URBAN UNDERGROUND

There is an entire culture that exists in the cracks of the city. Not underground in the literal sense, but below the threshold of permission. In basements, back rooms, buildings awaiting demolition, rented houses and half-renovated spaces, people gather where they are not meant to. They rearrange circulation, compressing bodies into rooms designed for something else. For a few hours, space changes.

This project begins with a simple observation: **the underground is not a place you find.** It is a condition produced by pressure.

Cities are not neutral containers for activity. They are systems of regulation, movement, visibility, and audibility. They determine who can gather, at what time, under what conditions, and at what volume. Lines are drawn between culture and disturbance, between sanctioned events and suspicious assemblies, between sound and noise. When certain bodies, sounds, or forms of expression exceed those limits, they are pushed aside. They do not disappear. They move. They reorganize. They become underground — and this condition acts as a spatial consequence.

Throughout the twentieth century, artists and political movements have treated the city as a language; something to be read, annotated, rewritten. Walls became surfaces for slogans. Pamphlets circulated like architectural proposals. Streets were occupied as collective statements. The city was not just built form, but discourse: a forest of symbols, signs, and codes. To write in the city was to contest it. To drift through it was to critique it. To print and circulate ideas was to rival the permanence of stone with the mobility of paper.

Punk emerges from this lineage, but it is not reducible to a graphic style or a fashion vocabulary. It can be looked at as a spatial practice, as it operates through DIY infrastructures of self-organized venues, informal economies, mutual aid, and shared rules. It collapses the distance between performer and audience. It prioritizes participation over consumption.

Punk's core is not volume for its own sake. It is the insistence on being heard.

Sound becomes central here. Sound does not respect walls. It leaks. It redraws boundaries faster than architecture can contain it. Because of this, sound is regulated. Noise ordinances, occupancy limits, security staff, surveillance cameras are all acoustic tools as much as spatial ones. To silence a space is to discipline it. To classify a gathering as 'noise' is to frame it as illegitimate. The underground is often produced not because activity is illegal in content, but because it is excessive in volume, density, or unpredictability. And it does not reside outside the city. It is generated by the city's attempts to manage friction.

Architecture as a profession is deeply invested in clarity: program, circulation, compliance, order. But lived space rarely follows those diagrams. People tactically misuse systems built for control. They create differential spaces — moments where alternative rules operate, where hierarchy softens, where collective authorship becomes possible, even briefly.

The underground is fragile. Venues close. Houses are sold. Buildings are renovated. Styles are commodified and resold. Rebellion becomes a trend. And yet, the condition persists. By the end of the 1970s, when punk was declared 'over,' it did not vanish. It became more underground, more intense, more localized. It mutated. It was reorganized. It found new rooms.

How is the 'underground' produced, and what does it reveal about the relationship between sound, power, and architectural space?

Punk show spaces offer a concentrated example of how informal groups reorganize architecture when official systems do not support them. Rather than romanticizing these environments, this work examines their structure: how they form, how they hold, what breaks them, and how they return.

I approach this research as a participant, observer, documentarian, and architect. I am not neutral. I have attended shows, moved through these spaces, and experienced both their intensity and their fragility. At the same time, my architectural training shapes how I read circulation, thresholds, hierarchy, and spatial control.

This dual position produces both access and responsibility. For that reason, this project does not disclose specific access information, precise addresses, or identifying details that would compromise individuals or active sites. It focuses on conditions rather than coordinates.

This project studies that friction through a combination of archival material, field documentation, sound recording, and case studies. Many of these spaces survive precisely because they remain partially illegible. It reads residue through sticker ghosts, peeling paint, and worn walls covered in stickers as spatial memory.

Archival research draws on flyers, zines, protest footage, documentary interviews, political slogans, and graphic ephemera. Printed matter is treated as para-architecture: a system that coordinates bodies, routes, and gatherings across the city without requiring physical construction.

Field documentation involved attending and observing — paying attention to thresholds, entrances, density shifts, material wear, and cleanup traces. The focus is on moments of friction: where circulation collapses, where sound leaks, where surveillance intervenes.

Sound is treated throughout as spatial infrastructure. Listening becomes a method of reading power: where sound is permitted, where it is labeled noise, and how that distinction shapes belonging and exclusion.

Four sites are analyzed through their position in the Underground Cycle. These are not isolated examples — they are recurring manifestations of a broader spatial pattern. The multi-channel film that accompanies this zine renders these conditions across three simultaneous screens.

OJI ANDERSON | SPRING 2026

4 MOVEMENTS

1. The Constructivist City

The Constructivists — artists, designers, and writers working alongside the Soviet project — understood the street as a palette and the square as a canvas. Their imagination was both utopian and structural: if human beings are made by their environment, then that environment must be made human.

Their project produced what might be called para-architecture: printed proposals, manifestos, and models that rivaled built form in their ambition. The printing press gave graphic language a material dimension to challenge that of stone and steel. These were not mere representations of space — they were claims upon it. Models became buildings; buildings became models. Reality collapsed into graphic collage.

The utopian ambition of Constructivism can be read in three ways: as impossibility — there is no way something so ambitious could be realized; as potentiality — its unrealized quality is its strength, a maybe toward world-transformative potential; and as ruin — it happened, places were inhabited, and what remains are not triumphs but their destroyed condition. Punk would later inherit all three interpretations at once.

"The streets are our brushes and the squares are our palettes." — Constructivist slogan
The Symphony of Factory Sirens — a musical performance using real industrial sirens and smoking chimneys — enacted what Constructivism understood about sound: that it, like architecture, could reorganize public attention, choreograph collective energy, and produce spatial consequence. Sound as infrastructure. The city as broadcasting system.

2. The Situationist City

After the destruction of World War II, a new breed of modernists emerged — painters, poets, and theorists who understood that if the city was a text, it had to be not merely read but rewritten. Their primary tool was not the printing press but the body in motion: the dérive, or aimless drift. To practice the dérive was to refuse the assigned path, to move through the city as a reader refusing the author's instruction. Streets were annotated in real time, through graffiti, subversive posters, and political pamphlets that functioned as footnotes to official architecture.

Debord's 1953 slogan 'Ne travaillez jamais' — never work — was a spatial intervention. His 1957 psychogeographic map of Paris, The Naked City, proposed new ways to experience the material environment: the city as a map of desire rather than function, organized by attraction and repulsion rather than zoning.

The student riots of 1968 filled Paris with Situationist-inspired slogans. Surveillance was exposed as the anti-drift: being 'out of place' constituted suspicion. CCTV, algorithmic facial recognition, and stop-and-frisk policing are its contemporary inheritors. The city is not impartial — one's freedom may be compromised if an algorithm says so.

Reclaim the Streets in London later extended the Situationist tradition into the UK rave scene, staging street parties as equal parts protest and celebration — occupying intersections as resistance against contemporary capitalism. The internet eventually replaced printed materials as the primary tool for organizing social action, but inherited their logic of distributed, decentralized coordination. The form changed; the practice of writing back to the city did not.

3. The Provotarian City — Amsterdam, mid-20th century

Provo was an anarchist phenomenon — two years in Amsterdam, a loose collective with subversive agendas, artistic ambitions, and concrete utopian plans. It is difficult to call Provo a movement. It turned the city into a place where ideas enlarged, multiplied, and reproduced through graphic and poetic strategies. Rob Stolk became a printer to handle subversive — and sometimes illegal — publications; the location of the press had to constantly change. The city colored the press. The press colored the city. Amsterdam became a center for applied utopianism through these graphic gestures and poetic interventions.

The Amsterdam White Bikes program — thousands of communal bicycles, a take-and-leave system — was both object and symbol: mobility as political performance. It was an infrastructure of access that required no permanent architecture, only collective agreement.

Provo's most enduring insight was about the relationship between activism and archive: activism generates archives, and archives generate activism. When Provo disbanded, its archives were sold — and those archives enabled new movements. The book collections, libraries, and ephemera that constituted Provo's biggest inspirations became the fuel for what came after. The underground persists not despite documentation but through it.

"Archivist vs. activist: activism generates archives, and archives generate activism." — Superstructures, Experimental Jetset.

4. The Post-Punk City

Punk can be understood as a scale model of modernism itself — from the applied utopianism of 'do it yourself' to the dystopian nihilism of 'no future.' It collapsed utopia into dystopia, embracing corporate mimicry and industrial imagery, exposing modernism's underside from within the very aesthetic machinery it appropriated.

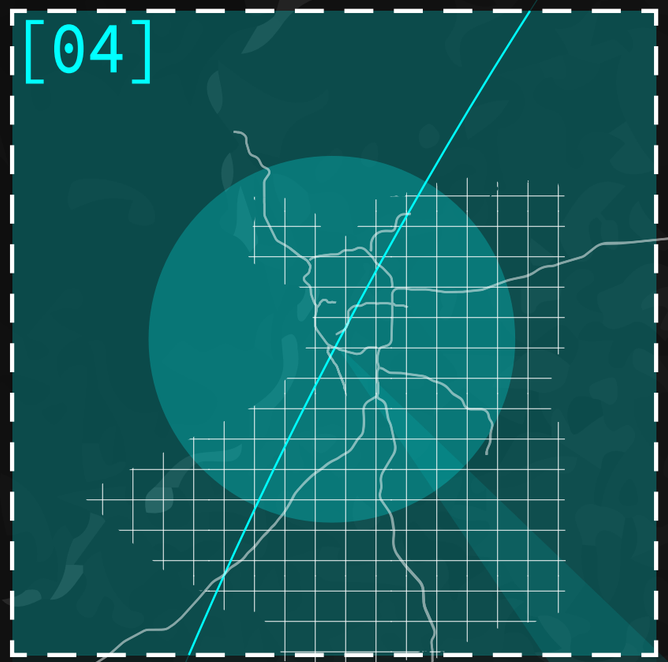
Post-punk was, among other things, an architecturalization of the body. Fashion became para-architecture: patches, pins, spikes, studs — clothes transformed into wearable signage. Dick Hebdige argues that subcultural style works by rearranging everyday objects into signs that look strange or threatening to authority, communicating identity and protest through surface rather than ideology. Style is not decoration. It is infrastructure — a system for building solidarity and producing space where the official city refuses to.

The relationship between post-punk and surveillance is not incidental. CCTV and algorithmic recognition surveilled the punk body as inherently suspicious. CV dazzle — camouflage designed to confuse facial recognition software — extended punk's logic of disguise into the age of computational vision. Surveillance is invisible architecture: it produces space through restriction rather than construction.

Some bands remodeled themselves as corporations, appropriating boardroom strategies to expose and attack what they were imitating. The 'triumph of suburbia' — spiritual death, dreadful sameness — became both target and aesthetic.

'Punks not dead' is not nostalgia. It is a claim about structure. When the Sex Pistols imploded in 1978, the condition they named did not end — it became more underground, more local, more committed. It mutated into hardcore, post-punk, anarcho-punk, and a hundred regional scenes, each with its own spatial infrastructure. The underground never disappears. It

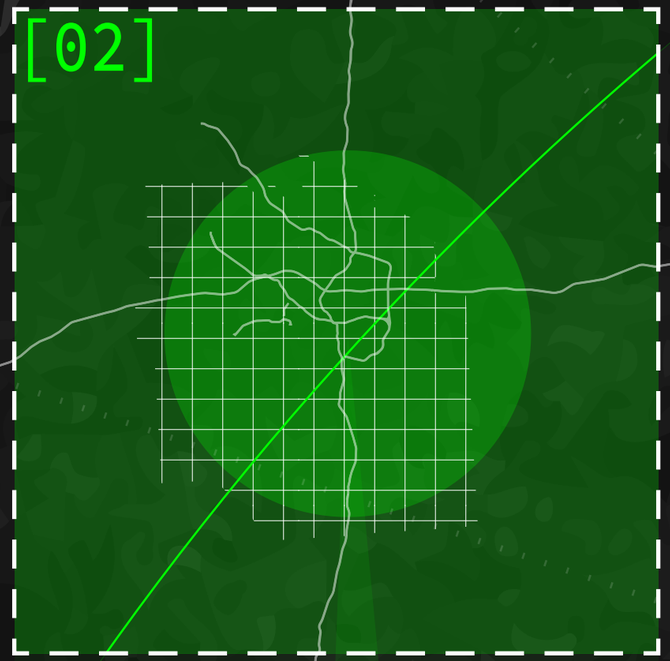
SPACE IS NOT GIVEN — IT IS PRODUCED



MOHAWK PLACE [BUFFALO, NEW YORK]

Space is not an empty container or neutral backdrop. Space is produced by societies that create their own spatial forms, and these forms reflect its power structures, economic systems, and cultural logics. Modern capitalism produces abstract space: fragmented, instrumentalized, optimized capital. Under this logic, zoning laws, rent markets, property lines, transit systems, policing, and surveillance all shape how space can be used and who it serves.
Lefebvre distinguishes between conceived space (the space of planners and architects), perceived space (the space of everyday routines and practices), and lived space (the space as it is actually experienced by those who inhabit it), full of symbolism, memory, and contradiction. The underground operates here. It is space as it is actually lived, in excess of what was designed or permitted.

SU BASEMENT VENUE_REDGATE [SYRACUSE, NEW YORK]



Lefebvre also imagines a counter-possibility: differential space, which resists the homogenizing logic of capitalism and opens toward creativity, diversity, play, community, and non-capitalist forms of life. Punk show spaces, DIY venues, and informal occupation. Not permanent, but real. They are spaces that do something different with what they've been given.
Michel de Certeau extends this through his distinction between strategies and tactics. Strategies are the tools of institutions: they define space, regulate it, produce it from positions of power. Tactics are what users do inside those structures — improvised, opportunistic responses to the conditions they find. People tactically misuse systems built for control. They linger where they are meant to pass through, gather where they are meant to disperse, get loud where they are meant to stay quiet. That friction between designed space and lived space is where the underground begins.

The underground isn't a place you find. It's what happens when gathering, audibility, and density become liabilities.
William H. Whyte's research on the social life of small urban spaces demonstrates that successful public spaces depend on visibility, seating, and social activity — that people go where people already are. The self-reinforcing loop of visible, active space produces safety and belonging. If you can see a place and see people in it, you feel permitted to enter.
But DIY and punk space is the inversion of that logic. In official space, visibility can mean safety. In informal space, visibility can mean threat. What makes a plaza work — legibility, surveillance, documented activity — makes a basement disappear. The very features that produce 'successful' public space are the features that destroy underground space.

Visibility = safety (plaza)

Visibility = threat (basement)

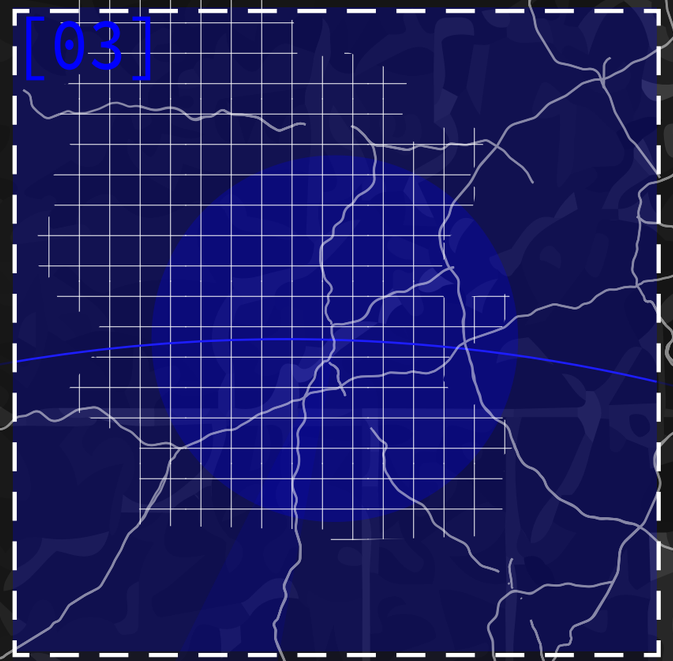
The researcher on Berlin's indeterminate territories — vacant lots, ruins, abandoned buildings — shows that these spaces became fertile ground for subculture precisely because they sat outside normal forces of capital, ownership, and institutional control. They were negotiable. Their unfinished quality was exactly what made them usable. They tolerated ambiguity and allowed improvisation. Underground scenes depend on that looseness — within those cracks, alternative social orders can briefly take shape: hierarchy softens, participation replaces spectatorship, and density becomes collective rather than controlled.
But once the city formalizes these areas as 'temporary use' zones for development, their openness is absorbed and diminished. The crack closes. The underground relocates.

THE UNDERGROUND IS PRODUCED

SOUND AS SPATIAL FORCE

Sound makes the production of space visible in ways that architecture often obscures. Sound has been historically regulated as a form of power: controlled voices are associated with authority and legitimacy, while excessive or uncontrolled sound is treated as disruptive, dangerous, or out of place. Sound is not merely heard, but is evaluated. The distinction between 'sound' and 'noise' is political before it is acoustic.
Sound does not respect walls. It leaks. It redraws territory faster than architecture can contain it. Noise ordinances, occupancy limits, complaint systems, and security staff are acoustic tools as much as spatial ones — they determine where gatherings are allowed to exist and who is allowed to be heard.
Research on the soundscapes of American gentrification extends this insight into neighborhood change. Gentrification is usually understood through an optical logic — knowing it by how it looks. But urban change is equally perceptible in the soundscape. Construction replaces chatter. Block parties are curtailed. Languages fade. A controlled ambiance settles in. The line between 'sound' and 'noise' is political, and what feels like culture to one group becomes disturbance to another.

Listening, then, becomes a method of tracking displacement: what is newly audible and policed, what has gone quiet, and what has been rebranded. The underground is as much a sonic phenomenon as a spatial one. Its presence is felt in volume, frequency, and density. Its suppression is felt in silence.



FIREHOUSE [WORCESTER, MASSACHUSETTS]

PUNK AS INFRASTRUCTURE

Punk is not consumption. It is not just fashion, nostalgia, or genre. It is an attitude and a way of organizing life that privileges participation over spectatorship and production over passive intake.

"DIY music is important because if it doesn't exist and people aren't making it, then all we have is what we are told to have. Without the DIY scene we don't get to decide what we get to have. It's about choice — which is why it's so important." — Do It Yourself documentary

Punk's core values — autonomy, anti-authoritarianism, egalitarianism, mutual support — are not merely ideological commitments. They are spatial ones. They shape how space is used: who can enter, how money moves, what kind of order is enforced, how bodies are arranged. Punk becomes legible through place. Show spaces are the anchor: ritual, catharsis, solidarity, redistribution. Without spaces to gather, scenes fracture.

DIY SPACE AS COUNTER-INSTITUTION

DIY spaces emerge in response. They operate through reinvestment rather than extraction, prioritize all-ages access, collapse the distance between performer and crowd, and rely on internal norms instead of external authority. Order is maintained collectively. The room becomes shared territory rather than managed property.

Admission is handled informally and non-profit-driven. Funds are reinvested into bands, travel, food, and space maintenance. Layout is often undifferentiated — no fixed stage, no elevated platform — resisting hierarchy and specialization. Dense and intimate by design, these spaces produce what Lefebvre calls sociopetal arrangements: layouts that encourage interaction and collective experience rather than individual consumption. Graffiti, flyers, and markings function as participatory spatial practice — the surface of the room becomes a medium for collective authorship.

"A DIY band is generally politically correct — they're cautious and aware of homophobia, sexism, racism, gender equality, and things people care about." — DIY documentary

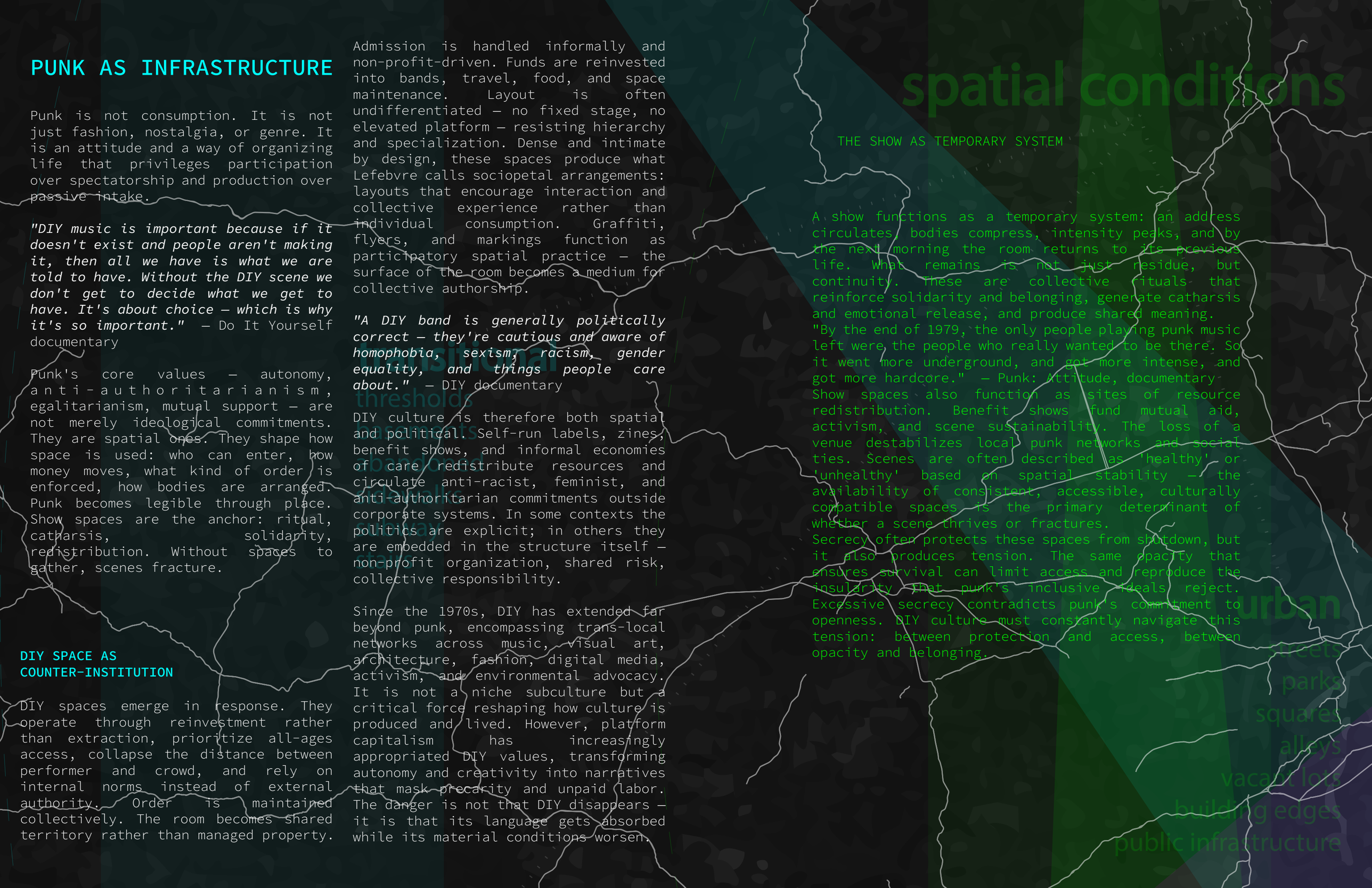
DIY culture is therefore both spatial and political. Self-run labels, zines, benefit shows, and informal economies of care redistribute resources and circulate anti-racist, feminist, and anti-authoritarian commitments outside corporate systems. In some contexts the politics are explicit; in others they are embedded in the structure itself — non-profit organization, shared risk, collective responsibility.

Since the 1970s, DIY has extended far beyond punk, encompassing trans-local networks across music, visual art, architecture, fashion, digital media, activism, and environmental advocacy. It is not a niche subculture but a critical force reshaping how culture is produced and lived. However, platform capitalism has increasingly appropriated DIY values, transforming autonomy and creativity into narratives that mask precarity and unpaid labor. The danger is not that DIY disappears — it is that its language gets absorbed while its material conditions worsen.

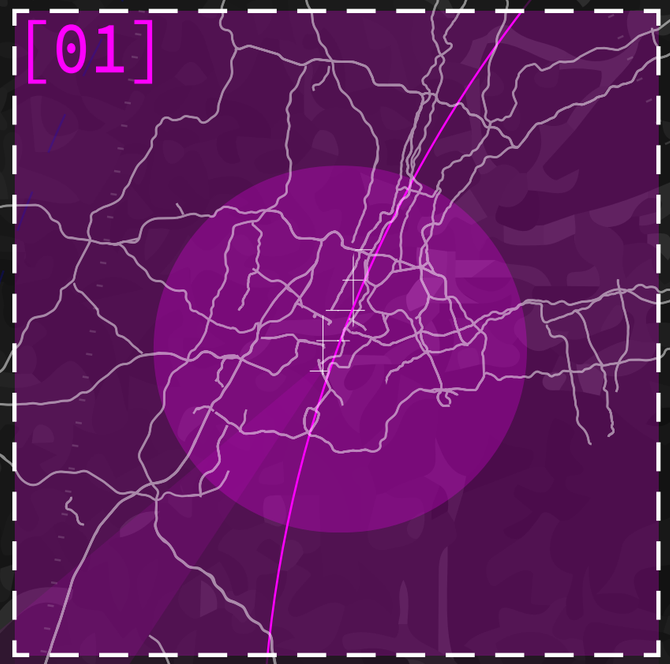
spatial conditions

THE SHOW AS TEMPORARY SYSTEM

A show functions as a temporary system: an address circulates, bodies compress, intensity peaks, and by the next morning the room returns to its previous life. What remains is not just residue, but continuity. These are collective rituals that reinforce solidarity and belonging, generate catharsis and emotional release, and produce shared meaning.
"By the end of 1979, the only people playing punk music left were the people who really wanted to be there. So it went more underground, and got more intense, and got more hardcore." — Punk: Attitude, documentary
Show spaces also function as sites of resource redistribution. Benefit shows fund mutual aid, activism, and scene sustainability. The loss of a venue destabilizes local punk networks and social ties. Scenes are often described as 'healthy' or 'unhealthy' based on spatial stability — the availability of consistent, accessible, culturally compatible spaces is the primary determinant of whether a scene thrives or fractures.
Secrecy often protects these spaces from shutdown, but it also produces tension. The same opacity that ensures survival can limit access and reproduce the insularity that punk's inclusive ideals reject. Excessive secrecy contradicts punk's commitment to openness. DIY culture must constantly navigate this tension: between protection and access, between opacity and belonging.



ABC NO RIO [LOWER EAST SIDE, NEW YORK CITY]

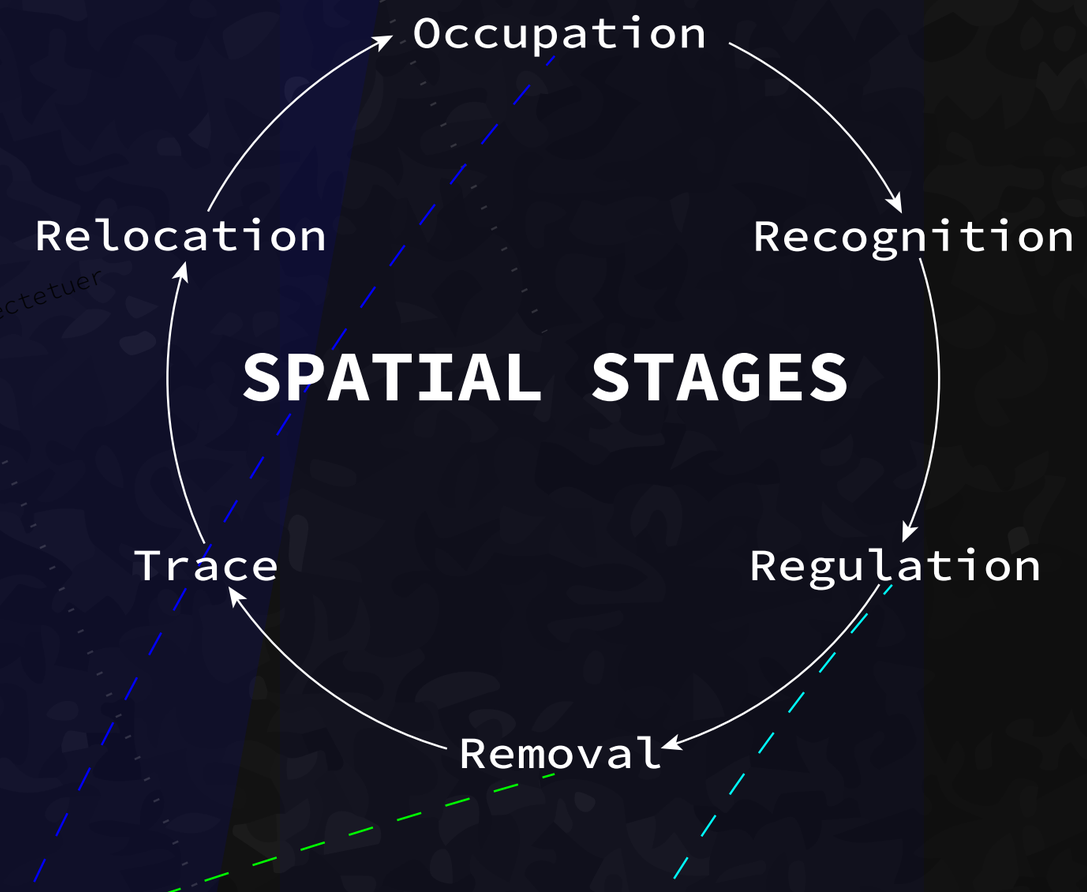


Punk is constantly vulnerable to absorption. The city metabolizes what once threatened it — a well-documented dynamic that Hebdige calls the 'recuperation' of subcultural style, where the media and fashion industries transform resistance into trend. And yet the condition persists. When punk is declared over, it does not disappear. It relocates, intensifies, reorganizes. It is often misread as violence or disorder — but what it consistently demonstrates is infrastructural intelligence: if the existing structures do not hold us, we will construct parallel ones inside the cracks. The political awakening that punk catalyzed extends beyond music. It established a template for DIY resistance that influenced anti-corporate activism, feminist organizing, anti-racist movements, and environmental advocacy. Punk's legacy is not a sound but a method: self-organization, mutual aid, collective space-making, and the refusal to wait for permission.

constraint

permits//zoning
curfews//bylaws
police action
eviction//demolition

THE STAGES OF THE UNDERGROUND CYCLE: Underground space is not permanent. It is produced, and it can be un-produced. The cycle that structures this project moves through five stages: A space becomes available — often through economic vacancy, neglect, or the failure of a previous use. Informal occupation fills the gap, producing a temporary social infrastructure. Visibility grows: word spreads through flyers, word of mouth, informal networks. Regulation responds: noise complaints, code enforcement, landlord pressure, or police attention. The space is shut down, or the conditions that enabled it are withdrawn. But traces remain — in the walls, in memory, in the people who were there. And occupation relocates elsewhere. The cycle continues.



EVIDENCE

The multi-channel film that accompanies this zine does not document a single venue or tell a linear story. Instead, it observes a recurring condition — how underground space is produced, pressured, silenced, and rebuilt. Across three screens, different rooms cycle through states of tension [overwritten], erasure [defaced], reconstruction [restored], and endurance [inscribed].

These sites are not treated as isolated case studies. They are variations of the same spatial pattern.

[] ABC NO RIO @ 1/8”=1’

spatial tension

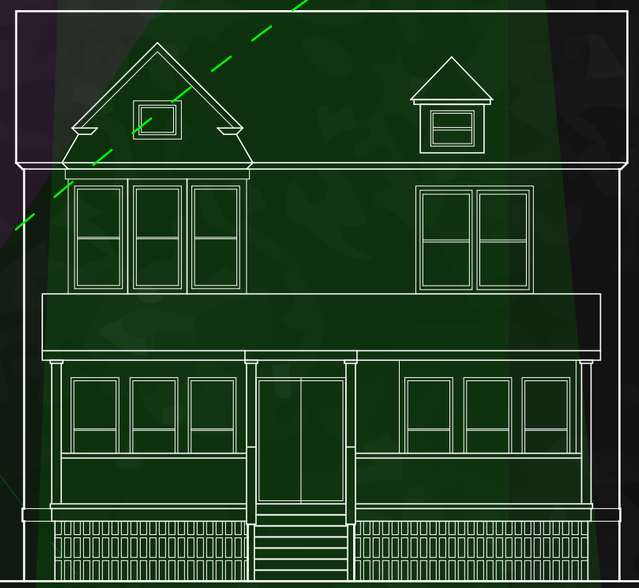
inside//outside
private//public
visible//hidden
permanent//temporary
programmed//improvised
controlled//uncontrolled
policed//ignored

The underground does not disappear. It relocates.

THE UNDERGROUND CYCLE IN PRACTICE

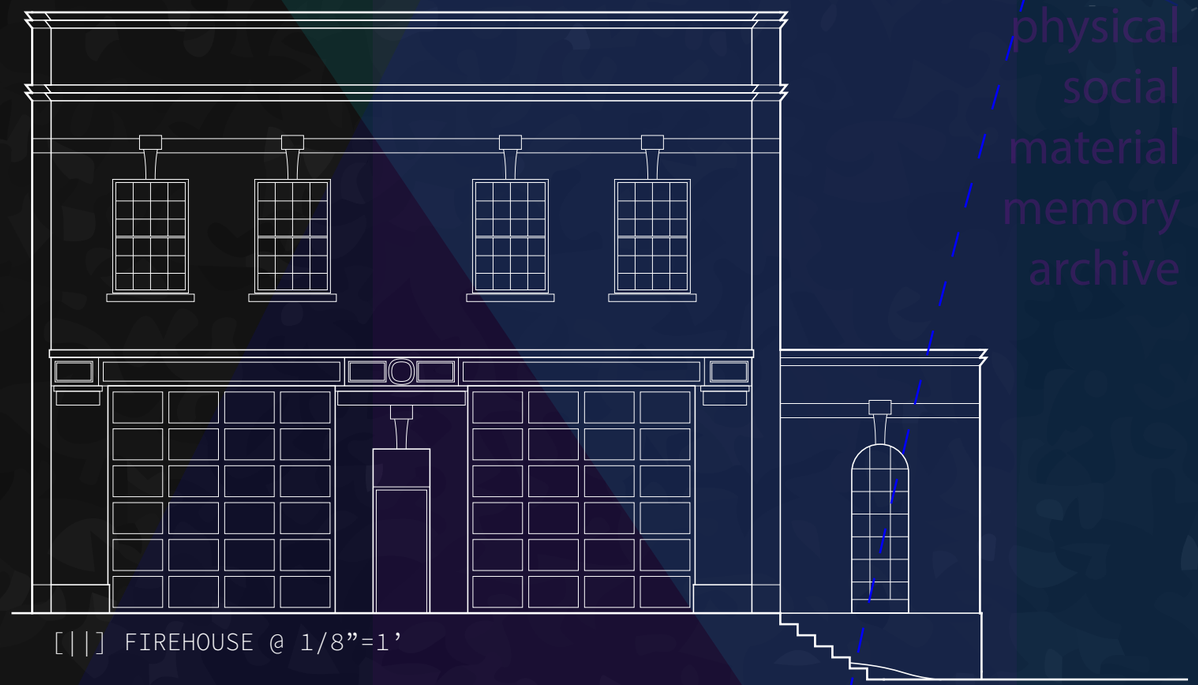
Each site analyzed in this project occupies a specific position within the underground cycle. Their conditions are different, but their structure is the same. Each demonstrates one phase — or several simultaneously — of the cycle through which informal space is produced, threatened, and transformed.

Mohawk Place sits at the threshold between visibility and precarity. The SU basement, Redgate, is already past the moment of erasure — it exists now only as trace and memory. ABC No Rio has moved from occupation through institutionalization to demolition and reconstruction. Firehouse demonstrates that endurance is possible — but only through sustained collective commitment. Together, they form a spatial argument about what the underground is, how it moves, and what it leaves behind.



[/] SU BASEMENT @ 1/8”=1’

Architectural practice loves legibility: clear program, clear circulation, clear compliance. But underground space proves that the real city is made through misuse, improvisation, and collective authorship — and that these are not failures of design, but realities of power. Architecture sets conditions. It does not determine outcomes. The underground reveals the limits of architectural authority not by opposing it from outside, but by operating within the gaps it leaves behind. Every building produces surplus — spatial, temporal, acoustic — that exceeds what was designed. The underground occupies that surplus. It runs a different program through what's already there.

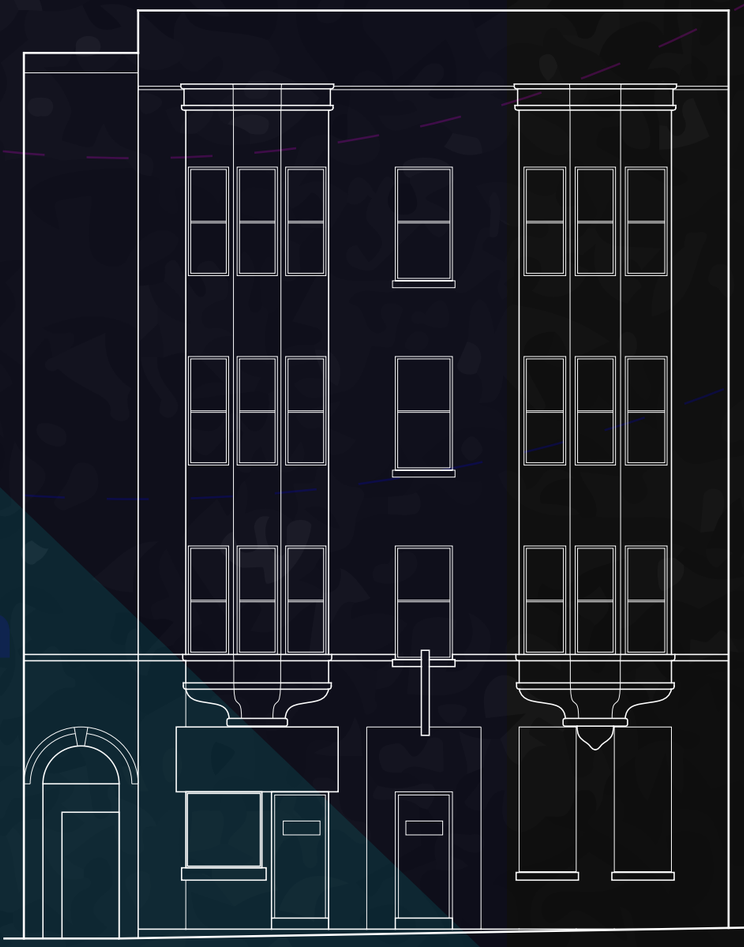


[|||] FIREHOUSE @ 1/8”=1’

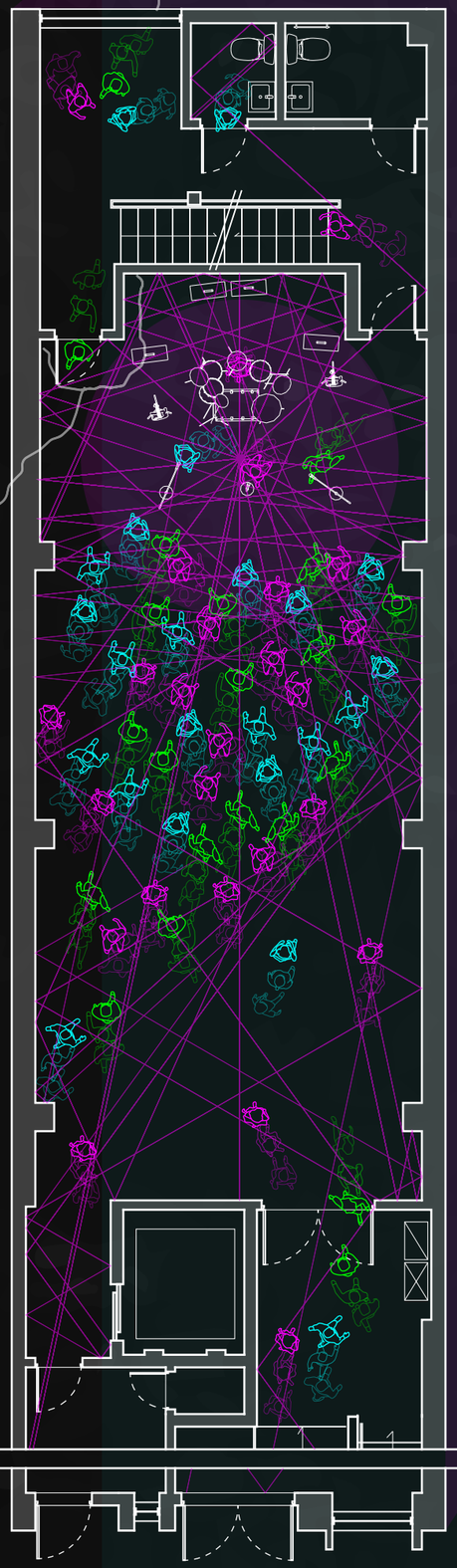
The unassuming facade gives nothing away. That is the point — not failure, not neglect, but a deliberate negotiation with visibility. What's inside is protected by what outside refuses to announce. And what fills that interior is never quite what the building was meant to hold: bodies pressed into rooms designed for storage, circulation, or something long abandoned, sound moving through walls that weren't built to contain it, people arranging themselves around a logic the original floor plan never accounted for. The space gets remade in real time, through use, through the particular needs of the people who found it.

And when they leave, they leave evidence. Worn thresholds. Tape residue on concrete. A stage patched so many times the repairs have their own history. Stickers layered until the wall becomes a stratigraphic record of everyone who passed through. These traces don't just document occupation — they continue it. They hold the shape of a gathering after the gathering has ended. They remake the space into something accumulated, something authored collectively over time, something no drawing could have produced and no renovation fully erases.

This is a kind of spatial knowledge that informal culture has always practiced — written not in plans but in residue, not in program but in the pressure that made gathering necessary in the first place. It is knowledge produced by the body moving through space, by sound finding its limits, by people deciding collectively what a room is for. Architecture sets conditions. Occupational traces record what actually happened inside them. The facade withholds. The interior fills. The traces remain. And somewhere in that sequence — in the gap between what a space was designed to be and what it became — is where the underground has always lived.



[[ ]] MOHAWK PLACE @ 1/8”=1’



1.] ABC NO RIO [MANHATTAN, NY]

[]

Restored from Layers describes a space where occupation is not erased, but reorganized.

What was once informal and unsanctioned is rebuilt through the accumulation of its own history.
Each layer is preserved, yet translated into a new, stabilized form.

→ occupation becomes structure
→ memory is formalized
→ the underground is rebuilt, not returned.

ABC No Rio began as a squatted building in the 1980s as an artist-run collective space that emerged from the informal occupation of a vacant building on the Lower East Side. It operated as a cultural institution for decades: hosting shows, running a darkroom, maintaining a library, organizing community programs — all through collective labor, outside commercial logic. It survived by becoming, gradually, more legible. The collective fought for the building's survival through years of negotiation with City of New York. The building was demolished and is currently being reconstructed as a code-compliant cultural facility.It still stands in the community. It is still fought for. But it is no longer underground. It has moved through the full cycle — from occupation to visibility to regulation to reconstruction — and what emerges is something new: an institution that carries the memory of informal occupation while operating in a fundamentally different register.

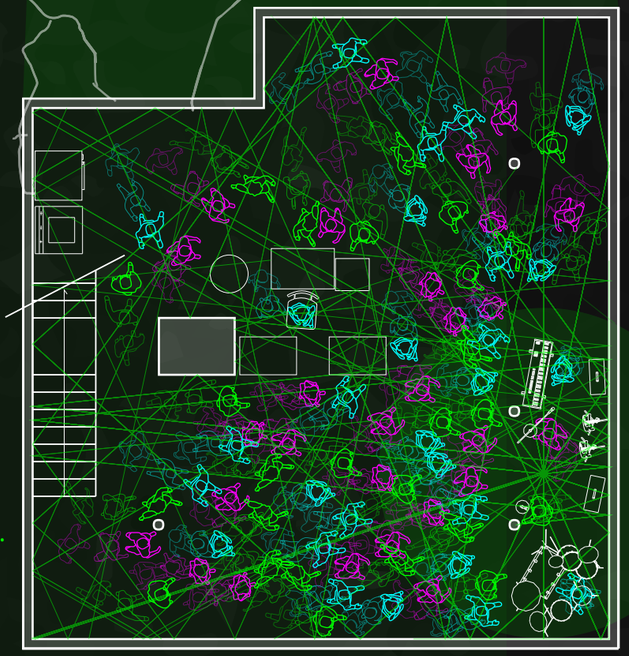
2.] SU BASEMENT_REDGATE [SYRACUSE,NY]

[/]

Defaced from abandonment frames a space where absence produces intervention.

Left without control, the domestic interior is marked, altered, and collectively rewritten.
What was once a home becomes a surface for use beyond intention.

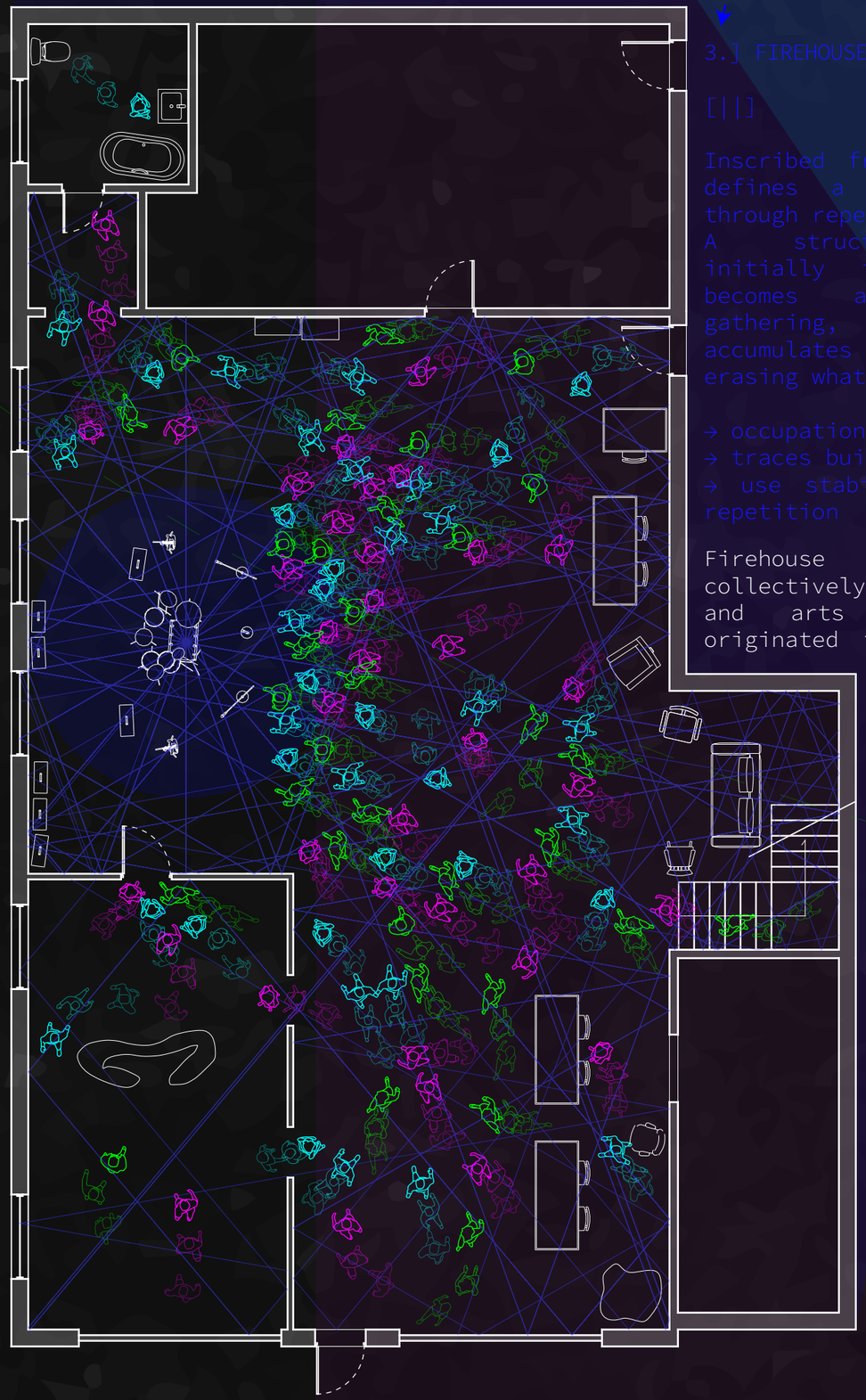
→ occupation emerges through neglect
→ control dissolves before use
→ trace is abandonment made visible.



The SU basement was never designed as a venue. It is a domestic infrastructure — a residential basement — that transformed into a community lifeline through collective effort and word-of-mouth networks. It operated through the logic of punk's DIY spatial practice: informal, all-ages, collectively maintained, organized around participation rather than profit.
Now it is dormant. The room exists, but the condition does not. What remains are traces: scuffed floors, faint tape residue, the stories that circulate without a physical anchor. A landlord withdrew permission. Neighbor complaints mounted. Institutional oversight exceeded tolerance. The space was un-produced.

Redgate demonstrates the fragility of underground space with particular clarity. It required no formal institution to exist — only collective will, informal agreement, and the structural looseness of a rented basement. But that same informality made it erasable. When the conditions that produced it were withdrawn, it disappeared quickly and completely, leaving nothing behind except memory.
Memory, however, is not nothing. The participants who were there carry the spatial knowledge of what that room made possible — the show formats, the social norms, the sense of collective ownership that briefly made a basement into a public space. That knowledge will resurface elsewhere. It already has.

"Basement shows and those that participate in them have created a scene of musicians and artists that is important to the punk culture." — My Basement is a Shithole, documentary



3.] FIREHOUSE [WORCESTER,MA]

[|||]

Inscribed from occupation defines a space shaped through repetition.
A structure built initially for emergency becomes a site of gathering, where use accumulates without fully erasing what came before.

→ occupation embeds itself
→ traces build identity
→ use stabilizes through repetition

Firehouse is a collectively owned music and arts space that originated from a former fire station. It regularly hosts underground music shows, art openings, and film screenings. All events are run by members + performers. It was reprogrammed by a community that found in its form exactly what it needed: a large, open, adaptable space with no commercial pressure, and a history of collective use.

4.] MOHAWK PLACE[BUFFALO, NY]

[[ ]]

Overwritten from pressure captures a space pushed beyond its limits.
Designed for noise, yet continuously exceeded by it — where sound, bodies, and intensity replace one another in rapid succession.
The architecture cannot hold a fixed state.

→ occupation as excess
→ pressure reshapes function
→ the present overrides the past

Mohawk Place is a legacy venue carrying decades of residue — layered flyers and a stage that has absorbed generations of sound. It operates within the formal city yet constantly negotiates its survival. It is not hidden, but it is vulnerable. Rent pressures, shifting neighborhoods, and gentrification place it in a state of sustained tension: institutional enough to be visible, precarious enough to be threatened. The community has fought to save it.
Mohawk Place occupies the position in the underground cycle where occupation has produced visibility, and visibility has produced vulnerability. It is a tensioned space — between survival and erasure, between institutional recognition and informal vitality.