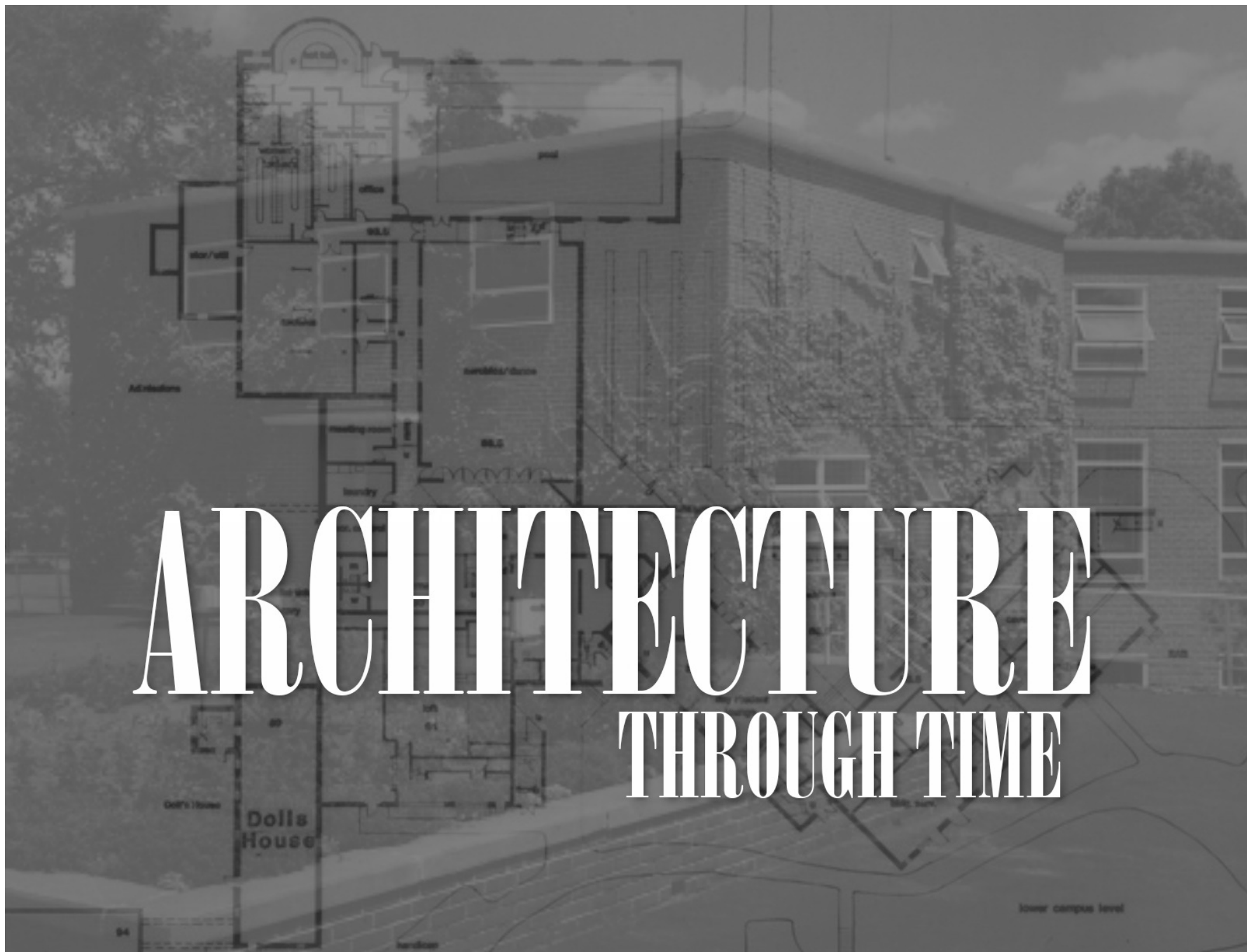


THE [WIRE]

INSIDE: The History of Balfour-Hood Center,
Wheaton Basketball, The Legacy of David Cros-
by, Desensitization Through Social Media

Issue #6

Wednesday February 29, 2023



Letter From the Editor

Abram Buehner

Editor-in-Chief

Hello from rainy, cold California! You didn't expect that, did you? Well, I didn't either and decided not to pack a proper jacket. At least I'm now aware that California isn't actually the perpetual land of sunshine Hollywood had convinced me of (maybe I'm getting it confused with Florida?) — although four inches of rain in a single day feels less like “oh I didn't properly prepare for Burbank in February” and more like “oh god here comes the climate apocalypse,” but I digress. One way or another, it's been a learning experience.

And speaking of which, we have a certifiably educational issue of the paper for you this time around. From architectural explorations of Wheaton's history to the gallery's new show and its evocations, there is plenty to dig into. And it's going digital! I'd like to officially welcome Michael Kanyongolo to the team — our new Web Editor who's hard at work refreshing our site. Exciting things are happening over here at the Wire.

Stop by for a sweet treat
and to spill some tea
about campus life...

**COFFEE
AND "TEA"**

**A TIME TO SPILL ABOUT
CAMPUS NEWS AND BREW IDEAS**

03.04.23 • 11AM

Social Entrepreneurship Studio- Discovery Center

COME GET A COPY OF THE WIRE AND CHAT WITH THE WRITERS!

For questions about accessibility please contact
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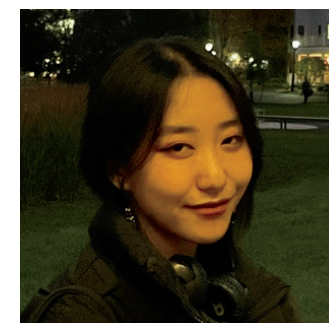
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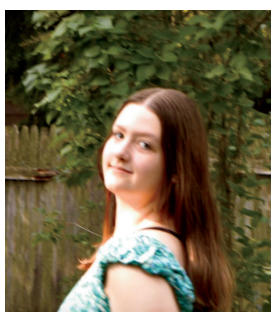
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The History of Balfour-Hood Center

By Lily Maguire

Beginning in the 19th Century, a movement designated to re-designing cities — later called the “City Beautiful” movement — took off in many popular European cities including Paris, Vienna and Barcelona. In lieu of this movement, American cities began to take notice. First in Chicago with Daniel Burnham, the trend eventually sparked interest all the way down in Norton, Massachusetts in 1897, when Ralph Adams Cram designed a campus blueprint for Wheaton College.

Originally, all of the campus’ designs mimicked Thomas Jefferson’s University of Virginia — each with their focus on education while representing a classical style. However as the years passed, new eras led to different styles of buildings on campus. As Wheaton College reached the Modernist Period, Watson Fine Arts Center was created, and as it reached the Postmodernist Period, Balfour-Hood Center was designed.

Balfour-Hood Center is a prime example of a postmodernist building. Built with a variety of materials, Balfour-Hood reflects the ideas of Horace Walpole’s “Strawberry Hill House,” as it creates an organic extension of a past campus building. Balfour-Hood Center was originally the campus’s Student Alumnae Building (SAB)¹, and being built in the

1940s was Wheaton College’s first “International style building.”

This original SAB building, designed by Caleb Hornbostel and Richard M. Bennet, was later redesigned by architects Kenneth MacLean and Robert Neiley to include this post-modernist extension and create what students now know as Balfour-Hood Center.



The original Balfour-Hood, formerly known as the SAB

When Balfour-Hood Center was redesigned in 1984, its main function remained. Before the evolution of the building, the original Student Alumnae Building served as a focal point for the campus and was used as a place for students to

interact. The original building did not hold the office spaces and club rooms it does now, but did hold spaces for student interaction.

Balfour-Hood Center’s original blueprint held components such as an outdoor patio², a ballroom, and was very close to (or incorporated) a gymnasium as well. One of the main functions of the building during

nae Building was enveloped, its structure and function were kept intact. Office spaces were created out of the old building, and the patio then became an inside atrium³, which would still hold the college’s dances in the following years. In an original blueprint for the redesign of the building⁴, Balfour-Hood’s purpose was clearly still centered around student involvement. The proposed design included not just the large atrium with seating and greenery, but multiple student lounges, a game room, a loft/pub area, a dance studio, and an aquatics center complete with a pool, hot tub and sauna.

The blueprint even shows a possible connection to the library for easy access to studying, and a mysterious room called “nautilus” (the current stretch room for the Pappas Fitness Center). Although some of these proposed elements did not show up in the final building, they clearly proposed the idea of continuing the SAB’s commitment to student life on campus.

Upon completion of the new design for what is now the Balfour-Hood Center, the building continued to be one of the main hangout spots for students. Since the redesign and expansion of the building, Balfour-Hood has hosted many of the school’s clubs and organizations.

Photo Source // collegehistory.wheatoncollege.edu

that time was to hold the Alumnae dances and receptions, and thus act as a place for large student gatherings. Still today, Balfour-Hood Center is a place of student involvement.

As the original Student Alum-

The “Club Hub,” as it is called on campus, is the main center for club meetings, and hosts the offices of the Student Government Association (SGA) and The Wire (Wheaton’s campus newspaper). Student Leadership and the Office of Student Affairs are also present in Balfour-Hood, as well as Pappas Fitness Center and the Ellison Dance Studio.

While Balfour-Hood Center serves as a hotspot for student and campus activity, its architecture does not initially reflect this. With a glance, one would probably not guess what could lie inside of Balfour-Hood because of its unique appearance.

As stated in a book about the Modernist styles of Wheaton College, Melanie Sosinski, the section’s writer, stated that since the construction of Balfour-Hood Center took place during the postmodernist period, its main purpose architecturally was to mock the modernist ideas of the centuries prior to its construction.

A common architectural design phrase, coined by Frank Lloyd Wright, “form follows function” means that the design element of the building should not interfere with the building’s functional components. Modernists twisted this phrase to be “function without form,” as the modernist buildings were very minimalistic and often did not have many design elements to them. However, as Sosinski comments, the creation of Balfour-Hood was a clear example of postmodernist ideas and another twist of the phrase: “form without function.” This can clearly be seen in a few of Balfour-Hood’s main attractions.

First up, the faux wall. This big brick wall that extends from the building near Peacock Pond is more of an art piece than a functional wall, as it has a large window cut out in its center revealing nothing but more buildings behind it. With its large and abstract presence, Sosinski says that it is as though it serves as a grand entrance to a “third



Image of Balfour-Hood’s indoor atrium.

Photo Source // collegehistory.wheatoncollege.edu

campus” (not upper, or lower, but a third section). However, all this “grand entrance” reveals is an extension of the upper campus, which leaves this art piece without a proper function.

Details such as this one illustrate the avant-garde nature of postmodernist buildings. Avant-garde, according to the dictionary definition, is an artistic style that is unusual, experimental and new. Balfour-Hood Center shows other aspects of the avant-garde in the inside balconies overlooking the atrium, the small corner balcony that can only be accessed by one entrance, and the newspaper office that is tucked away on its own story of the building, with two cutouts in the corners, making the room a funky shape instead of a rectangle.

Looking back at the architectural components of the building, the avant-garde and postmodernist elements can be seen in the large triangular windows and in the patterned brick façade, which serves to mock the “symmetry” of the building.

Balfour-Hood Center is well known as the center for student involvement and is great eye-candy for interested tourists roaming through the campus. With its unique postmodernist design, Balfour-Hood is definitely an architectural wonder on the inside and the outside, so even though it does not look as old as the other buildings, it is still important to remember its history.



Image of original Balfour-Hood, the SAB.

Photo Source // collegehistory.wheatoncollege.edu

The Day David Crosby Died: A Reflection on Legacy

By John Morris

In an extreme coincidence, I found out that David Crosby died while holding his haunting 1971 debut solo album “If I Could Only Remember My Name” in a record store. My reaction to the news of his untimely passing was, strangely enough, laughter. I couldn’t believe it. David Crosby was a 1960s and 70s folk/rock singer whose specific brand of honest and often angry songwriting earned him a cult following, a spot at Woodstock with his bandmates Graham Nash, Stephen Stills, and Neil Young, and more than a few enemies — including those aforementioned collaborators.

Crosby’s my-way-or-the-high

way persona may have helped him earn his stripes during the rebellious, free-spirited 1960s, but it landed him in hot water more than once in recent years. He was particularly active on Twitter, of course, where he would throw jabs at Phoebe Bridgers for smashing a guitar during her SNL performance, insult fan artwork, and generally be a grumpy yet occasionally poignant old man.

This was the Crosby that occupied my mind when I heard of his passing. Not the legendary musician responsible for some of my favorite albums, but the curmudgeon from another century who often spoke his mind to a fault. More often than not,

seeing his name trending on Twitter was a bad omen, as it either meant he had said something controversial or another story had come out about just how horrible he was to Nash, Stills, or Young, and why none of them would talk to him anymore. The news of his death should have saddened me, and it did eventually, but the initial

feeling was a mix of disbelief and amusement. David Crosby died? The old man from Twitter who wore little red hats and prided himself on being an asshole? It felt like another one of the old man’s jokes. Had I really become so jaded? Why had I not simply felt saddened by the loss of one of my favorite musicians?



Photo Source // Sony Pictures

I texted my mother, who I knew was a big Crosby, Stills, Nash, and Young fan, and had kept up on all his current online antics. Her response: “Wow. Wonder what the response will be from all the friends he alienated.” My incredibly polite and good-hearted mother could not conjure up a single word of grief or something honoring his legacy. Her mind had also immediately jumped to his complicated and troubled personal life.

Later, I texted a good friend who almost spent nearly \$600 to see Crosby in concert and meet him after the show, expecting him to be heartbroken. He sent me back a voice memo of him expressing his sorrow at the news, but ended by saying “that fucker certainly lived longer than he was entitled to.” *That fucker certainly lived longer than he was entitled to? Wonder what the response will be from all the friends he alienated?* What was wrong with us? Why were none of us able to focus on his legacy as an artist?

This is David Crosby’s legacy as an artist — on top of being a talented musician, he was a very controversial man. He exemplifies a struggle our generation has to face more and more often. Kanye West is an obvious example of this paradox, a musician once universally heralded for his talents



Photo Source // Pitchfork.com

who involved himself in scandal after scandal and has effectively flushed his legacy down the drain. The recent release of Baz Luhrmann's *Elvis* has reignited the debate over the rock-and-roll musician's place in American pop culture history. Should Elvis be remembered as an iconic musical pioneer or a man who stood on the backs of Black musicians and essentially stole their work to make himself famous? Will Kanye West be remembered as a rap icon who innovated the genre or a dangerous anti-semitic? Michael Jackson is one of the best selling artists of all time and has been a radio staple for six decades, but he's also accused of truly horrific sex crimes, a fact that many are finding harder and harder to ignore.

How do we reconcile the two worlds that these figures seem to live in? What do these artists deserve to be remembered for? Is it fair to diminish their artistic achievements because of their personal faults? Should it be possible for us to overlook

their often horrific actions to appreciate the work they created? Can bad people create good art, or is their work tarnished by the messy, problematic lives they lead?

"Mr. Morale & The Big Steppers," Kendrick Lamar's 2022 double album which recently won both Album of the Year and Rap Album of the Year at the 2023 Grammys, showcases what happens when an artist acknowledges and explores their growth and past regressions. The album is incredibly personal, dealing with Lamar's anxiety, status as a "savior," and experiences with therapy, but perhaps nothing on the album is quite as personal and thought-provoking as "Aunties Diaries," which appears towards the end of the album.



Photo Source // Redbubble.com

"Aunties Diaries" finds the Pulitzer-prize winning Lamar reflecting on his Aunt's transition to a man when he was a child and his lack of understanding and empathy towards his situation. Lamar delves deeper into his newfound understanding, acknowledging how his past use of the f-slur, both in music and in his normal life, was homophobic and rooted in this fundamental lack of understanding of somebody else's

life experience. Lamar relates this epiphany to a conversation he had with a fan once who pointed out the contradiction of Lamar getting mad at a white woman for using the n-word as they rapped together on stage during a concert in 2018 to him using the f-slur as a straight, cisgender man.

It's clear that this album was born out of Lamar reflecting on his legacy as an artist. He seems keenly aware of the duality of his position in popular culture. How can he be lauded a "savior" and a "poet" with bigotry and homophobia in his past? "Aunties Diaries," as well as "Mr. Morale & The Big Steppers" as a whole seem to be him trying to show his growth and maturity as an artist while acknowledging that he is still human and prone to mistakes. Of course, his use of the f-slur in a song about him acknowledging that his past use of the f-slur is misguided and hurtful, to say the least, but the song as a whole does show real growth from the immensely popular and critically-acclaimed artist.

So, what does this all mean? I don't know. I have neither the knowledge nor the life experience to answer these questions. I do know that the only way forward is to explore your own feelings towards the art you consume and opinions about those who made it. Just because somebody wrote the most beautiful song you've ever heard does not mean they are not capable of committing offensive or even hurtful ac-

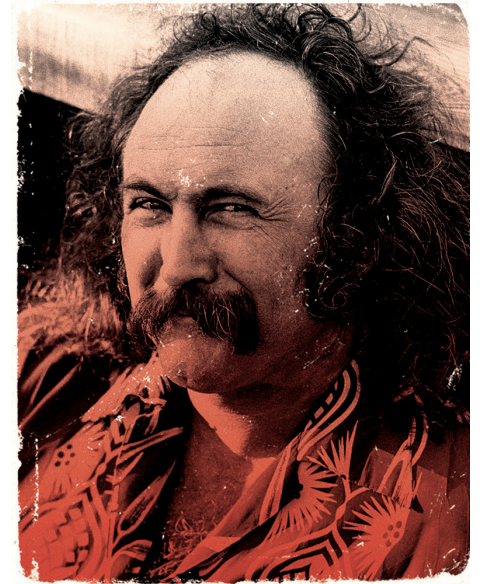


Photo Source // Sony Pictures

tions. Be mindful of who and what you give your attention and money to, and encourage your favorite artists to acknowledge their past transgressions and hopefully do the work to right those wrongs. Perhaps if David Crosby, whose greatest crimes as far as I can tell seem to be copious amounts of drug use and being an asshole, had done more in his later years to mend his relationships with his bandmates and with the public as whole, his legacy would be that of his music, not his personal life.

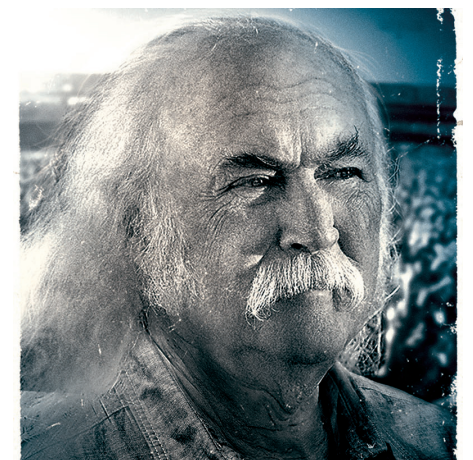


Photo Source // Sony Pictures

Wheaton's Basketball

By Caden Charpentier

Men's Basketball concludes a successful season in devastating fashion against Clark.

Last Tuesday in Emerson Gymnasium, the Wheaton Men's Basketball team saw its season come to a heartbreaking conclusion at the hands of Clark 73-71 in the quarterfinals of the NEWMAC conference tournament.

Brian Walmsley's men battled Clark for two wins that were decided by single digits earlier in the season. The Lyons saw their thirteen-point lead with under eleven minutes to play in regulation disappear as the Cougars of Clark University went on a 26-8 run over the next four minutes to flip the game on its head. After cutting the lead to just two with 42 ticks left on the clock, the Cougars were able to hang on to their advantage the rest of the way to clinch a berth into the semifinals for the first time since 2010.

Freshman Tristen Harry (East Taunton, MA) put the cherry on top of a back-and-forth first half that featured six different lead changes. Led by Alex Carlisle (St. Johnsbury, VT) on the offensive end, the Lyons played at their own pace, collecting eight assists on thirteen made field goals through the first 20 min-

utes. With a pack of students dressed in blue behind them, Wheaton took a slim four-point lead into the locker room.

Aaron Williams (Springfield, MA) went on a 10-4 run himself to kick off the final twenty minutes of action, knocking down two shots from behind the arc during that stretch. Down by thirteen with 14:48 remaining in the contest, Clark took a timeout to regroup.

The Cougars then went on a 7-0 run capped off by a Mikey O'Brien (New York, NY) three. The Lyons would respond with back-to-back buckets from Ty Murphy (Dedham, MA), and Carlisle to stretch their lead back to thirteen.

As the clock ran under the ten-minute mark, the Cougars bench became an x-factor. All in all, the Clark bench unit would outscore Wheaton's 20-6 through forty minutes. Sophomore guard Ian Calabrese (Simsbury, CT) finished the game with three three-pointers. Clark would knock down three consecutive threes within a two-minute span including two by Calabrese to shrink the Lyons' advantage back to six. Coming out of a Wheaton timeout, Calabrese completed an

old-fashioned three-point play, following up on his own miss to cut the Wheaton lead to within three for the first time since the 1:24 mark in the first half. Clark continued to shoot the lights out down the stretch, completing a four-point play followed by another Calabrese three to propel the Cougars to a five-point edge. Wheaton would come back through Carlisle, and Evan Cook (Dunstable, MA) in the final minutes, but the attempts fell short.

Despite the Lyons losing out on the chance to advance to the semifinals, this was a season every member of the team should be proud of. The campaign featured two of Wheaton's key contributors reaching the 1,000-point mark and the most conference wins under Walms-

ley since the 2017/18 season.

For the first time since the 2017/18 campaign, the Lyons finished above .500, clinching their first home NEWMAC playoff contest since 2010. Led by six seniors on and off the floor, Wheaton finished with the second-best regular season in the NEWMAC conference through fourteen games.

Leading scorers Carlisle and Williams finished as two of the top-three scorers in the conference, leaving the Lyons on the right track toward continued success. Without question it was a tough pill to swallow to conclude a season like this, but at the end of the day, the seniors are leaving the program in a much better position than they found it.



Photo Source // Wheaton Athletics

Desensitization Through Social Media

By Abi Chadwick

In the 21st century, the negative influence of social media is everywhere, all the time. Open any social media app, and after a few clicks between Instagram posts or a few minutes spent scrolling down the TikTok explore page, you have been exposed to the darkness of the world, but do you realize it?

Social media presence has grown significantly; I would hazard a guess that there is not a person in your life who does not use or has not used any form of any social media app. As the popularity of these apps grows, so does the content. One post may be about a cute puppy wearing rain boots in his first rain shower, and the next is about how prominent the kidnapping of little girls is in the United States. I see terrifying posts like these almost every day, and I forget how they used to affect me. My reaction changed from feeling my heartbeat racing, a frown forming on my forehead, and a slight sweat breaking free to just a slight shrug and movement in my thumb while I scrolled past the horrifying reports. Guidelines on social media apps are way too loose, and anyone can post anything, which leads to desensitization in the audience.

Over-exposure to unsettling news in media has created

a desensitization pandemic. Once upon a time, TikTok was a dancing app, and now every other post is a report on the deepest darkest events currently going on in the world. When these horrifying yet unsurpris-

not easy to understand the seriousness of the events. However, we have added to this pandemic by allowing younger generations to be addicted to technology. Children growing up with a device in their grasp

the web and being sucked into the twists and turns of social media.

Wheaton College first-year student Kassidy-Mae Brooks displayed her concern for our generation's desensitization level.

“Personally I am always on my phone, so much so that when I see a disturbing post I treat it no differently than I would a regular post. I used to think that my lack of reaction was due to the amount of time I spent looking at my screen. I might not have been actually processing the information that I was receiving, but rather the issue is that I am not reacting to it.”

When a post contains harmful content, frequently, there is a warning message before viewers can actually see the post. Warning messages, while they may seem effective, are just a little speed bump in an otherwise completely flat road; all the user has to do is get rid of the message.

Messages like these are one step on the endless ladder leading to what we all hope will be the cure for desensitization. However, what we can all do in the meantime, while we let the big people up top figure it out, is get our news reports from actual providers.

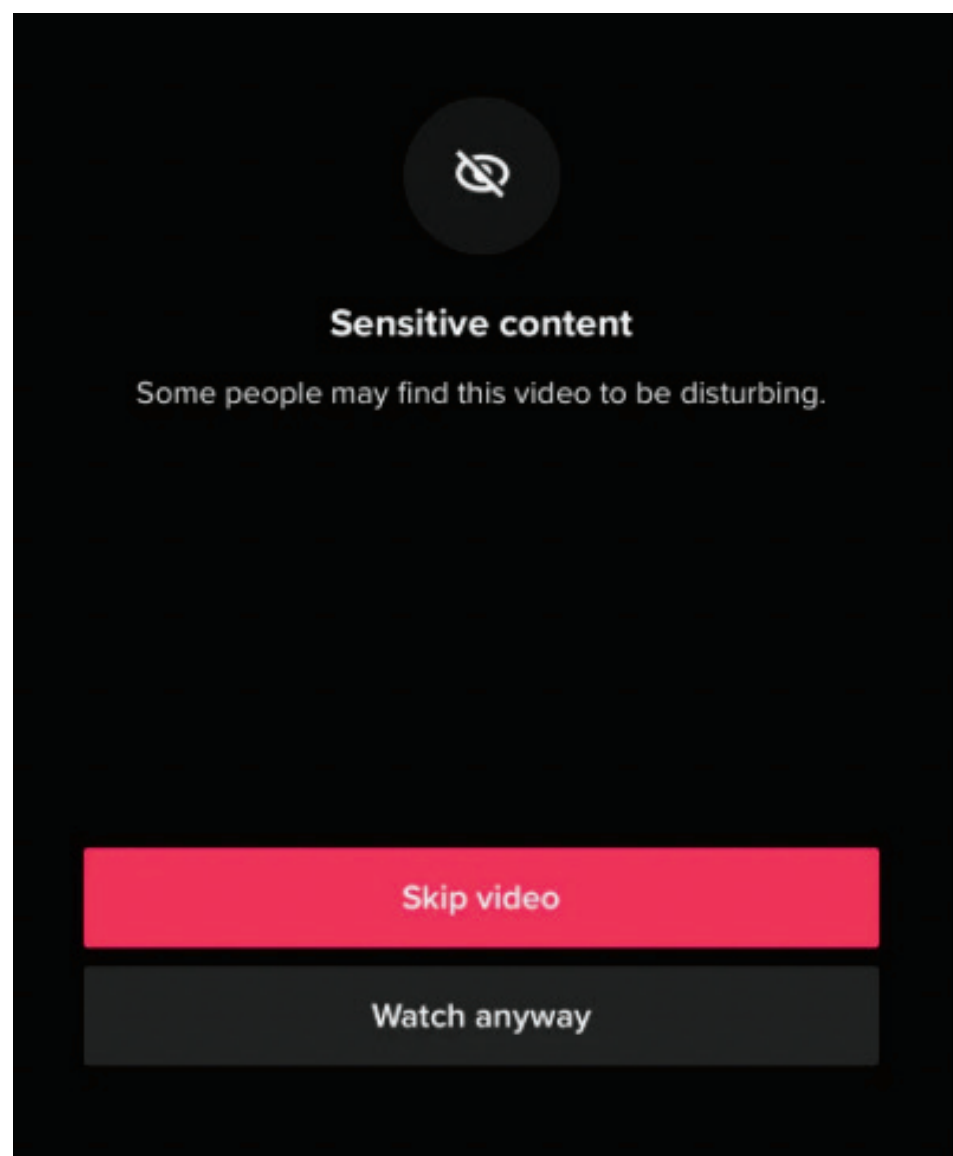


Photo Source // TikTok

ing reports are so casually displayed through a 30-second video or a slideshow post, it is

for every second of the day watching baby sensory videos leads to young adults surfing

Gender and the Brit Awards

By Anonymous

Today, the Brit Awards is one of the most progressive awards shows, so why did they move backward? Events such as the Brits, the Grammys, or even the iHeart Radio Awards are all crucial pieces of pop culture in the music industry, so during the spring of every year, fan bases are fighting to get their artist to the top. It was just last year, in 2022, when The Brits announced that they would no longer have an award category for ‘Best Male Artist’ or ‘Best Female Artist’ but would instead take a note from the Grammy’s page and create a gender-neutral ‘Artist

of the Year award instead. This created discontentment with more close-minded individuals but mainly caused a feeling of acceptance and inclusion towards non-binary and other gender-queer artists.

While this is a progressive move that this decade and the music industry desperately needed to see, the award show’s execution of this category during the 2023 award shows could have been better.

As people feared when the change was first announced, the Brit Award for ‘Artist of the

Year’ was utterly dominated by men or male-presenting individuals. The nominees consisted of Stormzy, Harry Styles, George Ezra, Central Cee, and Fred Again, with Styles taking home the title amidst his 4-award sweep at this year’s program.

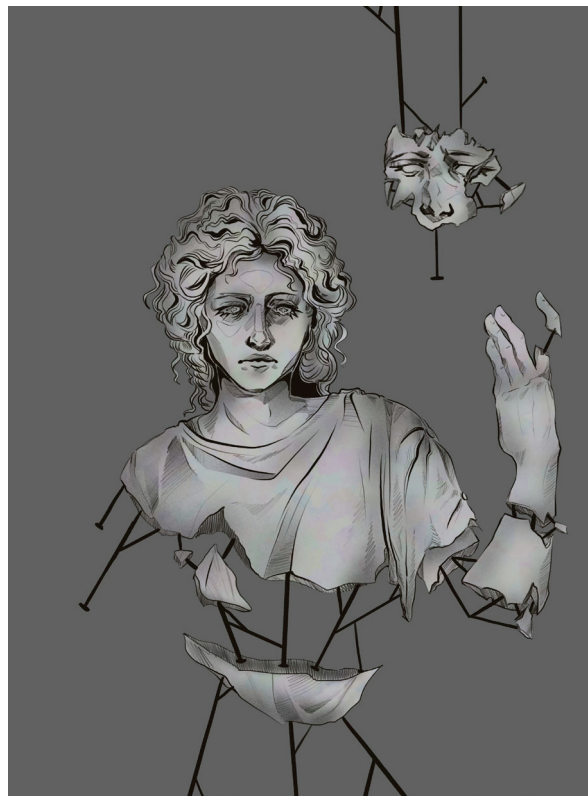
During his not-exactly-sober acceptance speech (made overly apparent when he thanked his ex-bandmates by name), he acknowledged the gender imbalance of the nominations. He stated: “I’m very aware of my privilege up here tonight. So, this award is for Rina (Sawaya-

ma), Charli (XCX), Florence (Welch), Mabel, and Becky (Hill).” Each of these incredible women was eligible yet un-nominated for the award.

Some encourage giving it time, as this new method is only in its second year. Others are distressed that this is a dangerous slope back to the days when women in the music industry were consistently snubbed despite their talents. Only time will tell at this point, and the 2024 Brit Awards will either finally succeed in their gender-inclusive goal or fail to correct a long-standing issue.

Wheaton Art

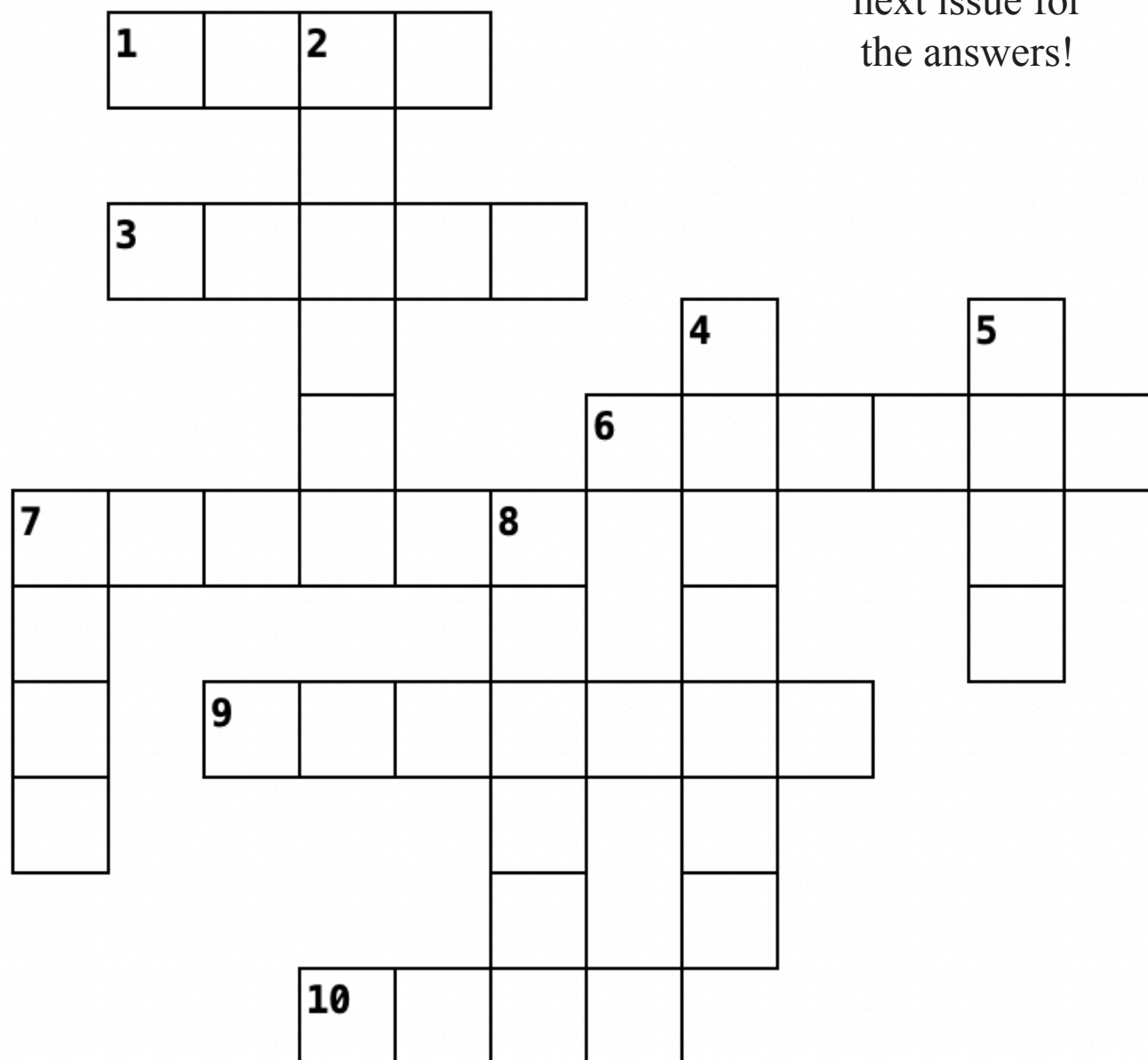
Wheaton is known for being a liberal arts school, with a large emphasis on art. Here at The Wire, we want to do our best to showcase student art and give it the recognition it deserves. This edition’s featured artist is Rebecca Sutter; a member of the graduating class of 2026.



Wheaton Wire Crossword

By Moira Sankey

Check the
next issue for
the answers!



ACROSS

1. What kind of animal has a statue in Peacock Pond?
3. What building is closest to Chase dining hall?
6. The Kresge Experimental Theater is located here
7. The last name of the current president of Wheaton
9. What is the name of the dining hall on upper campus?
10. In what hall can you find Conger Commons?

DOWN

2. The Base is located in the bottom of the ____
4. Where is the club hub of Wheaton?
5. The last name of the first president of Wheaton
7. What is the acronym for Wheaton's radio station?
8. What town is Wheaton located in?

Horoscopes (Unhinged)

By Moira Sankey

Aquarius (Jan. 20 – Feb. 18)

Prioritize your mental health.

Pisces (Feb. 19 – March 20)

Happy birthday; make it count.

Aries (March 21 – April 19)

Not everything is about you, hon.

Taurus (April 20 – May 20)

Have you visited the gazebo yet this week?

Gemini (May 21 – June 20)

Go to class.

Cancer (June 21 – July 22)

Sleep is your friend.

Leo (July 23 – Aug. 22)

Lower your drama levels.

Virgo (Aug. 23 – Sept. 22)

Calm down and touch some grass.

Libra (September 23 – October 22)

Drink some water, please.

Scorpio (October 23 – November 21)

Don't be afraid to say the wrong thing.

Sagittarius (November 22 – December 21)

Do some reminiscing.

Capricorn (December 22 – January 19)

Take a deep breath and lower your standards.

Write for the Wire

Want to become a published writer? You're in luck! We're always looking for written work for The Wheaton Wire. Whether it's a new piece or an old favorite written for class that you'd love to see published, we want it all - prose, poetry, anything goes. Any topic, too! From campus events to global news to culture, sports, cinema, science, and everything in between, The Wheaton Wire is the home for whatever you're passionate about. Feel free to submit as much or as little as you'd like! You can make a one-time submission or become a regular contributor, we're flexible. Thank you so much for your addition to the Wheaton Wire legacy.



Scan the QR code to submit
your work and art!

Corrections

Since the publication of our last issue, we have noticed something that went awry. We promise that you are not crazy; the crossword was having technical difficulties.