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Correspondence

thresholds - MIT Architecture
77 Massachusetts Avenue, Room 7-337
Cambridge, MA 02139

thresholds@mit.edu
<http://thresholds.mit.edu>

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"Many U.S. cities have had their downtown areas fall into this kind of desuetude [as in Los Angeles], and have made equally irrelevant attempts to revitalize them, but in none of the others does one have quite such a strong feeling that this is where the action cannot possibly be."¹ —Reyner Banham

When Arthur Erickson's second California Plaza building opened with fanfare in 1992, its fifty-two floors were seventy percent vacant, and the rest of central Los Angeles's commercial real estate was one quarter empty as well. It was patently clear that the modernist office tower was no longer fit for work in Los Angeles.² As a product of managerial capitalism and a tool for organizing work-time and work-space, the monofunctional office tower stood as an icon of downtown knowledge work and as a distinct signifier of the "organization man," whose work life was separate from his leisure time and domestic life at home in the suburbs.³ The glass boxes that rose between the 1960s and 1990s sought to upgrade Los Angeles's image as a modern city modeled on its more respected sisters: New York, Chicago, and San Francisco. In the post-war period, "virtually every high-rise office building in Los Angeles was designed in some version of modernism," and the towers built were more imitative than distinguished, less numerous than the capacity of the center-city land cleared for development, and yet more voluminous than the demand for office space.⁴

The clichés about Los Angeles, its downtown, and its suburbs need no further rehearsal. Instead, the evolution of the city, which is usually described in terms of demographics

1 Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (Berkeley and Los Angeles: University California Press, 1971), 190.

2 At the time, Manhattan's vacancy rate was 16.9 percent. See: Richard W. Stevenson, "Office Glut Spreads in California," *The New York Times*, November 11, 1991, accessed January 14, 2014, <http://www.nytimes.com/1991/11/11/business/office-glut-spreads-in-california.html>

3 Reinhold Martin, *The Organizational Complex: Architecture, Media and Corporate Space* (Cambridge, MA: MIT Press, 2003), 121.

4 Wim de Wit, "'The Style of the Future'? The Vicissitudes of Modernism in Los Angeles," in *Overdrive: L.A. Constructs the Future 1940-1990*, ed. Wim de Wit and Christopher James Alexander (Los Angeles: Getty Publications, 2013), 72.

and political economy, can be illuminated by overlaying the history of its material form. This is particularly important for understanding the sprawling megalopolis of Los Angeles, where conventional urban narratives do not apply, since “downtown” comprises less than one percent of the city’s 500 square miles and is the place of work for only seven percent of all workers in the city.⁵ Between 1940 and 1970, the population of the wider Los Angeles conurbation tripled to 10 million, fragmenting the region into a full 140 incorporated cities each with its own downtown of sorts.⁶ However, the standard urban narrative of a middle-class, white exodus does not describe the spatial demographics of Los Angeles because the population booms emanated primarily at the periphery, forcing predominantly Anglo boosters to invent a narrative about downtown that might be powerful enough to supplant its vibrant identity as the center of Latino commercial activity along the 19th century gridiron streets.⁷ Architects, developers, and planners of Los Angeles’s downtown were required to push against conventional wisdom about the spatial interplay of work and leisure by interpreting downtown as an open latticework and the modernist office towers as tools for overcoming post-war representations of suburban leisure, which prioritized pastoral ideals of refuge over urbanism. In essence, Los Angeles

presented the opportunity to invent new work practices that fit the spatial patterns of the city that, in turn, would influence the evolving architecture of work. These pressures sparked an animated battle between centrality and escape, concentric work and sprawling leisure, and speculative planning and architectural restructuring that rendered downtown a playground for overindulgence. A once-glorious, rundown neighborhood called Bunker Hill focused the development regime’s fantasies, and with herculean effort, the hill and everything on it was flattened to make way for Erickson’s towers along with others in the 1970s and 1980s. Yet the “build it and they will come” aspirations of the public-private real estate machine missed its target; the economic strength of the region was built upon workplaces already diffuse and varied enough to sidestep conventional centralized finance or corporate headquarters.⁸

At the present moment, when a 24/7 work-life is challenging the very possibility of leisure and lifestyle, and as the arts and entertainment are themselves considered sites of work, we argue that the history of Los Angeles’s nebulous downtown reveals an evolving relationship of leisure to work, and the role of both in the city. The insular, suburban corporate campuses that now constitute well over half of all office space in the United States are being pressured by both scholars and freelance-driven economies to renew civic-minded engagements with existing city centers, infrastructure, housing, and diverse urban culture in order

5 That’s below the average for other American cities: San Francisco (26.1 percent), in comparison to Austin (28.8 percent), Charlotte (19.5), New Orleans (23.3 percent). See: Joe Cortright, “City Report: Surging City Center Job Growth,” *City Observatory*, February 2015, accessed September 1, 2015, <http://cityobservatory.org/wp-content/uploads/2015/02/Surging-City-Center-Jobs.pdf>

6 Edward Soja, *Postmetropolis: Critical Studies of Cities and Regions* (Malden, MA: Blackwell Publishers, 2000), 131-2.

7 “Downtown Los Angeles” in this essay refers to a historically shifting geography, which prior to WWII was located in the traditional plaza district and nearby 19th century gridiron. After the war, “downtown Los Angeles” still existed in this zone, but expanded to include the adjacent Bunker Hill tabula rasa with urban redevelopment efforts concentrated primarily along Grand Avenue.

8 It is worth noting that downtown’s office towers, typically occupied by finance, legal, and accounting firms, continue to hover around 20 percent vacant today, as those tenants continue to shrink their footprints and compete for rehabbed industrial space with the booming tech sector.

to achieve socio-economic sustainability.⁹ It is therefore no coincidence that an agile, ambiguous, and perpetually “vacant” urban center, such as downtown Los Angeles, is poised to redefine the intersection of work and leisure in ways more consistent with an individualistic, everyday life that is less susceptible to a homogenization of mass culture, and more enmeshed in the violent politics of the everyday.

DOWNTOWN LA: A SUBURB ONCE REMOVED

As in many cities across the US, office work was central to the formation of downtown Los Angeles in the 19th century, when railroads promulgated downtown work centers that would eventually connect to distant suburban residences. As primary social relationships based on location were weakened by broad migrations to central industrial cities like Los Angeles, they were replaced with relationships based on daytime associations and common economic interests. Downtown Los Angeles emerged as a bonafide urban center at the turn of the century for shoppers in the Seventh Avenue retail district or for workers in the Spring Street financial core, yet downtown’s primacy was slowly outshined by an impulsive series of land investments percolating on the edges of the city. To counteract its increasingly ancillary status, downtown and the office buildings there were reasserted as symbolic anchors of governance and administration. The most recited narrative of this supersession came from Kansas realtor Harvey Wilcox, who migrated to downtown Los Angeles

in 1884 to open an office with the hopes of developing surrounding land, including a 120-acre fig orchard in the suburbs that would later be named “Hollywood.” The subsequent golden age of film and entertainment, coupled with the displacement of rail transportation by automobiles, proved capable of replacing the former heart of the city—downtown—with a new kind of sprawling, social urban substrate—a process that the urbanist Albert Pope characterizes as the city of form being overtaken by the city of space.¹⁰ Phantasmic advertisements and accounts of a “Los Angeles lifestyle” leveraged recreation time and a leisure lifestyle, depicting the city as a land of leisure, entertainment, and sprawling domestic life. By the 1940s, it was clear that “work” in Los Angeles had been redefined, at least rhetorically, since the suburban metropolis was claimed as “the land of stars: where they live, where they work, and where they play.” (Fig. 1)

Los Angeles’s displacement of downtown in the name of “recreation,” “play,” and “freedom” paralleled Thorstein Veblen’s classic theory of “conspicuous leisure,” which described both physical and intellectual pursuits of “non-productive consumption of time.”¹¹ However, such definitions of leisure based on freedom and refuge were qualities of social life governed by the logics of capitalism, theorized by Marx as “disposable time,” and predominantly realized in relation to centralized office work (especially in Los Angeles) by commodifying and homogenizing

10 Albert Pope, “From Form to Space,” in *Fast Forward Urbanism*, ed. Dana Cuff and Roger Sherman (New York: Princeton Architectural Press, 2011), 143-175.

11 To Veblen, the concept of leisure-time was associated with the elite, suggesting that there were few advantages to “productive work,” and that manual labor was merely a sign of social weakness; one’s accumulation of leisure time was therefore directly correlated to their class status. See: Thorstein Veblen, *The Theory of the Leisure Class: An Economic Study of Institutions* (Norwood, MA: Norwood Press, 1912), 43.

9 Louise Mozingo, “To Rethink Sprawl, Start with Offices,” *The New York Times*, November 25, 2011, accessed September 1, 2015, http://www.nytimes.com/2011/11/26/opinion/to-rethink-sprawl-start-with-offices.html?_r=0

- 12 Chris Rojek, *Decentering Leisure: Rethinking Leisure Theory* (Thousand Oaks: Sage Pub., 1995), 2.
- 13 Lawrence Cullen, *The Frontier of Leisure: Southern California and the Shaping of Modern America*, (New York: Oxford University Press, 2010), 54.
- 14 Louise Mozingo, *Pastoral Capitalism: A History of Suburban Corporate Landscapes* (Cambridge: MIT Press, 2011), 171.
- 15 Richard Sennett, *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism* (New York: Norton, 1998), 57.





organization of the work itself remained fundamentally the same.

The processes of American urbanism based on entrepreneurialism and automobility challenged received urban discourse about land use by critiquing the Congrès International d'Architecture Moderne's (CIAM's) four defining functions of dwelling, working, recreation, and circulation. Instead of a pure segregation of uses, work was reclaimed as part of an "urban complex" where non-work was imagined to be located nearby "favorably prepared places: parks, forests, playing fields, stadiums, beaches, etc."¹⁶ Critics of European modernism like Lewis Mumford suggested that "the leisure given us by the machine does not merely free modern man for sports and weekend excursions: it also frees him for a fuller participation in political and cultural activities, provided these are adequately planned and related to the rest of his existence."¹⁷ Despite a series of post-CIAM debates such as those led by the Town Planning Association about the synthesis of leisure, the arts, and opportunities for workers to engage in urban political processes, perpetual urban revisionism as well as real estate and lending industries prevailed, roughly reproducing the four functions in Los Angeles's zoning ordinance.¹⁸ Without even a loose planning strategy that might have defined American urbanism in contrast to the European model, post-industrial cities with their pliable built fabric became post-war living laboratories.

DOWNTOWN LA: A SUBURB IN DOWNTOWN ATTIRE

The juggernaut of suburban development that pressured growth at the edges simultaneously forced a reimagining of downtown Los Angeles. As it became reduced to a site of political administration and ideological surveillance, the downtown that emerged after the Second World War was, in fact, not the downtown for the vast majority of the region's population, since it provided no cultural lure beyond work itself—and not very much of that. However, planners, architects, and civic boosters were determined to position it again as the city's heart, reclaiming it from the migratory impulses outward that had trumped its preeminence and managerial competence. In 1956, rigid building height restrictions were lifted, and by the end of the decade, the Community Redevelopment Agency of Los Angeles (CRA/LA) rolled out a massive 133-acre Bunker Hill redevelopment scheme, utilizing tax increment financing to replace a dilapidated neighborhood with more "appropriate" downtown uses, capable of generating income for the city.¹⁹ As the building designs and urban plans began to take shape, critics, including Reyner Banham, affirmed that the existing office core of commercial towers was inexorably "gutless," referring to downtown as an addendum to the rest of the city.²⁰ Downtown even confounded Kevin Lynch, who found that it challenged his own cognitive categories, remarking that "the central area is set in a vacuum...The general image [of downtown] is remarkable for its emptiness...The central activities extended

16 Le Corbusier, *Athens Charter* trans. Anthony Eardley (New York: Grossman Publishers, 1973 [1933]), 70.

17 Lewis Mumford in memo to J.L. Sert. See: Eric Mumford, "CIAM Urbanism after the Athens Charter," *Planning Perspectives* 7 (1992): 397.

18 Ibid., 413. Also see: Dana Cuff, *The Provisional City* (Cambridge: MIT Press, 2000) for a discussion of the ways real estate and lending influenced the development of Los Angeles in the 20th century.

19 Edward Helfeld, "Bunker Hill Redevelopment Project: Generating Income for L.A.," *Urban Design International* 4.1 (1982): 14.

20 Reyner Banham, *Los Angeles: The Architecture of Four Ecologies* (Berkeley and Los Angeles: University of California Press, 1971), 190.

and shifting, a fact which dilutes their impact.”²¹ Despite, or perhaps because of such claims, boosters were determined to remake Bunker Hill as the “gut” of the city—first through symbolism, then by culture and experience.

In 1976, the CRA/LA invited five developer/architect teams to submit proposals for California Plaza, which was a project that was intended to synchronize office space with cultural institutions and housing, unifying the forces that had formerly stratified the geography of the city. As validation that the experience economy had filtered into the everyday and collapsed the line between leisure and work altogether, the call for proposals asked designers to thread together office, retail, housing, luxury hotel, and a “monumental” Museum of Contemporary Art, reinforcing the nascent cultural core on Grand Avenue represented by Welton Becket’s 1964 Music Center. The piecing together of work and leisure like a social checkerboard was described by Michel de Certeau as an emerging characteristic of everyday urbanism, in which leisure and work both reinforced and reproduced each other. “Cultural techniques,” he argued,

that camouflage economic reproduction with fictions of surprise (“the event”), of truth (“information”) or communication (“promotion”) spread through the workplace. Reciprocally, cultural

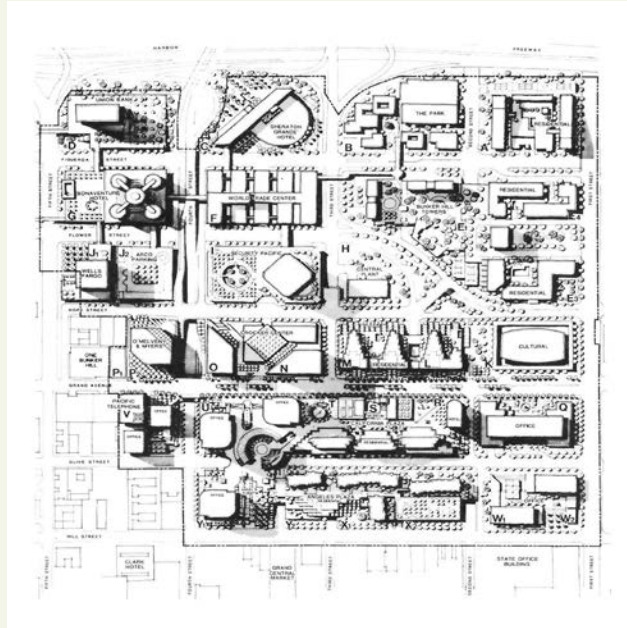


Fig. 2: Downtown Bunker Hill Redevelopment Plan, including Arthur Erickson's California Plaza with Isozaki's MOCA, 1980. Reprinted with permission from Macmillan Publishers Ltd: Urban Design International 4.1 (1982), by Palgrave Macmillan.

production offers an area of expansion for rational operations that permit work to be managed by dividing it (analysis), tabulating it (synthesis) and aggregating it (generalization)...located on one or another square of the social checkerboard—in the office, in the workshop, or at the movies.²²

Among the proposals was a scheme put together by developer Robert Maguire, which was referred to as a team of Los Angeles's “All Stars” (Charles Moore, Barton Myers, Cesar Pelli, Frank Gehry, Larry Halprin, et al.). The proposal took cues from Rome's Piazza Navona to linearly string together a mixture of high and low-rise buildings, punctured by public spaces for people to gather, but protecting them from overwhelming large office towers. With stepped towers imagined as critiques

21 Kevin Lynch, *The Image of the City* (Cambridge, MA: MIT Press, 1960), 35.

22 Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley and Los Angeles: University of California Press, 1984), 29.



Fig. 3: The L.A. "All Stars" proposal, titled "A Grand Avenue," consisted of a string of nine projects from Fourth to Sixth Street, including Cesar Pelli's Granite and Glass Tower and Hugh Hardy's MOCA design. 1979-80. Source: Maguire Investments.



Fig. 4: The "All Star's" proposal for Grand Avenue aimed to infuse "life" into downtown, with interior alleys connecting Bunker Hill to the historic retail and finance core. 1979-80. Source: Maguire Investments.

of the insularity and monumentality of modernist towers, the museum protruded outward and angled over the street, giving it primacy. The now much-lauded design was at the time considered an insult to "bureaucrats, citizen commissioners, and unevolved modernists," according to an *L.A. Times* critic who noted that the "intimacy and intricacy of those [proposed buildings] elements seemed inappropriate to an audience that expected, and indeed demanded, monumentality and polite blandness."²³ Skepticism about the relative playfulness of the proposal and about whether a team of designers could carry out a unified plan led the selection committee to choose Arthur Erickson's proposal, which instead offered a version of office work with a heroic trio of extruded modernist megastructures. With the proposed office space totaling over a million square feet compared to the museum's 33,000, the cultural space in Erickson's plan was entirely consumed by the three glass towers, paradoxically upholding the same insular ideology of work that had caused downtown to falter in the first place.²⁴ While the downtown power brokers could not admit that glass boxes were programmatically and economically unfit for an extroverted scene of work in Los Angeles, the disregard of a more integrated cultural corridor caused the project to fragment into a team of designers, just like the selection committee initially hoped to avoid. The museum directors detached from the masterplan and awarded the commission to Arata Isozaki instead, while the hotel

23 John Pastier, quoted in, *Never Built Los Angeles*, ed. Greg Goldin and Sam Lubell (New York: Metropolis Books, 2013), 120.

24 "MOCA and More: The Future of California Plaza at Bunker Hill," *Architectural Record* (May 1987): 82.

commission was given to Jon Jerde.²⁵ Even though Erickson's second tower opened with disastrous vacancy results that brought the overall project to a halt, the austere towers fulfilled their symbolic duty: they stood as monuments for downtown, ready for critique.

The *tabula rasa* that was Bunker Hill became the "fortress L.A." of Mike Davis's critical history, but not exactly as he described it. Unlike the Bonaventure Hotel, with its quite literal blast-wall relationship to the surrounding city streets, Erikson's California Plaza used parking as a kind

of moat. As with much of the city in the eighties, Grand Avenue was (and remains) auto-dependent and, as such, those Angelenos unable to afford a car were effectively barred from entering these glass boxes. Each tower linked internally to its own parking, such that office workers did not need to step into the public way. Driving was itself portrayed, à la Reyner Banham, as Los Angeles's special form of leisure, creating a perfect harmony between conspicuous consumption and conspicuous leisure in the form of the convertible. These changes constituted not only the

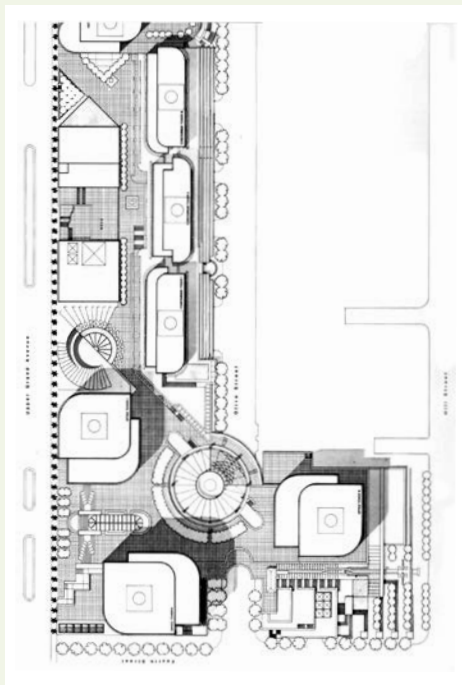


Fig. 5: Arthur Erickson's Masterplan for California Plaza attempted to create a new public and commercial focus for L.A. 1980. Reprinted with permission from Macmillan Publishers Ltd: Urban Design International 4.1 (1982), by Palgrave Macmillan.

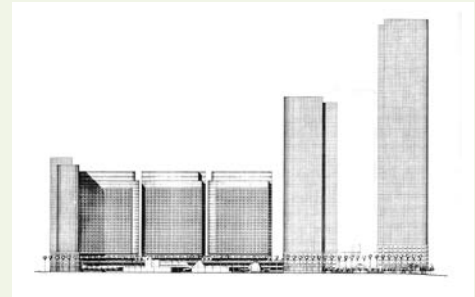


Fig. 6: The elevations of Arthur Erickson's design reveal the immense imbalance of program. Reprinted with permission from Macmillan Publishers Ltd: Urban Design International 4.1 (1982), by Palgrave Macmillan.

DNA of sprawl and freeways, as is typically portrayed, but the stillbirth of the post-war downtown. Recognizing that downtown Los Angeles could no longer thrive without first establishing equivalent housing and a more robust cultural foundation to offset the office space, planners scrapped future plans to build additional towers, leaving the commercial district incomplete. Inadvertently, this urban amalgam of misplaced efforts (glass boxes built like islands along Grand Avenue), unfounded program (finance and insurance), the double-strength of the automobile (as leisure and economic stratification), and Hollywood's media creation of Los Angeles (as paradise and

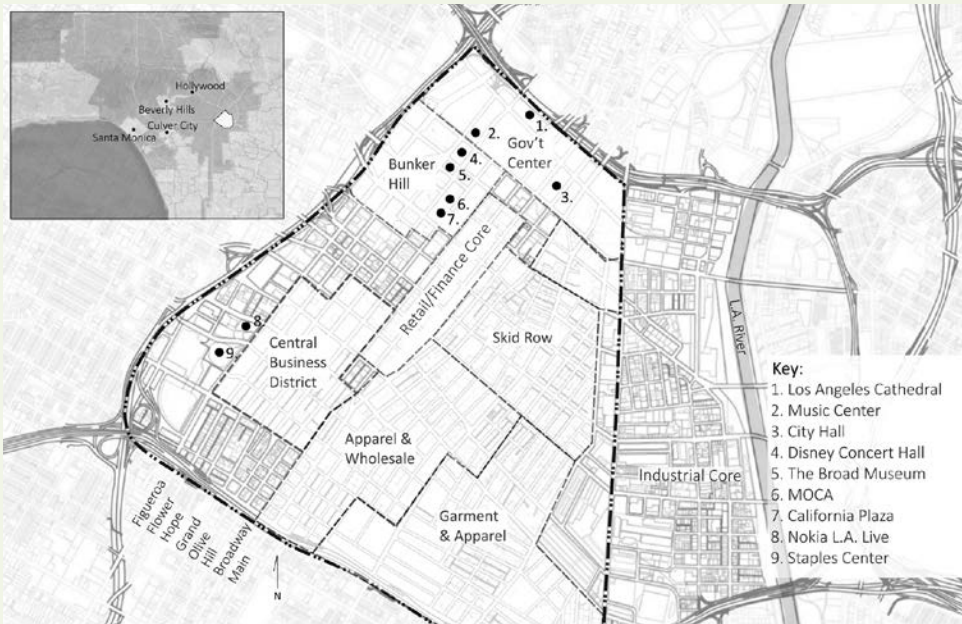
25 The existing hotel on the site remained, yet it was renovated and later named the "Los Angeles Hilton & Tower," followed by the "Wilshire Grand" in 1999. The building was demolished in 2013 to make way for a new tower, also called the Wilshire Grand, which ironically boasts open office floor plates mixed with hotel space, surpassing the US Bank tower as the tallest tower on the West Coast.

disaster), together curtailed Bunker Hill's emergence as the next downtown in the 1980s and 1990s.

The barefaced insularity of the towers cast a thin reflection of downtown as an active, global playground for commercial investment, but the empty office towers spoke loudly to local architects, planners, and at least some developers of the need to counteract the egregious supremacy of work. The plans for Grand Avenue turned to cultural revitalization and entertainment in the late 1980s and 1990s, including the Disney Concert Hall by Gehry and Moneo's Our Lady of the Angels Cathedral, with Isozaki's Museum of Contemporary Art and Diller Scofidio + Renfro's Broad Museum as bookends, not far from the new Nokia Theater L.A. Live and the Staples Center arena.²⁶ Indeed, Los Angeles's failures from the late twentieth century meant that the city retained the potential

to host a twenty-first century downtown, skipping over the mid-century material landscape that constrained downtown work elsewhere. Unable to rely on coordinated efforts of planning, architects took on the challenge at the scale of buildings, infilling the open lots with bold cultural projects along with what have now become the developers' standard fare of mid and high-rise mixed-use development, like the Grand Promenade—a twenty-seven story 900-unit apartment building with offices and retail space designed by local architects in collaboration with artists as a way to blend office work into a more programmatically varied environment.²⁷

Fig. 7: The development of cultural and entertainment icons as superimposed onto the boundaries and districts as they were identified in 1982.



26 Welton Becket's Music Center (1964) was one of Bunker Hill's original post-demolition projects, but MOCA's opening in 1986 set off a second wave of cultural institutions. Urbanistically and formally, these remain isolated along an undistinguished avenue.

27 "Grand Promenade Apartments Put New Focus on Life in Downtown Los Angeles," *Los Angeles Times*, sec. G4, March 31, 1989.

DOWNTOWN LA: URBAN SPECTACLE

The failure of Bunker Hill's office-tower-version of downtown has left open the possibility for new alliances between urban programs, while the historic gridiron downtown has met a different fate—at least for now. Without the sunk costs of new commercial towers and cultural institutions, the definitions and capitalist-driven stereotypes of “work” were broadened to include a wider definition and array of everyday laborers, extending beyond those working downtown from only nine to five. In fact, the historic gridiron district's vitality came from a diverse Spanish-speaking population on sidewalks crowded with shops spilling into the streets and complete with flower and fashion marts. It was this less contrived, yet robust cosmopolitan collective that produced a new post-industrial image of everyday downtown work, confronting the glass boxes and giving life to downtown's cultural and mixed-use projects. While Bunker Hill's redevelopment was underway between 1970 and 2000, Los Angeles added three million people to its population, shifting from seventy percent Anglo, to sixty percent non-Anglo with the fastest growth occurring, still, in what Ed Soja calls the “exopolitan Outer Cities.”²⁸ As America's major port of entry for immigrants and as the incognito internet hub of the Western U.S., Los Angeles “reindustrialized,” adding low wage jobs for the working poor as well as jobs at the high end of the labor market—not only in the ever-robust entertainment industry, but also in “what is reputed to be the world's largest collection of engineers, scientists,

mathematicians, industrial designers, and computer specialists.”²⁹ This bifurcated workforce is mirrored in the city's material landscape, skipping over office towers to occupy the industrial core of the city with garment industry sweatshops, toy manufacturing, and electronics assembly even with an overall decline in manufacturing (which peaked in the 1980s).

Today, there is competition for that zone of warehouses as industrial uses are replaced by galleries, “creative offices,” and new housing. This continues to reinforce the secondary status of the financial and insurance sector's material identity in contrast to the vibrant spaces for manufacturing, entertainment, and professionals. The muscular “renewal” of Bunker Hill was a violent reshaping of the city in which populations, buildings, and even the hill itself were removed to make way for the numbing cocktail of private-public redevelopment projects. Although its failed commercial proposition, based on the strategies of urban and cultural redevelopment, may not have produced the downtown envisioned, its incomplete realization left plenty of room for the global flows of investment capital that are sweeping through Los Angeles.

CONCLUSION: DOWNTOWN AS OPEN CITY

Both the social checkerboard imagined by Michel de Certeau's “theory of everyday practice” and the playing board of Michael Dear's post-Fordist “Keno Capitalism” were theories about immaterial space. But it turns out that such theories have a corresponding material manifestation that we have described as a relatively supple

28 Soja, *Postmetropolis*, 141.

29 Ibid., 143.

built landscape open to fortuitous urban transformation in the new millennium. The flexible potential of that landscape gained momentum from its incompleteness, from the possibility of bottom-up adaptation and realignment rather than top-down destruction and *tabula rasa*, from inclusive programing and the possibility of redefining workers and their cultural necessities, and finally, from forms and boundaries that defied absolutism. Along the jewel-box corridor of office towers and cultural institutions, the most interesting incursions are architectural propositions concerning the work-play dynamism. Those propositions can be viewed as both an enduring critique of modernist visions of work as much as a testament to the imperfect duo of leisure and labor—constantly and necessarily in a struggle to find a sense of equilibrium never truly attainable in built form.

The urban spectacle of downtown is perpetuated by the fact that the efforts to build out Grand Avenue continue today, with the city giving land and tax breaks to more stillborn—or very prolonged gestation—development projects. The most recent is called the Grand Avenue Project, which is a Frank Gehry-designed shopping mall with office space, housing, and hotel in two towers for the Related Companies (which has stalled for over a decade waiting for more opportune investment conditions). The completed parts of the Grand Avenue Project are the redesign of the public park at City Hall and the privately held Broad Museum that opened in September 2015. Both amp up leisure in the work-play dynamic. They wait, wondering if and when the modernist office towers might strike back.

In the decades after the war, Los

Angeles took shape within multiple urban imaginaries: a suburban paradise, the city-as-Hollywood, and the two paradoxical Los Angeles's produced by Hollywood—the first being a noir, cataclysmic space and the second, the world's playground. Together, conspicuous leisure combined with displaced production (to the suburbs) to create the invisible remainder that constituted downtown Los Angeles. Yet, the overlaying of the social, political, and economic histories onto a map of the physical form and spatial practices of downtown produces a serial tale of the twenty-first century downtown. This tale of work is based on the inherent ability of downtown to cautiously morph and reinterpret what urban leisure means and how it is intertwined with work. First, the open call for capitalist overindulgence served as a hook for transnational investors, resulting in sure-bet modernist towers. Second, those towers became the game pieces for architectural critique and experimentation in the form of a more modest work-play balance. Finally, the workers and companies attracted by the new forms of experimentation became shrewdly embedded in a politically and ethnically stratified, but dynamically charged core.

Downtown Los Angeles did not follow the common model of centralized office work in the post-war era, nor did it follow planners' ideas of it becoming just one more cluster in the city. Despite the fact that Angelenos and outsiders alike had trouble calling it "downtown" because it was neither fish nor fowl, the game-play process of urban development shaped it into a model of the 2010s, built upon an open latticework of property, industrial buildings, and a richly diverse cultural

core. Indeed, the physical and conceptual ambiguity of downtown proved to be its greatest strength.

The authors wish to acknowledge the generous support of UCLA's Ziman Center for Real Estate, along with that of cityLAB- UCLA, for making the research possible for this article.

Aaron Cayer is currently a PhD candidate in Architecture at UCLA as well as a Senior Research Associate at cityLAB—an urban think tank within UCLA's Department of Architecture and Urban Design. Trained as an architect, Aaron holds graduate and undergraduate degrees in architecture and sociology from Norwich University in Vermont, and continues to practice architecture in a variety of settings. His research focuses on theories of practice within architecture, and his dissertation examines the economic and cultural forces surrounding the emergence of multi-firm architectural organizations in the 1970s and 1980s.

Dana Cuff is a professor, author, and practitioner in architecture. Her work focuses on affordable housing, modernism, suburban studies, the politics of place, and the spatial implications of new computer technologies. Cuff has written and edited a number of books, including *Fast Forward Urbanism* (with R. Sherman, Princeton Architectural Press) and *The Provisional City, and Architecture: The Story of Practice* (both MIT Press). In addition, she founded the urban research think-tank cityLAB in 2006, and has since concentrated her efforts around issues of the emerging metropolis. Most recently, Cuff headed a multi-disciplinary team in 2013 that was awarded a major grant from the Mellon Foundation called "The Urban Turn: Collective Life in Pacific Rim Megacities" to bring design and the humanities together at UCLA around the study of Los Angeles, Tokyo, Shanghai, and Mexico City.

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Thresholds 44 Workspace

This issue of *thresholds* is dedicated to Professor Stanford Anderson (1934–2016), co-founder of the History, Theory, and Criticism of Architecture and Art program (HTC) at MIT. Professor Anderson was director of the HTC program from 1974–91 and again in 1995–96. Professor Anderson served on the *thresholds* advisory board and his critical approach to architectural history and generous mentorship of several generations of students radiates through this journal's history.

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thresholds 44 was funded by the MIT Department of Architecture.

Design by Partner & Partners — Greg Mihalco, Kathleen Scudder, Zach Mihalco with additional assistance from Taylor Engel

Typeset in Caslon 44 and Sans 44, two open source typefaces, modified and released for specific use in this publication. Their repositories can be located on GitHub and are licensed with an MIT License (MIT).

Each typeface was used as a work in progress. They serve to highlight the labor of individuals in the past, the labor made visible in

this book as well as the potential for collective work to be performed in the future. Because our modifications were made in a short amount of time, all while in the midst of designing this publication, we encourage the participation and continuing engagement with our work and contribution to this issue.

The font files were altered on two separate workstations using the open source font editor, FontForge (<http://fontforge.github.io/en-US/>) and was periodically pushed to a repository according to the following record:

Caslon 44
<https://github.com/partnerandpartners/caslon-44.git>

Commits authored by Greg
<greg@partnerandpartners.com>

commit 8f0287ab3e33283b6c9b-3c95cf6237a20f776033
Tue Mar 8 20:37:04 2016 -0500
Corrected for the false naming convention

commit bc815ad9a4da08adb6b-0b37e5661b3490bae7c1d
Tue Mar 8 20:10:23 2016 -0500
Minor changes to Caslon 44 Bold, adjustments to the lowercase c and e, along with the alteration to the uppercase R to match the Regular weight.

commit fd0809d06910c-786142989491775c2013a342f03
Tue Mar 8 20:00:08 2016 -0500
Further adjustments to the placement of quotation marks and the baseline alignment of punctuation. Slight smoothing out of the numeral three.

commit 2cc7f0321ed804b9a-2767a03c551396ce1e5585
Mon Mar 7 16:52:56 2016 -0500
Single quotation mark

commit 2885d481754b8f7863f-c2a4ac9c1b006712a3bc8
Mon Mar 7 16:51:01 2016 -0500
Replaced uppercase R, edited lowercase y, adjusted punctuation marks, and refactored the all of the periods, commas and quotation marks to be based from one another

commit 43bc30d50d96ac3f-f18af7bbbed927414e55219
Fri Jan 15 18:02:38 2016 -0500
Updating project files in repo

commit 932b934343a956c34439f-747ca37cf9594935603
Thu Jan 7 15:14:22 2016 -0500
Editing to the lowercase letter a, r, exported a Regular 2 version

commit 7dd59db12befb-3397c749651ef0a972970777cb
Tue Jan 5 17:05:15 2016 -0500
Adjusted terminals, smoothed curves on letter s, capital letter O

commit 1692e88be-fab8f2f0e51dd1a974f087d-

9dedfed
Tue Jan 5 14:12:37 2016 -0500
Refinement of letters c, e and a

commit 1b19023e8d040d44fe6dff-374d34398c72231bfa
Tue Dec 29 19:48:18 2015 -0500
Removed st from common ligatures
commit db548b77f66228c83b25b-cf407202145961f12ae
Thu Dec 3 14:54:40 2015 -0500
Initial commit of all font files

commit 5a23ad41cdf7470f-c9e6e16f4999979337ac6a5f
Thu Dec 3 14:50:51 2015 -0500
Initial commit

Sans 44
<https://github.com/partnerandpartners/sans-44.git>

Commits authored by Greg
<greg@partnerandpartners.com>

commit 6f3a06117dc8753fea-5669ba2ad3b4642a52a1da
Wed Mar 2 16:45:31 2016 -0500
More font name configuration and R refinement

commit 274af1ee8e2db7af-c9f1fdb9b03477b1ecd4d1362
Wed Mar 2 12:22:41 2016 -0500
Adjusted fontnames, converted output format to ttf, adjusted capital R

commit e13fd1d7ab526d1c-64685cdcfb3f90d3d81559f8
Thu Dec 3 15:17:37 2015 -0500
Initial commit of all font files renamed and regenerated from the originals

commit dde71eed-273362a4475a7d698f5665f7c-9cd2def
Thu Dec 3 14:58:23 2015 -0500
Initial commit

Adobe InDesign CC (Release 2015.1 build 11.1.0.122) was used to generate the files necessary to produce this book. The files were stored in a Google Drive account where file versions were kept for 30 days. Google may have automatically deleted older versions of non-Google files to help free up storage. Furthermore, after 30 days, anything over 100 versions (per document) may have been automatically deleted. Thus, the accuracy of this record of immaterial labor is left to the discretion of Google and its servers.

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This file served as the placeholder version of the cover for the book, but was removed from the final

book file prior to this text being printed. The final cover file for this publication was: **mit-thresholds-cover.indd**

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Greg Mihalko

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Taylor Engel

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Greg Mihalko
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Taylor Engel

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Greg Mihalko

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Greg Mihalko

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Greg Mihalko

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Greg Mihalko

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Greg Mihalko

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Kathleen Scudder

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Greg Mihalko

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Kathleen Scudder

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Taylor Engel

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Greg Mihalko
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Greg Mihalko

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Kathleen Scudder

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Taylor Engel

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Greg Mihalko

Greg Mihalko

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16-mit-thresholds-colophon.indd
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Written content was produced using various versions of Microsoft Word, with track changes enabled when possible. Each contribution was uploaded to individual shared Google Drive folders and converted to Google Docs. We made a concious effort to include records from their original format and in the .gdoc format. Due to their length, some of the more verbose Google revision histories were reduced to the provided revision history summary.

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Greg Mihalko
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04-jacobi-medievalmoneyat-work-final.docx

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DELETED it INSERTED charging DELETED the abuse of INSERTED abusing time, indolently stealing DELETED time INSERTED it INSERTED thereby infringing on INSERTED , as Jacques Le Goff provocatively observed DELETED provocatively INSERTED Moreover, the usurer indolently did not work for gain. INSERTED Moreover, the usurer indolently did not work for gain. DELETED ? DELETED conscript INSERTED align DELETED notions of INSERTED practices of DELETED into INSERTED with DELETED spatiality the INSERTED thea kind of movement through space that was INSERTED commerce that was widely used from the DELETED international banking INSERTED period onwards INSERTED boldly DELETED explicit, DELETED and DELETED that DELETED clergy INSERTED masters DELETED Q INSERTED Multiple Words DELETED monastic DELETED rivaled and DELETED monasticism, including which was DELETED Also a INSERTED thus DELETED institutional Church primitive, IN- SERTED primitive, apostolic Church and papal discretion INSERTED still DELETED , probably DELETED Genoese INSERTED Multiple Words DELETED (the bill of exchange would only become outmoded in the early twentieth century) INSERTED The bill of exchange enabled merchants to remit send payment abroad to foreign locations, to extend credit for short periods of time term credit, and to engage in arbitrage It DELETED remit DELETED abroad DELETED to DELETED credit for DELETED periods of time DELETED to DELETED The bill of exchange INSERTED money in coin or bullion, DELETED . DELETED multiple words INSERTED In general, the ambition with a bill of exchange was to implement an exchange informal contract that had both a financial, as well as a spatial and a temporal dynamic. It The bill of exchange involved an advance of funds in one place and its repayment in another currency in a different location; and .

Bbecause the contract needed to be physically communicated transported across space by an agent, a lapse of time known as a usance occurred. DELETED exchange DELETED that DELETED both DELETED It DELETED ; and DELETED b DELETED communicated DELETED A INSERTED Merchant A, a DELETED deliverer or DELETED (datore) INSERTED in a given city would lend money by INSERTED ing DELETED ed INSERTED cambium or a INSERTED of exchange INSERTED Merchant B, DELETED (prenditore) INSERTED of exchange in a foreign currency. Merchant B would DELETED by selling claims on foreign exchange and INSERTED Merchant DC, DELETED D DELETED ED acceptant INSERTED drawee DELETED o INSERTED e DELETED (pagatore) INSERTED at a set date INSERTED Merchant CD, DELETED C INSERTED and who often was charged with buying foreign goods or who might send a recambium or a return bill of exchange INSERTED In the case of a recambium, money was transferred from the payee's currency back into the currency of the original remitter and the amount of money received typically was greater than the sum first lent or 'delivered', due to the spread on the exchange rates DELETED order INSERTED command INSERTED ; however, it is was not a formal contract to repay INSERTED spatializing INSERTED and spatial DELETED By example, INSERTED By example, An example helps ground the procedure. Using a bill of exchange as the document that attested to and authorized monetary transaction, : on December 12th, 1399 Jacopo Goscio in Bruges in essence lent or 'delivered' 600 écus to Giovanni Orlandini-Piero Benizi Co, also in Bruges, to be claimed in Barcelona through a bill of exchange. Francesco da Prato accepted the bill in Barcelona on January 11, 1400, thus agreeing to make the stipulated payment at the bill's maturity to a designated payee in Barcelona, Domenico Sancio. DELETED : DELETED th DELETED or 'delivered' DELETED through a bill of exchange. DELETED in the hands of IN- SERTED in the hands of the merchant banker, and his agents, and the money in their hands DELETED and DELETED in an abstract sense, money Inserted, albeit abstractly, DELETED it INSERTED money INSERTED e DELETED , DELETED Thus, b INSERTED B INSERTED The name used by early mercantilists to designate this type of trade was "real" exchange (cambio reale), itself insistinga index of later belief in on the purported honesty and reality of the transaction movement of money DELETED insisting DELETED on DELETED transaction DELETED , INSERTED , leaving DELETED it was only officially declared usurious by INSERTED to declared it usurious DELETED would INSERTED might expect to INSERTED , also suggesting that the very act of monetary exchange legitimized banking as an occupation DELETED . INSERTED

I want to now move away from the web of commercial operations that relied on geographic distance to consider the spatiality of localized transactions, sometimes called manual exchange (cambio minuto o commune), which suggests hand labor in its very title. DELETED hand DELETED though INSERTED via DELETED type INSERTED kind INSERTED Indeed, such an articulation has been noted to signal public Florentine architecture at large rather than a particular building type Inserted XXXXX While it is important to distinguish between trade-based commercial capitalism, where profits are generated solely in the realm of circulation and post-industrial capitalism, which involves a different mode of labor production, f DELETED F DELETED ; INSERTED .P DELETED p DELETED multiple words DELETED ED Yet, a INSERTED A INSERTED Though I have made the case that the work of monetary exchange in the medieval period was a cultural construct, it is worth stating that while exchange rates are ever beneficial to lenders, during the period under scrutiny risk to the merchant-banker and the purported work of exchange perhaps actually was more precarious and unpredictable than it is with our present political circumstances that have created an environment where banks, as well as the debt of whole countries, is too big to fail.

05-lopez-ofrightsrailwaysandre- ceptionrooms-final.docx

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INSERTED in INSERTED vowed throughout the late 1970s and early 1980s to unite the African continent with an ambitious 26,000 kilometers of railway lines. INSERTED envisioned DELETED future INSERTED economic INSERTED nstruct DELETED immunity envisioned DELETED this DELETED likewise DELETED working INSERTED and DELETED in concert with a INSERTED in concert with a network of participatory agencies DELETED set the foundations for INSERTED spur on INSERTED additional communicative

infrastructures (in this case a railway system), economic cohesion and co-operation, and ultimately a new international order INSERTED existing INSERTED was more a storage space than a place of interactive work and discussion. It was outfitted with DELETED had INSERTED The International Union of Railways (IJC), the Economic Commission for Africa (ECA), as well as the various African railway administrations that were working in cooperation with the UAR, had donated a stock of documents in numerous languages and of both colonial and post-colonial provenance INSERTED UNESCO INSERTED i DELETED e DELETED technological INSERTED mechanistic INSERTED in its DELETED a INSERTED ed DELETED ing INSERTED overall DELETED and refined DELETED per the suggestions of the INSERTED according to INSERTED any formal changes to the space would need to DELETED these INSERTED support DELETED improvements would have to be conducive to an environment not only supportive of INSERTED supportive of INSERTED superior information dissemination but of DELETED but of INSERTED as well as INSERTED multilateral accessibility and engagement DELETED communicability, but to accessibility INSERTED s DELETED necessary INSERTED balanced DELETED to occur INSERTED Given the modest circumstances of the UAR that were stated throughout the report, a series of "minimum standards" – a term utilized in Fisher's earlier UNESCO report and which referred to DELETED st DELETED implements INSERTED interventions DELETED recommended INSERTED mentioned DELETED for its INSERTED as a INSERTED a space DELETED a productive environment INSERTED i DELETED i INSERTED initially INSERTED the recognition of the INSERTED , DELETED to annex DELETED the use of INSERTED The report envisioned the reception room as DELETED and was intended to be 1 David, 33. INSERTED would DELETED would serve the function of increasing the INSERTED enhance the INSERTED This information was intended not only to be shared DELETED not only INSERTED not only INSERTED through the printed and exchangeable documents DELETED and exchangeable DELETED being INSERTED being produced by Nlang, but INSERTED also INSERTED through the organization of various informational and content bearing components as well as within the proposed space as well as in the articulation of the DELETED the INSERTED an INSERTED environment so that it would be conducive to the most DELETED so that it would be Delete the most INSERTED a INSERTED basic modes of communication - speech. DELETED is INSERTED . DELETED , DELETED . DELETED (see figure 3)

DELETED Humble though INSERTED Though DELETED on the plan INSERTED may appear humble, DELETED 's addenda may be, DELETED were center stage INSERTED represent an essential DELETED in the communicative INSERTED communicative DELETED performative INSERTED s DELETED s INSERTED e new DELETED is new INSERTED to communicate INSERTED But who was precisely was doing the communicating at that table and within that space? A general African public? Foreign advisors? Visiting railway administrators from throughout the continent? Individuals such as Mr. Nlang and Mr. Diagne? To an extent, yes – the space was a place for individuals to meet and discuss matters regarding the railways on the continent. But it is also important to recall that nearly all of these figures – in particular the last two mentioned by name – were also agents that represented larger institution INSERTED s with distinct DELETED al organizations possessive of their INSERTED al organizations possessive of their own particular ideals and objectives. While much of the debate on who possessed the "Right to Communicate" revolved around individual vs. social (collective or state) rights (reflective of a then-ongoing Cold War ideological conflict between liberal democratic and socialist blocs), a more expansive categorization of the agents engaged in communication were offered in the book Many Voices, One World, which was the product of the MacBride commission. In this text, institutions were considered as real and valid participants within the acts of human communication that UNESCO sought to protect. But they were included in this attempt to define the new human right with an important caveat: "... institutionalized DELETED own particular DELETED institutionalized INSERTED Institutionalized INSERT-ED communication has its dangers. It can be used to manipulate opinion, to give information an official aspect, to create a monopoly in the sources of information..."¹ In short, granting a potentially powerful and centralizing institution an equal right to communicate could impinge on the rights of less powerful social bodies or individuals to communicate freely. However, this fear of the hegemonic tendencies implicit in institutional communication is not present in the UNESCO report for the UAR. INSERTED As evidenced in the UAR's reception room, it was apparent that certain institutions had a "right" to an environment that tipped the balance of equitable communication and dialogue in their favor. DELETED The exception appears to arise INSERTED The exception appears to arise INSERTED W DELETED w INSERTED when the interests of an institution INSERTED were DELETED are INSERTED are INSERTED viewed as DELETED

seen INSERTED seen favorable INSERTED e (such as when an institution is meant to protect other UN-endorsed human rights) DELETED y INSERTED y and INSERTED in turn were DELETED are INSERTED are sponsored by UNESCO and the UN INSERTED , DELETED – such as when an INSERTED – such as when an INSERTED those INSERTED the institution is meant to protect other UN-endorsed human rights DELETED the institution is meant to protect other UN-endorsed human rights INSERTED institutions literally receive a place at the table. DELETED . INSERTED . 1 INSERTED or this reason INSERTED , DELETED urther INSERTED yet INSERTED , "for DELETED – DELETED that is to say, DELETED – DELETED reflective of INSERTED that reflected INSERTED the DELETED an DELETED inherent DELETED a INSERTED rule DELETED hegemony DELETED the DELETED within a conflict INSERTED t DELETED T INSERTED also DELETED therefore INSERTED according to the optimistic policy makers that proposed it INSERTED the fulfillment of a DELETED a DELETED newly defined INSERTED proposed and an existing INSERTED universal DELETED international C INSERTED this environment can be understood INSERTED not only DELETED of not only INSERTED of not only as a space intended for reception and feedback INSERTED , INSERTED but INSERTED also INSERTED as a system composed of visual signs and proscribed interactions intended to allow for a controlled integration of the UAR's subjects into a so-called "naturalized" organization. 1 Considering the tensions and questions of legitimacy that existed between statal and extra-statal organizations on the African continent in the first decades of post-colonial rule, such "unnatural" organizations situated within an environment of competing nationalisms and pan-Africanisms were forced to prioritize the task of gaining acceptance if they were to have any bearing whatsoever on the economic development of the continent. INSERTED 1 Ibid. 1 Ibid. INSERTED We can conclude, then, that the communicational goals that were invested in INSERTED posed DELETED lanned DELETED – if it was ever actualized – may have been designed to INSERTED were to INSERTED " DELETED as well as INSERTED and INSERTED its proposed amendments through the discourse on the "Right to Communicate INSERTED ." It also DELETED " but INSERTED " but INSERTED represented DELETED also of INSERTED also of Article 28 INSERTED , INSERTED which guaranteed a social and international order that was itself committed to the realization of the full body of universal rights. INSERTED The DELETED It could be said that the INSERTED It

could be said that the environment that was meant to promote UAR's institutional authority within a new economic community – manifested through its use of bold imagery, data sets, and diagrams DELETED that INSERTED and w DELETED – w INSERTED – work INSERTED ing DELETED ed INSERTED ed in tension with the other suggested interventions INSERTED . It DELETED and perhaps INSERTED and perhaps did so INSERTED perhaps INSERTED at the expense of its sincerity in promoting equitable communication. Nevertheless, information desks and conversation corners – components in the environment that expressed the possibility to exercise the right to balanced communication – at least offered a sign of symbolic support on behalf of the UAR and the UNESCO advisors towards their claims that an equitable process of discussion was a necessary preliminary step in any larger program of development. It was a gesture of commitment that reinforced their authority, therefore making it more plausible that the managerial suggestions and resulting workspace within the report can instead be read as a synthetic embodiment of multiple rights and corollary duties rather than a hierarchization DELETED ization INSERTED y DELETED of INSERTED of INSERTED among INSERTED two competing rights and respective duties INSERTED , INSERTED in as much as DELETED as much as INSERTED so far as INSERTED the symbolic enablement of one had the capability in reinforcing the real and legitimate existence of the other, public instrument of knowledge, and institutional sign of commitment implied that it employed both a functional as well as a symbolic spatial power that could be capable of generating a public and possibly political cohesion that would favor the UAR's objectives and designs. DELETED existence of the INSERTED 's reception room DELETED came to INSERTED – if it was ever built – would INSERTED have INSERTED promoted DELETED have implied that an INSERTED have INSERTED ied INSERTED the possibility of DELETED environment of possibility for an INSERTED creating an DELETED INSERTED , INSERTED . To do so, the space would have needed DELETED was being created in so far as it was able INSERTED in so far as it was able to convince INSERTED a broader DELETED a broader INSERTED a broader public of its own meaningful involvement DELETED own INSERTED in that process INSERTED , INSERTED to INSERTED visualize the system's actual and future existence, and INSERTED to INSERTED legitimize the authority INSERTED of INSERTED the institution that promoted INSERTED the railway's construction DELETED it INSERTED it INSERTED It was therefore largely a INSERTED that relied on a

complex system of signification INSERTED , which DELETED that INSERTED that anticipated the actualization DELETED representative INSERTED a set of ideals.¹ Amongst these ideals was the "Right to Communicate" (for what are "rights" but ideals). INSERTED But it was a representational and defensive structure on numerous fronts, offering security and stewardship for other ideals as well: the ideal that was the authority of the UAR INSERTED ; DELETED , INSERTED , DELETED a INSERTED and international economic order INSERTED a modern transportation INSERTED ; DELETED , INSERTED , and finally INSERTED , INSERTED the ideal of the socio-economic development of the peoples of the African continent. DELETED .

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Christianna Bonin

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M INSERTED instead DELETED proposed INSERTED commission INSERTED vacancy INSERTED . INSERTED . DELETED sports IN-INSERTED the terms by definitions and capitalist-driven stereotypes of which "work" were were defined broadened to include a wider definition and array of everyday downtown workers laborers, extending beyond those there only from nine to five. In fact, t DELETED terms by DELETED which DELETED were defined DELETED downtown workers DELETED t DELETED , DELETED Recognized as INSERTED Recognized as It was this a less contrived, yet robust fabricated cosmopolitan collective, the that produce a new, post-industrial image of juxtaposition of everyday downtown leisure and work, confront-ing the glass boxes and giving life to downtown's cultural and mixed-use projects were transixed into a site of spectacular potential. DELETED a DELETED fabricated DELETED , the DELETED , DELETED juxtaposition of DELETED leisure and DELETED were transixed into a site of spectacular potential DELETED but INSERTED as well as DELETED also INSERTED — INSERTED the open landscape of potentiation drew momentum from its incompleteness, from the possibility of bottom-up adaptation and realignment rather than top-down destruction and tabula rasa, from inclusive programings and the possibilities for an active redefining of workers and their cul-tural necessities, and from forms and boundaries that defied absolutism. DELETED s DELETED ies DELETED an DELETED y DELETED continually INSERTED constantly INSERTED in a INSERTED e DELETED ing INSERTED sense of equilibrium DELETED balance INSERTED T DELETED T INSERTED. DELETED ; INSERTED T DELETED t INSERT-ED , which is DELETED : INSERTED and INSERTED f DELETED F DELETED Although INSERTED D DELETED d DELETED perceptive DELETED ----- DELETED Partners INSERTED Investments DELETED no. DELETED no. DELETED no. DE-LETED no DELETED . INSERTED . A

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Christianna Bonin

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 January 11, 2016, 2:01 PM
 January 11, 2016, 1:58 PM
 January 11, 2016, 1:57 PM
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INSERTED workspace DELETED paradigm INSERTED , 1998-2011 DELETED September 9, 2015 INSERTED about DELETED concerning INSERTED remain ripe for investigation as DELETED are certainly important DELETED , " INSERTED , " INSERTED sm DELETED by DELETED own INSERTED T DELETED IN particular, I INSERTED e-flux as the consummate workspace for contemporary art of the early twenty-first century. DELETED e-flux INSERTED e-flux DELETED this INSERTED post-Fordism, not least due to the flexible conditions co-produced by global divisions of labor and by the Internet. INSERTED I DELETED But i DELETED in part INSERTED in part INSERTED sociologists DELETED where do we go from here? INSERTED e-flux represents both a symptom and a circulatory interface for this particular New Normal. DELETED as INSERTED .F DELETED ,f INSERTED I DELETED I INSERTED , INSERTED understood in global dimensions, INSERTED . DELETED , if not yet INSERTED glimmered on the horizon, still a ways off INSERTED in 1998, INSERTED , INSERTED Soon thereafter, DELETED Soon thereafter, INSERTED Like Evite (a company founded the same year) and the ubiquitous e-mail (coined circa 1993), e- flux belongs to a linguistic moment defined by the e- prefix, short for "electronic." While surviving to the present, this prefix (and promiscuous use of lower-case lettering) now feels like the past's idea of the future, infected by a geekiness that typified early culture surrounding "the Net." Whether or not Vidokle and his colleagues shared this ideology, they took up the e- prefix at a moment at which the Internet was haunted by what historian Fred Turner describes as "visions of a disembodied, egalitarian polis" coupled with dreams of a "postinstitutional, peer-to-peer marketplace."1 DELETED to an e-mail list that now exceeds 70 thousand people INSERTED sliding scale of Deleted modest INSERTED

s in the hundreds of dollars INSERTED The messages are written in English, following the tendency of global media more generally to deem English the universal language of international communication. INSERTED messages DELETED information INSERTED 1 INSERTED now exceeds 70,000 people, INSERTED ing DELETED s DELETED e-mail INSERTED Listservs (another neologism of the era) DELETED s INSERTED 1 INSERTED (if contoured by uneven development) INSERTED subscriber DELETED recipient INSERTED We might understand e-flux as simultaneously a product and agent of post-Fordism, whose key components Stuart Hall had elucidated already in 1988 as: 1 The term Listserv was patented in 1995. According to Wikipedia, it remains a "commercial product developed by L-Soft, a company founded by Listserv author Éric Thomas in 1994." https://en.wikipedia.org/wiki/LISTSERV Note how Listserv and L-Soft participate in the linguistic quirks that likewise characterize e-mail, Evite, and e-flux. A shift to the new information technologies; more flexible, decentralized forms of labor process and work organization; decline of the old manufacturing base and the growth of the 'sunrise' computer based industries; the hiving off or contracting out of functions and services [...] an economy dominated by the multinationals with their new international division of labor and their greater autonomy from nation-state control; and the 'globalization' of the new financial markets, linked by the communications revolution.1 INSERTED e-flux is not the only art world avatar of this episteme. Indeed, INSERTED and overlapped with INSERTED product/agent of DELETED product of DELETED -type INSERTED profile DELETED article INSERTED the most famous of this type, DELETED ably INSERTED , " DELETED " DELETED , for whom Inserted 1 INSERTED The "creative workers" whom Boltanski and Chiapello identify as the subjects for this new world order are dominated by "connexionism," a network logic characterized by "a sense of permanent anxiety about being disconnected, rejected, abandoned on the spot."1 It is clear that this typifies curators such as Obrist and both the creators and users of e-flux. INSERTED Artists and artistic practice are of course also wrapped up in the workspace of post-Fordism. DELETED Romantic INSERTED self-expression DELETED self-expressionism (Picasso, Pollock) INSERTED It is rather tied to another valence of post-Fordism, what B. Joseph Pine II termed "the experience economy." INSERTED T DELETED I would argue that t INSERTED of DELETED between INSERTED As a number of art historians have explored, INSERTED , DELETED . This transition was INSERTED , a shift

from goods to services, and the DELETED , DELETED a INSERTED in the 1960s and 1970s DELETED , and the rise of what has become known as post-Fordism INSERTED Marina DELETED c INSERTED c INSERTED d DELETED c INSERTED As artist Andrea Fraser and art historian Miwon Kwon have argued, b DELETED b INSERTED to the museum or community DELETED multiple words INSERTED e-flux itself may be situated in relation to the projects of artists and curators who in the late 1960s and early 1970s sought international connections through communications media. Artists such as Roberto Jacoby, David Lamelas, and Hans Haacke integrated teletype machines so as to produce conduits between Buenos Aires and Paris, New York, and Venice, among other sites. Technologies of immediate information transmission/communication also characterized curatorial efforts of that era, including the work of Seth Siegelbaum and of curators who used the telephone and fax machines as the vehicles for exhibitions.1 Already in 1969, Lucy Lippard had argued: "One of the important things about the new dematerialized art is that it provides a way of getting the power structure out of New York and spreading it around to wherever an artist feels like being at the time." Four years later, Siegelbaum echoed: "Conceptual art, which is an inappropriate name, was probably the first artistic movement which did not have a geographic center."1 Like Lippard and Siegelbaum, e-flux finds its headquarters in New York. But all were mobile and interested in connecting geographical nodes via technology and via media that were themselves mobile—art communicated by telephone, fax, in a suitcase, via teletype machines, or—for e-flux—via the Internet. Like Jacoby, Lamelas, and Haacke, Inserted curator INSERTED , following Kwon's model of stages of site specificity, INSERTED By the mid-aughts, t DELETED T INSERTED , ranging from the curatorial to the editorial INSERTED , starting with DELETED . These ranged from INSERTED . INSERTED conditions of artistic labor and art world economics. DELETED ties between artistic practice and post-Fordist labor. INSERTED , INSERTED e-flux's own imbrication was implied; as Lind has summarized, e-flux "is an immaterial service that deals with the global circulation of information about art activities and as such, it is embedded in both the creative industries as well as post-Fordist conditions of production."1 INSERTED While e-flux's messaging service had already affected the economy of information in the art world, their new endeavors in New York sought to further experiment with models of exchange and value, beginning with 2007's DELETED in New York. One endeavor, INSERTED Such Deleted While the DELETED of Time/Bank

have stalled, INSERTED if this new workspace embeds art ever further DELETED rather fully enmeshed INSERTED 1 As the peer-reviewer rightly notes, this is a false dichotomy. INSERTED I DELETED i INSERTED Of course, the Internet has always been invested with these twin drives. In 1995, MIT's own Nicholas Negroponte prophesied that the Internet would simultaneously "flatten organizations, decentralize control, and help harmonize people."1 "Digital utopianism" was an umbrella under which both hackers and corporations could thrive. Bill Gates, in his book *Business @ the Speed of Thought*: Succeeding in the Digital Economy, published the year after e-flux's founding, emphasized business's need to restructure itself based on the possibilities inherent in the Internet so as to produce a model of "friction-free capitalism."1 Seven years later, this appeared a global fait accompli for Thomas L. Friedman who asserted, contra Galileo, *The World is Flat*. INSERTED A But a INSERTED If post-Fordist theorization has become tied to the virtual spaces of the Internet, recent social movements have gained momentum through the re-territorialization of actually-existing places, suggesting the shelf life and limitations of post-Fordism as a progressive political theory (hence the periodizing years at the end of this essay's title, 1998-2011). DELETED s DELETED the reterritorialization of INSERTED 1 INSERTED emerging INSERTED the Internet DELETED e-mail INSERTED for both networking and commodification INSERTED More specifically, it is to question the ways in which the Internet's accelerating connection speeds and multiplying functions contribute to an ideology of "friction-free" capitalist globalization that renders many forms of injustice invisible. These include injustices pertaining to physical borders (vs. the borderlessness often ascribed to the space of the Internet), violence against bodies (vs. the disembodiment performed by the Internet), and forms of labor that still require bodies (vs. the disembodied labor identified with post-Fordism). INSERTED For instance, INSERTED discussed DELETED publicized INSERTED about the contemporary art field that have been DELETED about the contemporary art field INSERTED . DELETED . INSERTED It is clear that e-flux has helped codify a syntax for the art world and its publicity machines that has become perceived by some as hegemonic. For instance, see Alix Rule and David Levine, "International Art English," *Triple Canopy* 16 (2012), https://canopycanopycanopy.com/issues/16/contents/international_art_english Rule and Levine analyze e-flux messages, looking for the recurrent meta-language to be found therein. But this satirical investigation of e-flux messages (written by institutions around the globe) suggests an underlying anxiety about

the de-centering of the art world (and of language) in the age of e-flux. For two responses to their article, see Martha Rosler, "English and All That," e-flux journal 45 (May 2013), <http://www.e-flux.com/journal/english-and-all-that/> and Hito Steyerl, "International Disco Latin," e-flux journal 45 (May 2013), <http://www.e-flux.com/journal/international-disco-latin/> To clarify, I am not seeking a restored center or a redisciplined "English." I am particularly aligned with Steyerl's position. The term Listserv was patented in 1995. According to Wikipedia, it remains a "commercial product developed by L-Soft, a company founded by Listserv author Éric Thomas in 1994." <https://en.wikipedia.org/wiki/LISTSERV> Note how Listserv and L-Soft participate in the linguistic quirks that likewise characterize e-mail, Evite, and e-flux. INSERTED 1 Stuart Hall, "Brave New World," Marxism Today, October 1988, 24. INSERTED Responsible for all-night discourse marathons at the Serpentine Gallery in London and having conducted twenty-four hundred hours worth of artist interviews as of 2014, Obrist seeks to overcome the gap between species being and satellite signal. DELETED 1 Ibid. INSERTED 1 Luc Boltanski and Eve Chiapello, The New Spirit of Capitalism (London: New York: Verso, 2005). See also Tim Griffin, "Notes on an Art Domain," Texte zur kunst no. 87 (September 2012): <https://www.textezurkunst.de/87/bemerkungen-zu-einer-kunst-domain/>. 1 More recently, the Google Office translates these developments into an architectural program, hybridizing the typologies of corporate headquarters and playground so as to ensure ever- expanding levels of productivity through de-hierarchized conditions. INSERTED 1 Indeed, in May of 2015, frequent e-flux collaborator—artist, filmmaker, and writer Hito Steyerl—organized a three-day event at the Institute of Contemporary Art in London called Fear of Missing Out and dedicated to "postdigital anxieties and the social condition." <https://www.ica.org.uk/whats-on/seasons/fear-missing-out> INSERTED For a prehistory of these developments and theoretical questions concerning studio practices, see Caroline A. Jones, Machine in the Studio: Constructing the Postwar American Artist (Chicago: University of Chicago Press, 1996). INSERTED 1 B. Joseph Pine, The Experience Economy: Work is Theatre & Every Business a Stage: Goods and Services Are No Longer Enough (Boston: Harvard Business School Press, 1999). It is perhaps the highly mediated nature of much communication and work that make the sharing of space with objects and other people (i.e., fellow museum-goers or performance artist Marina Abramovi INSERTED c DELETED c INSERTED c placidly staring at you across the table) into an aesthetic variable in its own right.

INSERTED , MA INSERTED While these practices may be understood as the result of a number of historical factors both internal and external to the world of art, post-Fordism has provided many artists and art historians with a useful lens through which to interpret changes in the cultural field. INSERTED Notably, the term electronic mail, for which e-mail is a contraction, was used in the early 1970s to describe fax machine communication. DELETED Please visit the e-flux journal at <http://www.e-flux.com/journals/>. INSERTED This topic is also explored in Julieta Aranda, Brian Kuan Wood, Anton Vidokle (editors), e-flux journal: Are You Working Too Much? Post-Fordism, Precarity, and the Labor of Art (Berlin: Sternberg Press, 2011). INSERTED the Berlin-based journal DELETED popularization of INSERTED t turn DELETED m INSERTED writing about INSERTED 1 Lind, op. cit., 24. Lind's text proves an important jumping-off point for more extensive analyses of e-flux's relationship to post-Fordism, of which the present text is one example. INSERTED Nicholas Vicario 1 As the peer-reviewer rightly notes, this is a false dichotomy. DELETED Ibid INSERTED "Working With That 'We' Feeling," op. cit. DELETED . INSERTED 1 Nicholas Negroponte, "Being Digital—A Book (P)review," Wired, February 1995, 182, as quoted in Turner, op. cit., 1.

09-unsal-fromawindow.png

Taylor Engel
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10-lai-millionairecowboysandothersights-final.docx

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11-ronen-properlysellingtheimproper-final.docx

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INSERTED December 31, 2015
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 ED S DELETED 1 INSERTED 1
 INSERTED S DELETED Today,
 s INSERTED In 2011, Trojan
 claimed the market size in the US for
 vibrators was \$1 billion, double their
 estimate of the condom market.¹
 Another report in Scientific American
 estimated a market size of \$500
 million. DELETED S also DELETED
 not INSERTED still substantial
 DELETED insignificant DELETED
 is more INSERTED commodities
 has not always been acceptable.
 DELETED taboo. Since the first half
 of the INSERTED sex toy makers
 encountered both moral and legal
 challenges, and INSERTED has
 been only recently been shedding
 its status as taboo DELETED
 has invited both moral and legal
 challenges INSERTED once
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 articulates DELETED however,
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 the symbolic risks of DELETED is
 taboo INSERTED they keep users
 DELETED, INSERTED they keep
 users DELETED, INSERTED their
 INSERTED proper DELETED proper
 INSERTED ed INSERTED I notice
 that p DELETED P DELETED the
 INSERTED Wild Child's INSERTED
 , DELETED , DELETED tells me se-
 riously INSERTED says DELETED ,
 DELETED item INSERTED produc-
 tion DELETED the model waves IN-
 SERTED waving INSERTED which,
 along with the rest of the industry
 realized that they DELETED sup-
 ported by the assessment that the
 company DELETED And INSERTED
 Thus, today's DELETED The impli-
 cation is that INSERTED marketing
 aesthetic hews to what women are
 imagined to want – friendly, colorful
 and informative packaging devoid
 of bodies. DELETED women are
 primarily purchasers, and that they
 are purchasing for themselves and
 their (presumed) male partners.
 DELETED, INSERTED Opting to

depict women working out, or going
 out avoids the risks of packaging
 sex toys in pornographic or provoc-
 ative scenarios. INSERTED the
 DELETED an INSERTED, they tell
 us, DELETED purer INSERTED of
 purer sexuality INSERTED hetero
 INSERTED public relations DE-
 LETED PR INSERTED (presumed
 male) INSERTED, DELETED .
 INSERTED in reference to the
 common economic term for any
 manufactured device. DELETED
 S, in reference to the common
 economic term for any manufactured
 device INSERTED ' INSERTED the
 INSERTED department DELETED ,
 INSERTED ; DELETED , INSERTED
 is INSERTED [in China] INSERTED
 absorptive INSERTED, DELETED
 with high absorption, DELETED
 Strategies vary, but this INSERTED
 This INSERTED Strategies vary:
 o DELETED O DELETED and
 INSERTED or DELETED behind
 INSERTED of these DELETED ,
 DELETED ed DELETED prospect
 INSERTED challenge DELETED
 - DELETED risky, DELETED collab-
 oration and INSERTED prospective
 makers DELETED dealt INSERTED
 worked in customer service for an-
 other company, dealing INSERTED
 Similarly, DELETED adds INSERT-
 ED features INSERTED n American
 Deleted to the box for INSERTED on
 packaging for DELETED a INSERT-
 ED In Conclusion, Proper Workers
 Selling the Improper Deleted "We're
 Not Using Sex to Sell A Sex Toy"
 INSERTED Confronted with the
 historical taboo of sex commodities,
 sex toy makers must toe the line by
 properly selling the improper. When
 DELETED Co INSERTED Hannah,
 the DELETED - DELETED Hannah,
 was INSERTED was INSERTED
 , she DELETED . She confirms
 INSERTED not only believes there
 are better or worse ways to sell sex
 but she suggests, perhaps counter-
 intuitively, that the best way is one
 that avoids DELETED that there
 is a proper way to sell sex toys IN-
 SERTED sex DELETED mainstream
 INSERTED proper INSERTED thus
 DELETED To do this INSERTED
 As I have shown INSERTED to
 do this, DELETED , DELETED
 Instead, INSERTED T DELETED 1
 DELETED heterosexual, INSERTED
 monogamous, DELETED sexuality
 INSERTED relationships INSERTED
 interrelated DELETED boundary
 work INSERTED raising fears
 of DELETED between domestic
 employees and INSERTED "
 Inserted " The ultimate claim is that
 much like any other (non-sexual)
 process of manufacturing, these
 products are produced using the
 same materials, machines and
 exchanges. Sexual content is made
 irrelevant when products are neutral
 "widgets" like any other. INSERTED
 or INSERTED . INSERTED such
 as Siege INSERTED The bulk of
 my data collection is of companies
 trying to capture all consumers,
 which leads to a de facto focus on
 the majority, who are heterosexual.
 Though there are several companies
 that aim to capture LGBTQ markets,

most companies go after the
 majority of the population in order
 to maximize profits, which entails a
 focus on the most populous group –
 heterosexuals. INSERTED no longer
 working at Wild Child INSERTED
 the very nature of their task – selling
 sex – limits their ability to preserve
 the symbolic purity of their products
 DELETED discursive INSERTED
 rhetorical INSERTED the INSERT-
 ED of group members INSERTED se
 products INSERTED, INSERTED
 through the INSERTED maintained
 by the producers INSERTED and
 marketing of these commodities
 Inserted few DELETED for most
 products are devoid of INSERTED
 include INSERTED that image Delet-
 ed her INSERTED, DELETED of
 this turn INSERTED, INSERTED 's
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 INSERTED, INSERTED, INSERT-
 ED - DELETED — DELETED ' IN-
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 , DELETED Mirroring t INSERTED
 T INSERTED mirrored in Inserted
 to DELETED reveal the assumption
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 This assumption lays claim to a
 purified sexuality. DELETED claim-
 ing a use INSERTED playing a role
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 in which DELETED of DELETED as
 instrumental for INSERTED enhance
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 ED As such INSERTED Similarly
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 product are DELETED is DELETED
 also INSERTED , themselves,
 DELETED the DELETED As Ian tells
 me: INSERTED Ian describes the
 process at Wild Child: DELETED
 discursive task INSERTED imper-
 ative INSERTED sex INSERTED
 rubber DELETED lab-coat donning
 DELETED front of a INSERTED
 a lab coat standing before a DE-
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 impression of INSERTED linked the
 sex toy brand with INSERTED The
 live webinars and the associated
 publicity brought together in a single
 DELETED the DELETED packaged
 both DELETED, INSERTED its
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 as a perilous challenge INSERTED
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 s DELETED presence INSERTED
 impact DELETED a distinction
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 to their products DELETED Chinese
 manufacturers are dangerous, and
 DELETED such INSERTED the
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 be swayed to ignore quality. This will
 inevitably lead them to INSERTED ic
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 built-in uncertainty reinforces DE-

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 , DELETED , INSERTED to
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 tentially, DELETED, and the specter
 of yellow market peril INSERTED
 (and majority of those in my dataset)
 INSERTED the most populous group
 – heterosexuals – DELETED the
 majority of the population DELETED
 , which entails a focus on the most
 populous group – heterosexuals
 INSERTED ed. Carole S. Vance
 (INSERTED , INSERTED that
 INSERTED perspective INSERTED
 e DELETED so DELETED ing

12-daneshvar-armamentariumof-countercreation-final.docx

Greg Mihalko
 January 15, 5:03 PM
 Christianna Bonin
 January 14, 9:26 AM
 January 14, 8:55 AM

INSERTED A INSERTED C
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 INSERTED ve DELETED toolbox
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 objects INSERTED s INSERTED
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 histories of female reproduction, the
 work of gynecology, and legislative
 attempts to regulate the female body
 across a wide span of geographies
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 INSERTED , DELETED Instruments
 INSERTED Instruments INSERTED
 , INSERTED challenges the viewer
 to identify the attributes of the
 toolbox's contents and speculate
 about the INSERTED ir DELETED
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 INSERTED providing DELETED ing
 INSERTED ing INSERTED a means
 to an end. INSERTED By
 recombining recognizable elements
 of DELETED recognizable
 INSERTED samira daneshvar
 12/30/15 1:02 PM instruments
 INSERTED used by legislators,
 gynecologists, or pleasure seekers,
 each whole object is also an
 assembly of fragments that at once
 close DELETED whole INSERTED s
 INSERTED and interrupt INSERTED s
 itself DELETED themselves
 INSERTED themselves. The result is
 a toolbox that questions and
 criticizes its own function. It is a D is
 a INSERTED tries to expose
 DELETED collection of apparatuses
 in INSERTED the drive to thrill,
 regulate, and DELETED exercising
 INSERTED exercising control
 through the mundane, INSERTED
 the painful, and INSERTED the
 pleasurable, and the painful
 DELETED , and the painful.
 INSERTED . DELETED creation of
 INSERTED emergence of
 INSERTED parallels the
 establishment of DELETED is
 closely linked to INSERTED

advocated for DELETED in the late 1920s rally together : INSERTED among DELETED between INSERTED in a series of congresses held across Europe between 1928 and 1935. INSERTED The congresses attracted politicians and INSERTED reformers in addition to gynecologists, psychoanalysts, and other medical professionals. DELETED the secularization of marriage and divorce contraception eugenics protection of single mothers DELETED , INSERTED of events and committees DELETED secured INSERTED constructed INSERTED human INSERTED sexuality studies INSERTED This INSERTED combines two types of instruments for vision INSERTED speculum, which INSERTED used i DELETED i DELETED , DELETED a speculum is used DELETED look into INSERTED examine DELETED feminine INSERTED female INSERTED ; and DELETED . INSERTED m DELETED M INSERTED -of DELETED of INSERTED - INSERTED p DELETED P INSERTED , through DELETED with DELETED by INSERTED by INSERTED spectator DELETED n observer binocularly DELETED on INSERTED a theatrical performance DELETED the story of theatre INSERTED . INSERTED speculums. Two INSERTED to inquire the reform of sexuality DELETED field of view INSERTED field of vision INSERTED the opera glasses' DELETED will only INSERTED can be operated only DELETED become DELETED operative INSERTED , which DELETED through which the INSERTED opens the DELETED open up and the INSERTED and expands the spectator's DELETED view INSERTED vision to outermost edges of the framed scene. INSERTED come less INSERTED Still, the questioning gaze would have no access to what remains outside of the framed/cropped image. INSERTED In this instance, the sense of mediated, impassive observation that characterizes the work of the medical professional is conflated with the enraptured view of the opera attendee. INSERTED allocating INSERTED allocation of women's bodies in the interwar era provided for the mass production of war goods to be employed INSERTED of next war INSERTED Marshal Pétain, chief general of the State of Vichy, France, infamously expressed a natalist perspective when he described France's catastrophic defeat to its citizens in 1940 as follows: "Too few babies, too few weapons, too few allies: those are the causes of our defeat."¹ During the interwar period and World War II, natalist interventions promoted childbearing as desirable for national continuance and were part of a broad trend of the state management of reproduction in Europe, the United States, and the Soviet Union. In the U.S., women also entered the wartime workforce through assembly-line factory labor.

To meet the demand for war supplies, hinder the next war, and win the present one, the state placed women's bodies in its service and paralleled women's home-front efforts by woman with the sacrifices made by male soldiers in combat. DELETED birth through INSERTED in h DELETED s INSERTED from DELETED out of INSERTED also DELETED in the delivery of mass production. INSERTED in this work to represent the extraction of labor power from factory workers. The DELETED The DELETED typebars INSERTED type bars INSERTED o DELETED i the DELETED falls along with INSERTED evokes INSERTED the colonization DELETED colonization INSERTED use INSERTED of the typewriter in legislation DELETED legislation INSERTED the management of factories and the state's intervention in human reproduction in first half of a warriiden twentieth century. DELETED and extraction of cultivated generations from women's bodies INSERTED and extraction of INSERTED ed INSERTED from women's bodies; both leading to multiplicity of labors. DELETED that leads to multiplicity of possible histories to be written by each birth. INSERTED Mao's government encouraged families to have as many children as possible in order to prevent the emergence of family planning programs and INSERTED As a result of this DELETED This INSERTED policy, DELETED resulted in DELETED growth INSERTED grew from INSERTED However, b INSERTED state DELETED s INSERTED . INSERTED i INSERTED to failed INSERTED also INSERTED o DELETED a INSERTED s INSERTED a different form of INSERTED when linked with INSERTED all INSERTED T DELETED t INSERTED , which DELETED in INSERTED scrapes the uterus in order to INSERTED e DELETED ing INSERTED the DELETED from the uterus, INSERTED , INSERTED , INSERTED because INSERTED it is DELETED of conduct through INSERTED ly an act of DELETED acts of INSERTED , DELETED augmented INSERTED appendaged INSERTED — DELETED : DELETED the DELETED prosthesi INSERTED prosthetic DELETED s INSERTED the DELETED Engagement of these two objects, INSERTED , resonates with the availability of such "acts" as abortion in household settings; where the DELETED through INSERTED through INSERTED T INSERTED he mechanization of both arms DELETED , INSERTED , holds in tension the belief INSERTED that new domestic technologies and INSERTED the INSERTED availability of such act as abortion DELETED such act as INSERTED s INSERTED in the household settings are manifestation of measures in DELETED in the household settings are manifestation of measures in

INSERTED are INSERTED measures that liberate DELETED liberating INSERTED liberating women INSERTED In France, social problems of the interwar era, DELETED France, social problems of the interwar era, INSERTED interwar France, DELETED placed an insistence by INSERTED placed an insistence by nationalists INSERTED advocated for the use of DELETED on credibility of INSERTED on credibility of biological solutions in DELETED in INSERTED to monitor population growth DELETED population control and INSERTED population control and prevention of breeding DELETED of breeding INSERTED reproduction INSERTED by the INSERTED so-called INSERTED "unfit INSERTED . INSERTED ". DELETED . INSERTED Proponents of these procedures argued that such monitoring would DELETED It was both to INSERTED It was both to improve individuals' economic prospects and INSERTED improve society by DELETED to enhance ethical lives by INSERTED to enhance ethical lives by refusing to bring unhealthy people into the world. INSERTED However, o INSERTED . This, along with anarchist belief—which enlisted biology in service of the individual rather than the state and advocated for INSERTED to INSERTED – made sexual reformers to be caught between the Catholics and the communists whose morality, although different, condemned both contraception and 'deviant' sexualities. INSERTED However, ... today.... INSERTED or INSERTED e INSERTED instrument INSERTED is INSERTED rather INSERTED a INSERTED by INSERTED the INSERTED b DELETED s INSERTED by INSERTED the INSERTED . DELETED ; INSERTED T DELETED i INSERTED . Creation is precluded. DELETED and no creation will be materialized. INSERTED signifies the INSERTED the INSERTED thereby INSERTED points INSERTED to INSERTED written INSERTED In the decade following the establishment of the Islamic Republic of Iran in 1979, the country's population nearly doubled. The family planning clinics supported by the Shah were dismantled on the grounds that Islam and Iran needed a large population. Moreover, during the Iran-Iraq War (1980–1988), a large population was viewed as a comparative advantage for Iran. However, in 1989, a sharp change was made in Iran's population policy. Realizing that the costs of the burgeoning population were going to exceed the state's capacity to provide adequate food, education, housing and employment, Iran's government encouraged families to bear only two children. A nationwide campaign introduced contraceptives, tubal ligations, and vasectomies; child benefits reduced. The state reversed this policy in 2006, when Ahmadinejad called for an increase in Iran's population from

70 to 120 million, arguing that women should work less and devote more time to their "main mission" of raising children. Recommended measures included "cutting budgets for subsidized contraceptives, increasing paternity and maternity leaves, and seeking to enact a bill that would [see] vasectomies and tubectomies, which were free of charge until 2012, treated like abortions." INSERTED . DELETED The clamp INSERTED The clamp remains stable and maintains DELETED is surrounded by remnants of other apparatuses. It grounded INSERTED remnants of other INSERTED es. It INSERTED latent potential capable of being DELETED in its locale while ing potencies to be INSERTED in its locale while ing potencies to be directed towards DELETED s INSERTED the DELETED each determining INSERTED each determining INSERTED other INSERTED apparatus INSERTED es surrounding it INSERTED . DELETED s purposed variably various purposes in its locale INSERTED s INSERTED various purposes DELETED Thereby the vasectomy clamp decidedly participates along with other women in mechanizing objects of decision. INSERTED Thereby the vasectomy clamp

13-fitzpatrick-itsnotaritimadoc-tor-final.docx

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14-schmidt-thearchivalwork-space-final.docx

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Christianna Bonin

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INSERTED t DELETED t INSERT-
ED in Reinickendorf DELETED .
INSERTED is a space where rules
are not only written on signs, but
are enforced, too. Bags and water
bottles need to stay in the provided
lockers, and papers are checked
when leaving the room. INSERTED
The INSERTED is DELETED ,
INSERTED O INSERTED materials
from the State Archive DELETED
archival files DELETED I need to
place INSERTED need to be placed
DELETED I then write the f INSERT-
ED F INSERTED s INSERTED need
to be written on the DELETED on the
DELETED submit Inserted are sub-
mitted DELETED to my US address,
INSERTED from Berlin DELETED
held in West Berlin that year
INSERTED t INSERTED members
of society DELETED people
INSERTED We might take the
analysis one step further and say
that the desire to represent 'the
West' through the model of US sub-
urbanization is to cover anxiety over
the possibility of losing West Berlin
altogether. In a war of ideologies,
architecture and urban planning are
visible means of territorial assertion.
INSERTED The Berlin State Archive
has rich holdings of maps and
drawings of postwar urban changes,
and correspondence with architects
and planners on issues of planning
for the city's future. However, the
difficulty of obtaining copies and
impossibility of visual note-taking
requires the researcher to be highly
selective at the time of the visit, and
to carefully balance the use of time
between analysis and the perusal
of the greatest possible amount of
data. This archival workspace en-
courages a research practice that is
qualitative, introverted, and detailed.
The search for materials needs
to happen concurrently with their
interpretation, making the archive
a place where arguments are built.
Further, the example of the Interbau
materials shows the importance of
reading certain materials against
dominant narratives. A push for
US suburbanization as a model for
postwar West Berlin is more than an
international transfer of an idea; it
shows a desire to create an image
of Western perseverance in a world
whose forces were not understood.
INSERTED A sweaty INSERTED
away. DELETED through the blis-
tering and humid heat. INSERTED
The facility's protocol is formal;
visitor logs are signed, shoes are
exchanged for small indoor slippers
and stored in numbered lockers. The
three attendants in the reference
room are polite and extremely
helpful. They apologize profusely
for not knowing English well, and
are visibly relieved to learn that I
know Japanese. INSERTED hot and
DELETED I feed them regenerating
eye drops I buy during one of my
frequent stops at an air-conditioned
convenience store on the sweaty
walk home. DELETED A prominent

figure, INSERTED prominent
DELETED n DELETED no major
role in that discourse INSERTED a
less visible role in scholarship on the
topic INSERTED My approach in
Tokyo is quantitative and administra-
tive. I skim finding aids and request
materials systematically, giving me
the ability to glance at anything that
appears significant and transfer it
from the public archive to my private
archive. I build my own catalog
system to not lose track, buy large
paperclips and form neat stacks of
documents. This archive is a bu-
reaucratic environment in which it is
easy for the researcher, too, to turn
into a bureaucrat. Official INSERTED
that were DELETED I INSERTED .
The structure of my own research is
similar to the archive's organizational
structure. I reproduce and collect
materials quickly because they are
provided quickly, and I document
my own searches and search
histories almost as meticulously as
does the institution. INSERTED t
DELETED which I am sure would
leave archivists in Berlin and Tokyo
in shock and terror. INSERTED and
users are responsible for returning
them to their correct location.
DELETED in New York INSERTED
The reference room in New York
feels like a public place, and not
only because the city's budgetary
constraints are palpable there. It is
busy, and many people come and go
throughout the day. Competition for
working microfilm readers is stiff at
times, and communication with other
patrons is much more common.
One woman told me that she was
doing genealogical DELETED finally
INSERTED had just INSERTED
finally DELETED my neighbor IN-
SERTED she INSERTED Together
we enjoyed making up possible
scenarios that could have led to this
tragedy. INSERTED Another day I
met an older woman DELETED It
was at this moment that INSERTED
1 DELETED was writing at a time
when INSERTED referred to
DELETED was INSERTED who had
emphasized DELETED talking about
INSERTED . Owens pointed out
that the existence of discrimination
was antithetical to those goals
DELETED , but when no legislation
existed to protect her INSERTED
. DELETED . INSERTED New
York City Department of Records,
Municipal Archives, LaGuardia
Papers, Reel 197.
The response she received from
LaGuardia's office stated that while
the mayor was troubled by the com-
plainant's experience, unfortunately
there was no provision of law offering
protection. Roosevelt's Executive
Order 8802 from June 1941 banning
employment discrimination based on
race, color, and creed in government
business and the war industry did
not extend to civilian society, let
alone housing. The letter and its re-
sponse illustrate how WWII high-
lighted the friction between ideal global
narratives and lived experience. As
much as the war helped speed up
desegregation and anti-discrimina-
tion movements, its global frame

of reference also showed the
perseverance of injustice all the
more clearly. Searching for materials
like this in the New York Municipal
Archives is akin to looking for the
metaphorical needle in a haystack,
without necessarily knowing what a
needle looks like. An abundance of
microfilmed documents is available,
and the bureaucratic barriers of ac-
cess are low. However, the relative
lack of detailed indexing, unreliable
hardware, and the at times distract-
ing environment can make targeted
research more challenging. The
result may be the discovery of items
that one would not have necessarily
known how to look for, as well as
the difficulty of finding documents
that ought to be there. INSERTED
my DELETED t INSERTED
DELETED e relative absurdity of my
INSERTED of navigating DELETED
while trying to DELETED penetrate
DELETED easily INSERTED without
a clear understanding of what the
law is beyond what it is assumed to
contain. Organizational structures
and bureaucracies of access are
as important as the objects within
them, and they are becoming more
important as a trend towards
global and transnational histories
emphasizes the need to understand
how epistemological hegemonies
are archived and historicized. There
is a promise in archival research to
yield objects that will put history in
a new perspective. This begins not
only with the interpretation of bodies
of evidence, but already with the
material practices that are imposed
by the structures that guard that
evidence. INSERTED in Kafka's
parable INSERTED , and he didn't
question the politics of access until it
was too late.

15-hashimoto-eccentricwork-space-final.docx

Nisa Ari
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Christianna Bonin
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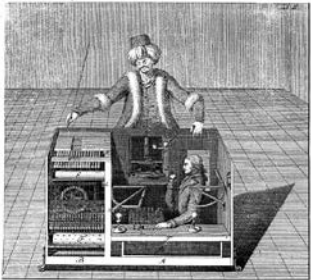
INSERTED , 'peripheral,' DELETED
at the periphery, by INSERTED
by DELETED local INSERTED
the DELETED the INSERTED the
DELETED local people INSERTED
these workers DELETED gums
INSERTED chewed pieces of gum
INSERTED and DELETED , and
so on DELETED And, as the usage
of walkway, those INSERTED
These INSERTED each DELETED
just INSERTED an DELETED of
INSERTED within the INSERTED
these peripheral activities DELETED
situation at the INSERTED the
INSERTED 's nervous ambition
DELETED that nervously INSERT-
ED to DELETED s INSERTED the
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SERTED a INSERTED , DELETED
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SERTED after the détournement' of

DELETED 2nd INSERTED second
INSERTED , peripheral, DELETED
by INSERTED in figure DELETED
Fig. INSERTED AI DELETED L
INSERTED the INSERTED repre-
sented in DELETED by INSERTED
figure DELETED Fig. DELETED
would INSERTED was DELETED
be INSERTED an INSERTED:
DELETED of that 'a trajectory is
drawn', INSERTED of drawing the
trajectories, DELETED are INSERT-
ED were INSERTED . The following
process of drawing the DELETED
and followed INSERTED of these
trajectories DELETED , DELETED
and then, it becomes INSERTED
allows each physical site to become
DELETED That is why, as an ele-
ment followed 'human' INSERTED
Thus, DELETED , DELETED need
to DELETED in INSERTED against
the DELETED place INSERTED
trajectories INSERTED human
DELETED Then INSERTED In so
doing DELETED might give us a hint
to INSERTED hints to our need to
DELETED a INSERTED s INSERT-
ED , INSERTED s DELETED our
INSERTED the human INSERTED '
DELETED ' DELETED as INSERT-
ED as INSERTED s, INSERTED as
INSERTED in relation to DELETED
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other trajectories DELETED creat-
ing/varnishing INSERTED
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(active) INSERTED (passive)
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DELETED inhabitation INSERTED
research, DELETED rather than
existing categorization, DELETED
interconnected INSERTED the
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interconnected to form architectural
spaces INSERTED specifically, we
find that INSERTED the INSERTED
the DELETED staff INSERTED
workers DELETED of INSERTED
for INSERTED the INSERTED the
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our tracing of the INSERTED in the
King's Cross Re-Development area
DELETED , INSERTED . This is
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el for an INSERTED , 'peripheral,'
INSERTED human INSERTED s
DELETED sticking INSERTED still
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which w INSERTED W DELETED it
INSERTED this model of an eccen-
tric workspace INSERTED a newly
INSERTED that puts the human at
the center of design. DELETED .

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Nisa Ari
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03-cuff-version-history.txt
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59 directories, 460 files

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