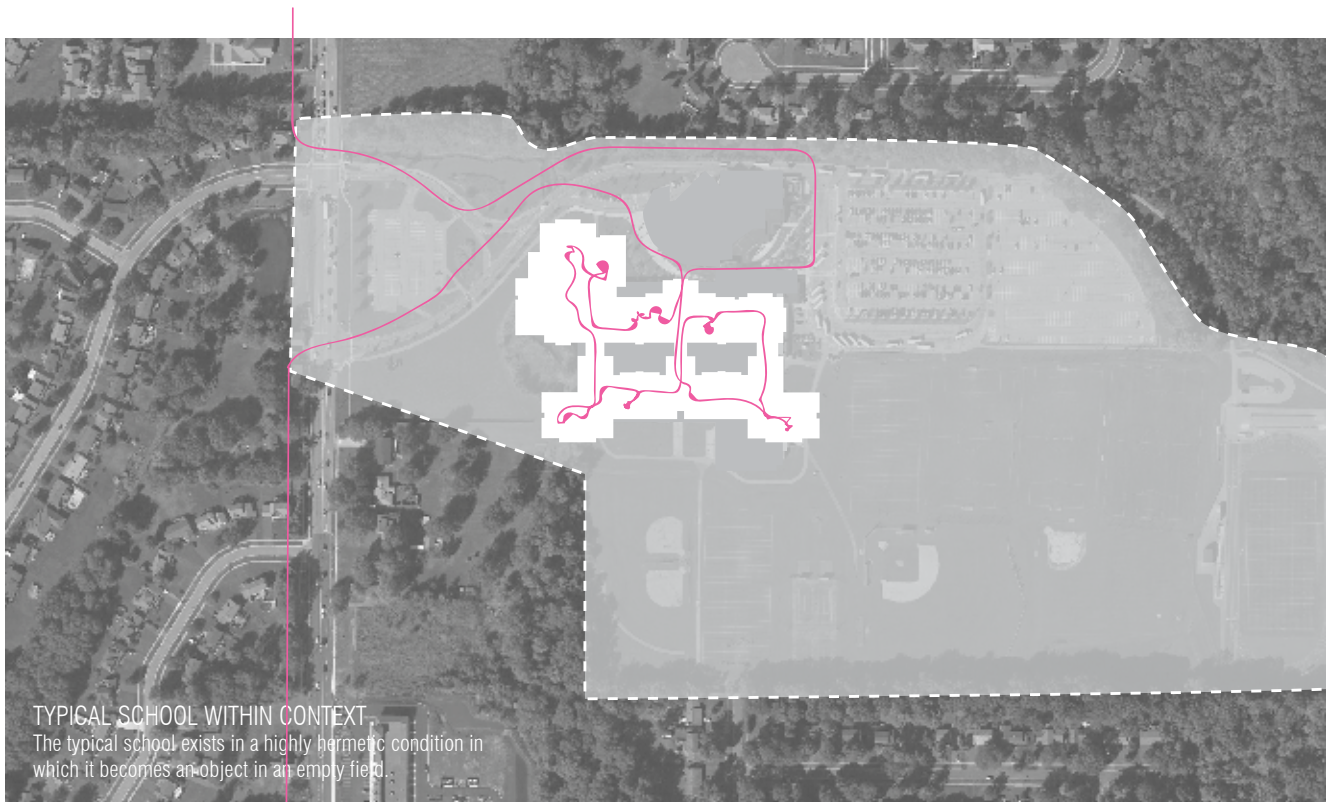


FIGURE 04

Figure 03: Diagram of Traditional and 21st Century Skill sets, indicating new educational focus on soft skills.

Figure 04: Diagram of the Traditional School located in relation to nearby existing urban fabric. The school is located apart from it, within its own field condition.

The push towards student responsibility is driven by global influences that value skills that are a step beyond the skill set typically fostered in traditional schools. Instead of putting sole emphasis on testable knowledge of Reading, Writing and Math, the new 21st Century skill set adds the "Four 'C's:" Critical thinking and problem solving, Collaboration, Creativity and Communication ability ⁽³⁾. These skills by nature advocate for an experience-based education, as they cannot be learned without practice. These skills (communication, critical thinking, collaboration and creativity) are becoming essential in an increasingly competitive global culture where soft skills are just as or more-important than the ability to recall facts .

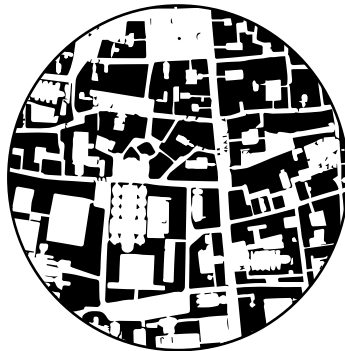
To practice and learn these new skills requires a fundamentally interactive and experiential environment. I contend that the traditional school does not provide the necessary environment for students to practice and learn these skills, as the interactive environment necessary cannot possibly be provided by a traditional school if the student's daily path is as constrained as the pink line within the diagram on the opposing page. The typical school is a building located within the guarded/fenced boundaries of a separated field, inaccessible to the public. This pink line demonstrates the daily path of a student within the public school system. The line demonstrates limited mobility and little interaction or exposure to people outside the immediate age-specific peer group - an environment that limits opportunities to legitimately practice any of the "4-C's."

Therefore, it is clear that the traditional urban school is awaiting a critical reformation that architecturally addresses these ideological shortcomings.

⁽³⁾Partnership for 21st Century Skills ("P21") and the National Research Council of the National Academics of Science. <http://www.p21.org/>

// HYPOTHESIS

AVANT-GARDE



BOURGEOISIE SOCIETY
(URBAN FABRIC)

Figure 05: Diagram showing Burger's proposed relationship of Institutionalized art to the fabric of the city, which represents the daily life of the middle class citizen.

COLLAGE IS REGENERATIVE. Formed from disparate pieces//motifs//ideas, a collage forms in unity a new contextual environment. A collage is both self-referential and extra-referential. Together the parts create a new whole, taking the old to form a “new.”

SUBLIMATION AND THE CITY

Emerging in the Early 20th Century as a part of the **avant-garde**, montage//**collage**//**bricolage** developed new ideas about the meaning of art in daily life and implications part-to-whole relationships. Peter Burger discusses the effects of montage as an artistic technique in his *Theory of the Avant-Garde* (1974), expanding upon the relationship that art (particularly art of the Avant-Garde) has to **bourgeoisie** society. Art as an institution or collective commentary by artists against the bourgeoisie society is by nature separate from that of the bourgeoisie **praxis**. However, through the act of **sublation**⁽¹⁾ (or the productive dismembering of a thing and reconstituting it onto a new medium), art can become part of a society that previously would not accept it. Burger writes:

The avant-gardistes proposed the sublation of art – sublation in the **Hegelian** sense of the term: art was not to be simply destroyed, but transferred to the praxis of life where it would be preserved, albeit in a changed form.

By productively deconstructing an art form, it can be reassembled onto a previously unwelcoming host and create a new environmental condition for the recombinant parts and the whole. This in itself is the beauty of collage. Collage is not only an avant-garde aesthetic object (an artistic composition like that of Picasso or Braque) but also a systematic strategy for integrating art (like itself) into middle-class society. Similar to a divide-and-conquer strategy, small transformed pices of the avant-garde can begin to have acceptance. Each piece of art begins to have contextual//cultural meaning

⁽¹⁾Burger, Peter. *Theory of the Avant-Garde*. Frankfurt: Suhrkamp Verlag, 1974. Reference drawn from Chapter “Autonomy of Art in Bourgeoisie Society.” Pages 48-49

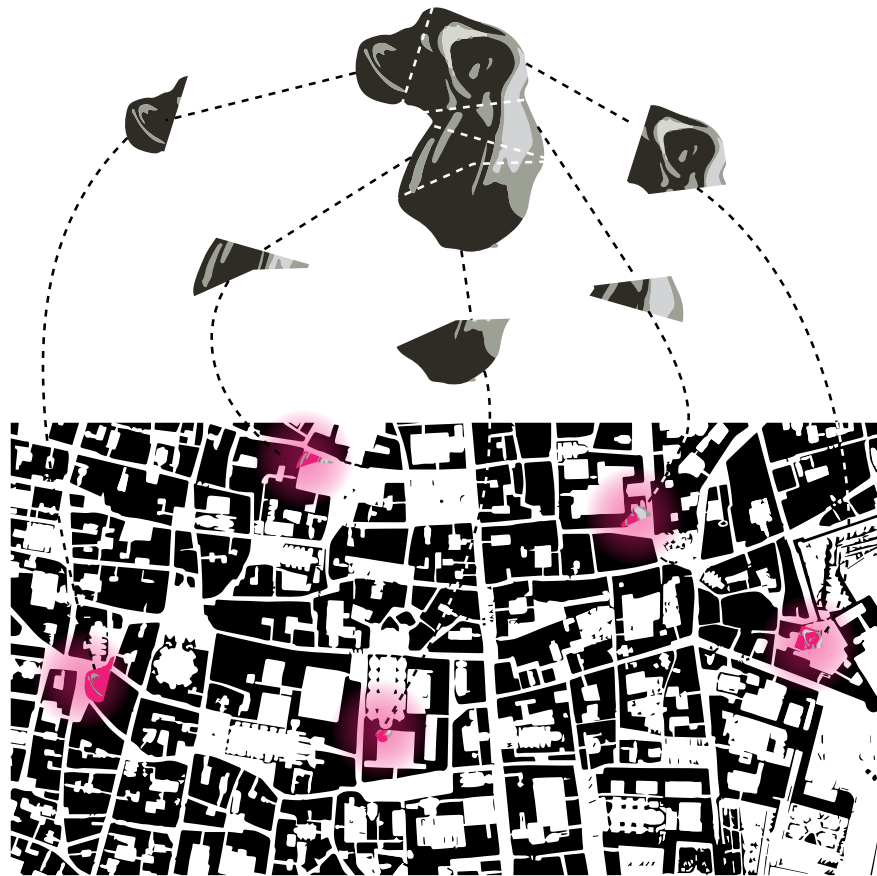


FIGURE 06: Diagram describing Burger's act of sublimation between art and urban fabric.



FIGURE 07: Diagram describing the act of sublimation between a possible school (which has been fragmented like the institutionalized art in the above diagram) and the urban fabric.

where it is placed, in contrast to avant-garde art's pure state, where it exists to only produce a reaction of shock due to its apparent meaninglessness when viewed alone. Applied as an architectural strategy, sublation of an architecturally-suffering building typology onto a foreign context could perhaps yield a promising condition that has more societal meaning and value than the sum of its parts.

Burger's argument is about the de-institutionalization of art by reconstituting it within the city. Through this act of sublimation, art becomes a part of the life of the urban middle class. This thesis takes the ideas of de-institutionalization and sublimation to the crisis of the school as tools to rethink the traditional school model. Decentralization and sublimation make the urban public school a welcome part and partner to urban life. Furthermore, the school has potential to be the more experiential and interactive environment that is necessary, as the school and city become intertwined.

// STRATEGY

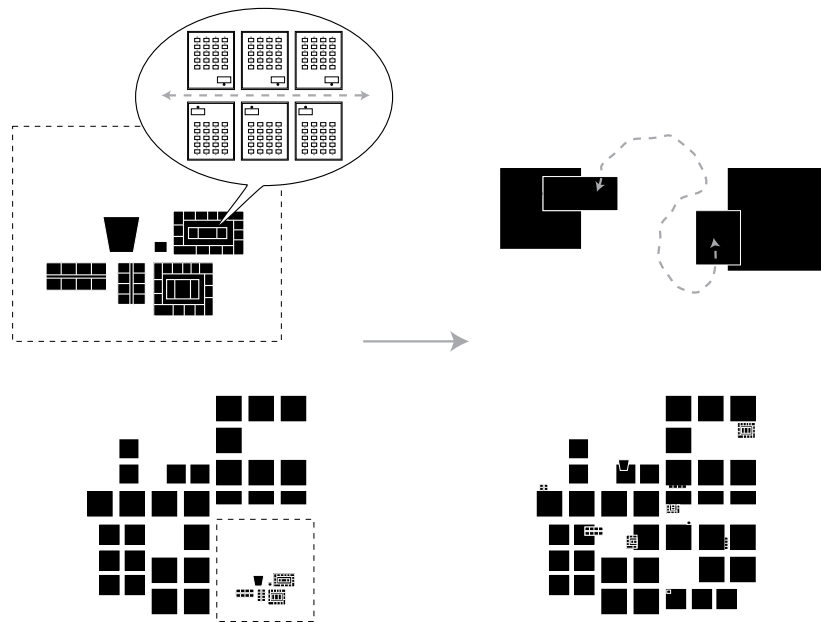


Figure 14: Diagram explaining the decentralization of the school:
Above: Classroom to Classroom relationship, Below: School to City Relationship.

The investigation of collaging city and school will specifically test the ways in which both programs can enliven each other through architectural intervention.

The decentralization of the school plays an important part in the concept of sublimating the school into the city. However, this decentralization exists on two scales; the first on the scale of the school and the second on the scale of the classroom. (See diagram on opposing page.)

Decentralization on the level of the school challenges the relationships existing between the school building and its context, and between the programmatic spaces within a school (Classroom to Cafeteria, for example.) Decentralization on the level of the classroom, challenges the spatial hierarchies existing within the classroom, studying teacher-to-student, student-to-student and student-to-technology interactions.

Spatial hierarchies are at work in both scales of relationships that exist in the school, and today's pedagogical ideas are challenging both as a way to improve learning environments. However, for the sake of this Thesis, only decentralization on the level of the school will be examined to narrow the focus, and because the relationship of the school to its urban context is most relevant to the given variables of school and city.



Figure 2: Wiesbaden, c.1900. Figure Ground image from Rowe and Koetter's Collage City. Shows the intersection of two different types of city. page 82
Figure 3: Le Corbusier's Plan Voisin, Paris (1925) as an example of the Modern Ideal City. <http://www.fondationlecorbusier.fr>

COLLAGE AND THE CITY

The ideas and positive implications of collage are also discussed by Colin Rowe and Fred Koetter in their mutual publication, *Collage City* (1978). Collage city argues for collage as a strategy for vitalization of the urban condition. Constructed in the battleground of human intentions, The Modern City is torn between the science of perfection and the poetry (or unpredictability) of humanity (Figure 2: Wiesbaden). Rowe and Koetter reject the Utopian ideals of Modernist planners⁽²⁾. Claiming that true idealism lies not with the scientific perfection of the Modern City (ex. Figure 3: Plan Voisin, Le Corbusier), nor within the “ad-hoc” construction of urban space, Rowe and Koetter argue for a blended condition; a collage of conflicting values⁽³⁾.

Somewhere within this collage of values exists the opportunity to create not a holistic utopia in the traditional sense, but a network of “pocket utopias” that allow the new city to integrate the positive organizational efficiencies of Modern Planning while still maintaining “speculative pleasure” of the traditional city. The combination of these separate values over time conveys the city as a palimpsest, something that is continually being perfected by incorporating old, new and future pieces. Like Burger’s ideas about sublimation and collage in art, Rowe and Koetter by adding the dimensions of human values and the temporal, firmly ground the technique of collage in the realm of architecture.

⁽²⁾Rowe, Colin. Fred Koetter. *Collage City*. Cambridge: MIT Press, 1978. Reference drawn from Introduction, page 3.

⁽³⁾Rowe, Colin. *Collage City*. (see above) Reference drawn from Chapter “Collision City and the Politics of ‘Bricolage.’” page 86-88

⁽⁴⁾Wigley, Mark. *Constant’s New Babylon: The Hyper-Architecture of Desire*. 1998

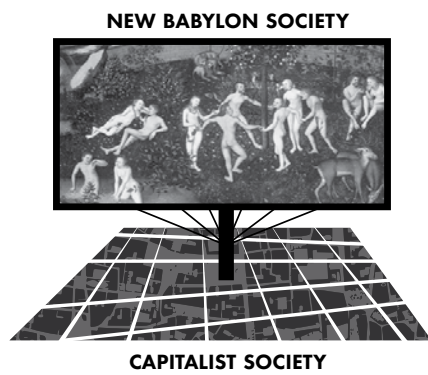
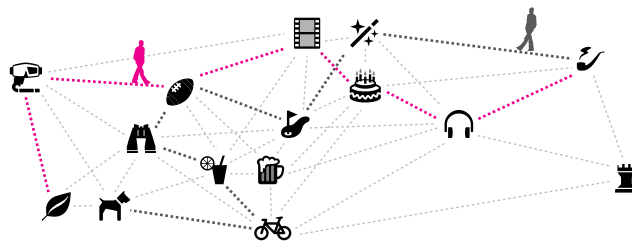
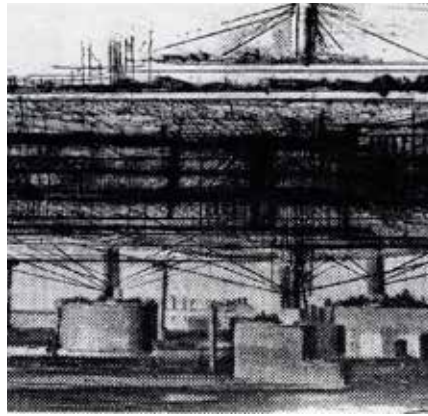


Figure 4: Constant Nieuwenhuys, Image from New Babylon Project, 1963.
 Figure 5: Diagram of Situationist Ideal of Constant Nieuwenhuys. Depicting Leisure network that would be built in a structure above the antiquated city.
 Figure 6: Diagram depicting Constant Nieuwenhuys' conception of his utopian, anti-capitalist city.

SITUATIONISM AND THE CITY

Although Rowe and Koetter firmly reject the Modern City as an ideal doomed to failure, value can still of course be found in Modernist urbanistic and societal experimentation. The work of Constant Nieuwenhuys is of particular interest in his New Babylon Project (1956-74, See Figure 4), despite being the epitome of the highly structured and thoroughly-designed Modernist Utopia.

The project, meant by the author to constitute the transformation of daily life from the work-driven Capitalist society, offers insight on urban networks and the fostering of experience through design. Seen as an antithesis to the economy-driven culture, this new urban infrastructure of elevated living was meant to house the leisure activities of a society and the continual wandering of citizens between them; citizens who exist simply to experience new sensations⁽³⁾. This condition called Situationism, was a rejection of the mundanity of everyday life of the bourgeoisie society. It relates back to Burger's conceptions of the bourgeoisie society as one that holds no value for art and the new situation due to societally-imbued value-based preoccupations. Constant's new city was explicative of how art can intensify daily life by giving the common person the freedom to participate in creative expression. Constant's exploration of Situationism, provokes yet another dimension to the urban collage as an awareness (if not a method) towards choreographing an urban narrative between inserted pieces.

COLLAGE TODAY?

In the 21st century, collage has come to reference more than just physical artistic objects. More and more, it is integrally related to the industries of music and film as well as art and architecture. The words remix, mash-up and video montage have become common-place in the 21st century vocabulary due to the prevalence of these collage

⁽⁴⁾Wigley, Mark. *Constant's New Babylon: The Hyper-Architecture of Desire*. 010 Publishers, 199.



Figure 7: Co-op Himmelbau, Energy Roof, Perugia. Shows the integration of avant-gardiste architecture and technology into a traditional city.

Figure 8: Rem Koolhaas, et al. *Ville Nouvelle at Melun Senart*, 1986. Retrieved from Cornell Journal of Architecture online. <http://cornelljournalofarchitecture.cornell.edu/>

Figure 9: New Middle School, West Lake City Schools, MKC Architects, Engineers, Planners, c. 2005. Typical contemporary school depicting the “cells and bells” model.

techniques, thus making the strategy of collage more relevant than ever. More contemporary examples of urban collage techniques and ideas are present in the work of several well-known architects of the 21st century including Rem Koolhaas (OMA) and Co-op Himmelb(l)au.

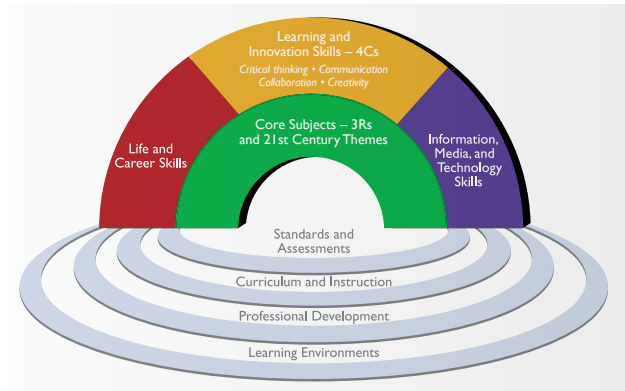
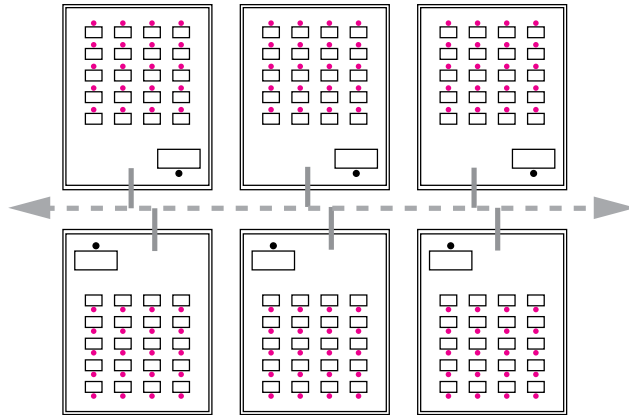


Figure 10: Diagram of the "cells and bells" spatial model, adapted from: Nair, Prakash and Randall Fielding. *The Language of School Design*. DesignShare, 2005. Page 17
 Figure 11: Diagram showing relationship of New 21st Century Skill Set to Traditional Core Subject knowledge base. <http://www.p21.org/>

The repeated harkening to this centuries old spatial model misrepresents the ideological developments that have occurred regarding the way we teach (pedagogy as “way of teaching”) and how students learn best. Where these antiquated models favored the teacher’s ability to supervise and deliver information in a lecture-based curriculum, new pedagogical ideas favor the student by providing space that caters to multiple modes of learning. In addition to aiming for a more inclusive method of educating students, new pedagogical models also place a heavier emphasis on the student’s responsibility for his or her own learning.

SCHOOL AND THE CITY

The push towards student responsibility is driven by global influences that value skills that are a step beyond the skill set typically fostered in traditional schools. Instead of putting sole emphasis on testable knowledge of Reading, Writing and Math, the new 21st Century skill set adds the “Four ‘C’s:” Critical thinking and problem solving, Collaboration, Creativity and Communication ability ⁽⁵⁾. These skills by nature advocate for an experience-based education, as they cannot be learned without practice.

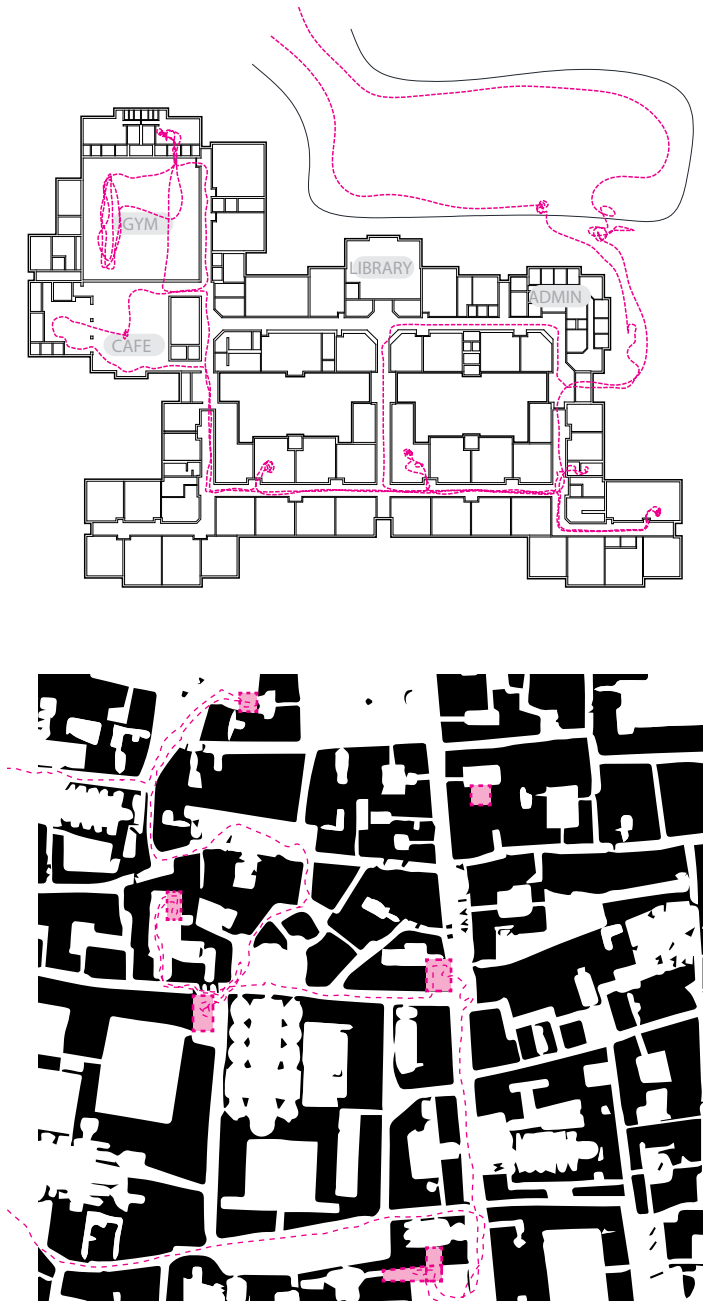


Figure 12: Typical school day of a student in a contemporary high school. Corridors produce a constrained path and restricted exposure to new people and experiences.
Figure 13: Typical School day of a student attending classes in a decentralized school in the form of a classroom network.

Therefore, new school design must create opportunities for students to practice these skills. Much like the Situationist philosophy embodied by Constant Nieuwenhuys, students must be freer to participate in social activity instead of being grounded by structured schedules, hallways and classrooms. Although the priorities of supervision and regimentation are slowly being eroded ideologically, the architecture (for the most part) has not followed, and must.

One of the added benefits to designers from these new ideas about education is that a decentralized hierarchy within the school provides more room for spatial experimentation. It follows logically that a school broken apart formally may need a medium upon which to attach itself. Herman Hertzberger writes in his book *Space and Learning*:

The city is a network of links between people and organizations of an unparalleled intensity, a brain as it were with a collective memory and with a singularity and a personality of its own whose qualities are strengthened over time. A school is another such brain, only smaller and less complex. Common to city and schools is their social character... Architects have to turn 'public space' into 'social space', space tailored to exchange where one confers with and is measured against others...⁽⁶⁾

Decentralization of schools and increased responsibility of the student make education more part of a lifecycle, rather than an activity for a specific age class.⁽⁷⁾ Typical schools exist as a hermetic unit, creating their own realm through spatial removal from contextual fabric. The decentralization argument is forcing this condition to be rethought. Compare the daily lifestyle of a student in a traditional school-to-city configuration with a school whose boundaries have been digested into a city (See Figures 12-13).

⁽⁶⁾Hertzberger, Herman. *Space and Learning*. 010 Publishers, 2008. Page 205

⁽⁷⁾(See Above) Page 24

CONCLUSION

As claimed previously, the 21 st century has brought changes for Collage, The City and The School. The City and the School are both facing new design challenges as ideologies evolve regarding what these environments should offer today's society. With many cities suffering from lack of activity and vitality, and many schools unable to spatially satisfy new pedagogical requirements, an experiment to revitalize each is warranted. Thus, the insertion of schools via methodical collage will be investigated as a way to improve both urban and educational environments.

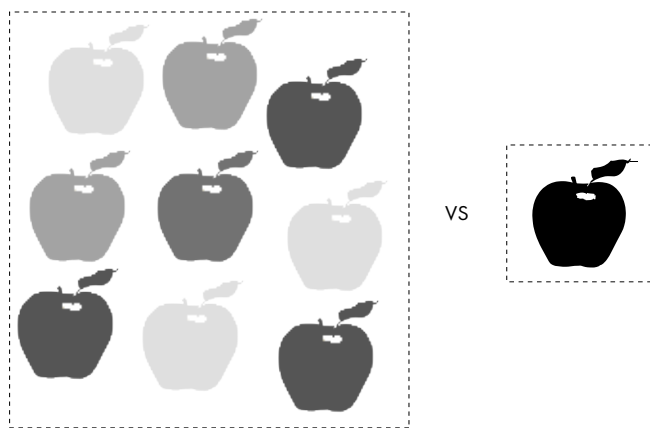


Figure 15: Diagram showing that 9 out of 10 children in America attend Public School today. ⁽⁸⁾

SCHOOL AND CITY TYPES

The type of school chosen for this project is a Grade 6-8 Public School. Public Schools are the most prevalent type of school in the United States. Today, 90% of children go to public school, as opposed to private or charter schools⁽⁸⁾. An added benefit is that public schools are by nature part of municipal systems, which ties them economically to the city and therefore to all of the land that a city might own. This lends the opportunity to take advantage of the public buildings and lots that are city-owned. City-owned lots tend to be diverse and spatially punctuated (meaning, dispersed throughout a city), which provides the perfect testing-ground for a school that has been formally exploded into smaller clusters of learning spaces.

Furthermore, with the academic scope and time allotted for the project, the size of the school in question will be restricted to three grade levels with a class size of 60 students each. The grade levels appropriated to this experiment have been chosen based on age and typical level of maturity development. Grades 6-8 are typically when students form lasting work-habits, align with a particular social identity and undergo a great deal of personal growth⁽⁹⁾. A side-intent of this project is to suggest that influencing students with a great deal of responsibility in their most formative years will guide them towards healthy and productive life styles and better prepare them for correctly choosing a life-long career.

The type of city chosen is one of medium-density (around 5,000 people per square mile), that has strong social character and historical importance. Despite these positive traits, the city may also have economic struggles with a moderate to significant amount of crime, vacancy or other urban problems. Ideally, the city in question would also have issues regarding graduation rates and public school performance in general, so that the rethinking of the school is more relevant to that particular urban context.

⁽⁸⁾ Jennings, Jack. "Proportion of US Students in Private Schools is 10 percent and Declining." Huffington Post Online. March 28, 2013. http://www.huffingtonpost.com/jack-jennings/proportion-of-us-students_b_2950948.html (accessed 09 01, 2014).

⁽⁹⁾ Adelson, J. *Handbook of Adolescent Psychology*. New York: Wiley & Sons, 1980.

// CONTEXT + SITE



Figure 16: Figure-ground drawing of Central Business District West, Rochester, NY

Rochester, NY is located in upstate NY about 70 miles west of Syracuse. Rochester has an overall population of about 210,000 with a population density of about 5,400 people/square mile. (Compare NYC at 27,000 people/square mile.) About 17% of people living in Rochester are between the ages of 5 and 18, meaning nearly 1 in 5 people should be enrolled in Primary or Secondary Education in the city. Overall, the population is declining. Since 1990, the total population has decreased by about 21,000 people, or 11%.⁽¹⁰⁾

Rochester reached its economic peak in the mid-19th century and many buildings from the 19th and early 20th centuries still exist. The Central Business District is surrounded by historic districts and also hosts several buildings on the National Register of Historic Places. The George Eastman House (founder of Kodak). Susan B Anthony House and Frederick Douglass foundation are all in Rochester. Famous companies headquartered in Rochester are Kodak, Bauch + Lomb, Xerox and Paychex.

The Rochester City School District is one of the poorest-performing school districts in the state. With the lowest graduation rate among all the major city school districts in New York (43% pass-rate for c/o 2013)⁽¹¹⁾, the school district has been going through tumultuous changes to try to improve the rate. Over the past decade, the district has “phased-out” nine schools and has plans to continue shutting down the lowest-performing schools and moving students elsewhere⁽¹²⁾. The Rochester City School District is comprised of 39 elementary schools and 18 High Schools and has approximately 32,000 children enrolled from pre-K through 12th grade⁽¹³⁾.

With an appropriate density, historic background and an ailing school district, Rochester proves to be a suitable city to serve as a host for a new urban approach to school-building.

⁽¹⁰⁾ United States Census Bureau. www.census.gov.

⁽¹¹⁾ Ciavarri, Amanda. “Rochester City School District graduation rates drop.” June 23, 2014. <http://www.whec.com/> Accessed Nov 23 2014

⁽¹²⁾ “District leaders and Parents Clash over Charlotte Closing” Dec 3, 2014. <http://www.wham1180.com/> Accessed Dec 5 2014

⁽¹³⁾ “A Look Inside the RCSD”. District Profile. Rochester, New York: Rochester City School District. 2011. Retrieved 2011-05-03. Our schools provide a quality education for approximately 32,000 students in pre-K through grade 12 and 10,000 adults



SITE SELECTION

The premise of disintegrating a school into many parts first requires several available sites within close proximity of each other. As mentioned earlier, the status of being a public school gives access to city-owned land. As seen in the corresponding map of Rochester generated by GIS Software, (ADD MAP) there are many sites available: areas designated in magenta indicate lots that are city-owned and vacant. In many instances, a city-owned building occupies part of the lot, with a portion remaining undeveloped or left as public space.

Possible sites were chosen based on proximity to a focus/"drop-off point" in the Western Portion of the Central Business District. Appropriate distances were assumed by calculating how far a typical person can walk in 10 minutes (3.1 mph / 6(10-minute intervals) = 0.52 miles/10-minute interval). The number of sites was chosen based on how much square-footage is required to support a school for 180 students (3 grade levels at 60 students per grade). The square-footage calculations are detailed in Figure XX. In total, 10 sites were selected.→

// DICTIONARY

BRICOLAGE:

(NOUN) A CONSTRUCTION MADE OF WHATEVER MATERIALS ARE AT HAND. THE UNIFICATION OF MULTIPLE AND DIVERSE MEDIUMS THROUGH CLOSE PROXIMITY AND OVERLAP.

(VERB) A METHOD OF COMBINING DISPARATE STYLES.

COLLAGE:

(NOUN) A TECHNIQUE OF COMPOSING A WORK OF ART BY PASTING ON A SINGLE SURFACE VARIOUS MATERIALS NOT NORMALLY ASSOCIATED WITH ONE ANOTHER, AS NEWSPAPER CLIPPINGS, PARTS OF PHOTOGRAPHS, THEATER TICKETS, AND FRAGMENTS OF AN ENVELOPE. AN ASSEMBLAGE OR OCCURRENCE OF DIVERSE ELEMENTS OR FRAGMENTS IN UNLIKELY OR UNEXPECTED JUXTAPOSITION.

MASH-UP:

(NOUN) *SLANG.* A CREATIVE COMBINATION OR MIXING OF CONTENT FROM DIFFERENT SOURCES.

PEDAGOGY:

(NOUN) THE ART OR SCIENCE OF TEACHING; EDUCATION; INSTRUCTIONAL METHODS.

SITUATIONISM:

(NOUN) AN ARTISTIC AND POLITICAL IDEOLOGY THAT REJECTS THE PERCEIVED SOCIETAL COMPLACENCY IN CAPITALIST SOCIETY. THE BELIEF IN FREEDOM OF CHOICE AND RESPONSIBILITY TO ENGAGE IN NEW "SITUATIONS" IS PARAMOUNT.

SUBLATION (SUBLIMATION):

(NOUN) THE PRODUCTIVE DISSOLUTION AND RECONSTITUTION OF A THING (ESP. AVANT-GARDISTE ART), INTEGRATING THE SEPARATE PIECES ONTO AN EXISTIC FABRIC OR CONSTRUCT AS AN ACT OF COLLAGE.

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