Transient Sweatshop: The Spatial Trajectories of a Downtown Los Angeles Midrise

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TRANSIENT SWEATSHOP

THE SPATIAL TRAJECTORIES OF A DOWNTOWN LOS ANGELES MIDRISE

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ABSTRACT

This thesis sets out to investigate the concept of spatial agency in architecture as a means of expression, occupation, and production at a downtown midrise in Los Angeles. Nestled at the juncture of the Fashion and Flower Districts, this marginalized site embodies the idiosyncratic complexities of the city. In utilitarian sites such as 808 South Wall Street, urban development agendas often simply perpetuate new spatial orders without much awareness of the tensions inherent to living and working within complex industrial networks.

Can the occupants within and outside of this downtown midrise – transients, sweatshop workers, flower vendors, fashion designers, and the building owner – become agents of spatial change through the narratives of social process? This project undertakes the task of integrating alternate modes of occupation into the architectural design process by tracing spatial change through the medium of the graphic novel. Interweaving process and product, this architectural graphic novel integrates conventional modes of architectural representation within the structure of the narrative. The architect takes on the role of the author who writes the narrative and renders building representations simultaneously, substantiating each in the other. Through this methodology the characters become spatial proxies for the midrise and its evolution. This narrative language challenges that of architecture to carefully consider the scale of intervention and the temporality of project phasing when designing within a polyvocal, peripheral urban site. Site-congruent design practices can engender the nuance necessary for wide-ranging access to the production and expression of space.



Los Angeles-born artist Gajin Fujita combines his early experience as a graffiti artist with the art of traditional Japanese woodblock Ukiyo-e-style print imagery (literally, "pictures of the floating world").

Ride or Die, 2005. Gold and white gold leaf, paint marker, spray paint and Mean Streak. Collection of the Kemper Museum of Contemporary Art and Design, Kansas City, MO.

PREFACE

There have been so many questions surrounding this project, but the one I heard most frequently was, "Why a graphic novel?" Of course, my impulse is always to reply to these inquiries with a "Why not?" which is usually a much more useful and generative question. This impulse is itself grounded in a collection of inspirations, experiences, and perceptions that make an architectural graphic novel set in Downtown L.A. an intuitive choice for my thesis project.

To identify myself as the author of this story, I am a native Los Angeleno who has inherited the history of three generations of émigrés from different countries; rootedness is a sort of anomaly. A childhood in Los Angeles instilled in me a bicultural perspective of the world and a multicultural reading of the city. I have always belonged to many places rather than to one – falling back on the default position in any situation has not been a viable option. Instead, I question my surroundings in order to orient myself in the world. Living in a polylingual, conceptually layered space also places me in a constant state of translating, either of myself or on behalf of other people and things. Since these translations

are rarely direct and all-encompassing, failures are as important as successes in searching for identity within a new milieu. At base, my *modus vivendi* of constantly questioning and translating is not dramatically different from the characteristics of an architectural graphic novel that reaches across mediums and integrates multiple narratives within itself.

In my training as an architect, the notion that architecture is one of the last generalist professions – bridging the language of multiple disciplines with the practice of space-making – has often been evoked. The challenge in any empathetic project or design is really in balancing this breadth with a specificity that honors the nuance and humanity of site and occupant. There is something about the linear and prescriptive quality of many design projects that makes it difficult to achieve this harmony between breadth (perspective) and specificity (humanity). To shift the process and to create an opportunity for this particular balance, I have found that it is critical to challenge my broader conceptual process within the specifics of architectural language. Overlaying two mediums of thought and pairing architecture with this other form of representation grants me greater facility in stretching the limits of each.

My early years in Los Angeles have left me with a perplexing and unresolved understanding of the city – a dissonance between aesthetics and utility, between the points of access to the city's visual dialogue and the visually hidden elements that partake in a sensory exchange all of their own. To cite one instance amidst many, a Los Angeleno can see so much by seeing so little – each seemingly isolated enclave or neighborhood is a microcosm of the city in which it sits. Conversely, she can see so little even while seeing so much – the freeways span vast expanses of city, disorienting and disconnecting drivers from their urban substrate. It is such paradoxes that lend unavoidable complexity to my interest in and fascination with the expanse between representation and space.

As years of grappling with these questions have taught me, any attempts to answer them or speak to them involve much time, space, and a willingness to fail in the obvious in order to succeed in unexpected ways. I owe many thanks to my advisors Bob Mugerauer and Louisa Iarocci for their kindness and patience throughout my graduate career and the thesis process. Their keen insight and capacity to accommodate the ambiguity have made this process transformative beyond the constraints of my imagination. I look forward to applying the lessons I have learned through their guidance in future design projects.

I would also like to thank the friends who inspire me with their own brand of insatiable curiosity and ridiculously varied perspectives on architecture and life. I am especially beholden to the friends who have been my link to the world beyond graduate school and who remind me of the silliness and paradox in passionately arguing for humane design while forgetting to feed and take care of oneself. Through them I have found that empathetic design starts from within.

Finally, I would be remiss if I did not thank Los Angeles for being the enigmatically fantastical city that it is; between its hyperactive generation of cultural narrative and its haze-cloaked lethargic sprawl to the sea, it has given me a lifetime's worth of mysteries to explore.



Image 1: The Santa Monica Freeway (Interstate 10), Hollywood Freeway (U.S. 101), Pomona Freeway (CA-60), and Interstate 5 converge east of the project site. View to Downtown over the Warehouse District.

INTRODUCTION

Los Angeles is a city that bases much of its identity and existence on the production of the visual. In Downtown Los Angeles, at the juncture of the Fashion, Warehouse, and Flower Districts and Skid Row, this light industrial-use midrise is occupied by figures that are both visible and invisible. The homeless, the sweatshop workers, and other locals serve as foils of each other in their access to spatial production and visibility. Here, the homeless are a visible obtrusion on an urban topography dedicated to movement – the explicitly public in a privatized metropolis. In stark contrast, sweatshop workers are the concealed producers of the city's aesthetic – a hidden industry in the abandoned heart of the city. Other Los Angelenos – sellers and buyers, manufacturers and shoppers, also operate within the city, distinctive in their tasks and mobility and yet moving more fluidly across each others' designated socioeconomic strata than the casual observer might suspect.

In further exploring the layers of the city, connectivity and similarities between the site's occupants emerge. Economically and demographically intertwined, these

communities are in their closest spatial proximity in and around the downtown manufacturing core of Los Angeles where the project site is located. Can congruence between the architectural design process and the building's stories, real and imagined, render this site as the place where access to space is challenged and altered, generating a wider range of occupancy within and outside the building? Can the occupants within and outside of 808 South Wall Street become agents of spatial change through the narratives of social process?

This project aims to broaden the breadth of spatial agency within the architectural process by integrating alternative modes of occupation at a marginalized site: the midrise at 808 South Wall Street. Design projects sited within socioeconomically, temporally complex networks have the potential to better reflect the multiple narratives of the site by engaging occupants as the drivers of spatial production. These efforts to address the question of spatial agency rely on two major strategies. First, it is necessary to expand notions of site and context. This project relies on a landscape-based and systems-based reading of site rather than the strictly framed and bound version of site architectural projects utilize.[1] To facilitate this shift in how site is read, I propose a philosophical deconstruction of the framing of sites as delimited geographical entities, exploring notions of aesthetic and categorization. This reworking of context serves to broaden the understanding of what is included when speaking about the occupants and site conditions that impact the scale and phasing of a design project.

Second, I will examine how narratives emerging from the daily lives of agents or occupants on site present multiple modes of occupying space. These modalities of occupation defy the conventions and delineations of bound sites because they are not tied to a strictly outlined geographic area – they include an individual or group's place within sociopolitical systems and economic niches, and their individual memories and collective histories.[2] The novel as a form of literary representation mirrors this layered dynamic of place, imagery, and exchange. Because of the characteristics inherent in its form, the novel as a form of narrative is too spatiotemporally elastic to be defined by traditional mapping.[3] This altered notion of site and occupant, captured simultaneously within the representational language of the hybridized graphic novel, challenges the linguistic and spatial proclivities of the design process.[4] Thus, embedding the design within a narrative creates access to the act of space-making and challenges architectural conventions that constrain this accessibility within the design process. This accessibility is reinforced by rendering this design narrative in the medium of the easily distributed book.

This introduction presents the *raison d'être* and the workings of this thesis project. The next section explores the key issues this thesis addresses, revealing why a site in the manufacturing district of Downtown Los Angeles necessitates a more complex and plural approach that is often left out of the design process. The following literature review serves to ground the question of agency and architectural language within a larger philosophical discourse on category and aesthetics, while precedent studies illustrate how the link between narrative, representation, and architecture has played out in graphic novels. The explorations in both the literature review and the precedent studies show the multivariate potential of the architectural graphic novel as a mode of design. A subsequent reading of Los Angeles reframes the city within an expanded interpretation of boundary and site, tracing the city's history through the sociopolitical trajectories that traverse the proximity of the midrise. The site's history and encounters on the site explicate the occupants at 808 South Wall Street/514 East 8th Street and reveal their roles as players in the spatial narratives of the midrise. After identifying the characters on site, the hybridized process of the architectural graphic novel segues into active imagination and storyboarding to sequence the social and spatial shifts in and around the midrise. The woven narrative trajectories of the architectural graphic novel culminate into Transient Sweatshop, the story of this site and its occupants. Upon leaving the world of the graphic novel, the paper discusses the intentional and unintentional results of graphic novelizing the architectural design process and their potential impact on future design projects.

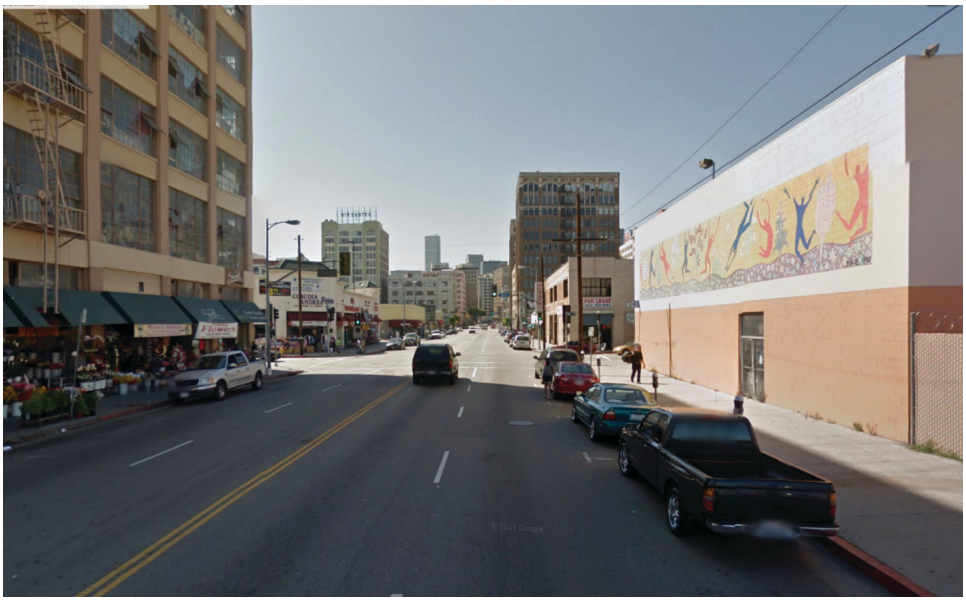


Image 2: At project site on East 8th Street, looking north toward Downtown Los Angeles. The Fashion District and Flower District lie west and east of 8th Street, respectively.

PROJECT SCOPE

EXPOSITION OF KEY ISSUES

In explicating issues of agency and complexity, sites like 808 South Wall Street/514 East 8th Street also raise the question of how architects mediate these concerns. When architects or planners or developers come in and institute change on a site, they are assuming a hegemonic position. Whether that position is cast as an activist one or an entrepreneurial one does not matter. The imposition is still the same: a top-down implementation of spatial organization and categorization of people according to the spaces to which they do or do not have access.[5]

Challenging these hegemonic conventions of spatial change is difficult from the bottom up, yet most spatial change occurs outside of formal architectural interventions – around 80 percent of the built environment is created by non-architects.[6] This presents a unique opportunity for the designers of built environments and marginalized communities that rely on social process for community-sustaining spatial reorganization to combine agencies. Understanding

and supporting the socially-driven evolution of lived space helps architects maintain their relevance and legitimizes other modes of spatial occupation and change. This shift necessitates a design process that respects highly complex peripheral sites and promotes multiple agencies. To begin with, it asks designers to question both the trajectories they take and the language they use within the usual design process.[7]

This project explores the origin of architect-produced space – the architectural representation – through the graphic novel. There is substantial correspondence between architectural representational language and the structure of the graphic novel (frames, voids, and images), just as there are striking similarities between project phasing and the temporality of the narrative. Despite this, the graphic novel is not usually engaged as a means of site investigation and building design. With the relative efficiency of graphic design software, firms like Herzog and de Meuron and Bjark Ingalls Group (BIG) have produced archicomics (*MetroBasel* and *Yes Is More*, respectively) to communicate their extensive research on projects. These precedents are ambitious in engaging a new medium of communication but basically do not challenge the conventions of architectural language or question the hierarchy of the developer or the architect in relation to the site's occupants.

Lefebvre talks about the interplay between representations of space and representational spaces and the way in which this connectivity is critical for a grounded understanding of space.[8] This thesis pushes that assertion further by arguing that the accessibility to representations of space is a critical step in advancing that connectivity between architectural representation and spaces of occupation. The graphic novel does this by being a medium that is easily transportable, less defined by conventional notions of literacy than by its use of descriptive and evocative imagery and sequencing.

In the process of generating a methodology through the graphic novel, the visual representation that architects normally use as a means to an end is imbued with the interplay between seemingly disparate elements of the composition. In creating this synthesis between the two mediums, this project attempts to use the basic toolkit of architectural representation – from the black and white figure-ground of the plan to the photorealism common to most digitally-rendered perspectives. The intertextual dialogue that results from combining architectural representation with graphic novel components facilitates an awareness of how personal biases and research impact design outcomes, either through their inclusion or omission

during the design process.[9]

Through the graphic novel, the reader is granted the capacity to play with visual language spatially, temporally, and relationally. The novel has a few special characteristics. To begin with, it can accommodate multiple narratives and perspectives within one body of work.[10] Layered understandings of places and events make the perception of time elastic, meaning that the experiential significance of time starts to alter the space materially, dimensionally – it is no longer a regular, linear progression but rather can be folded between past, present, and future and can be stretched to dwell in parts and skim over others. Multiple perspectives and elastic temporality grant access to spatial possibilities that may not have been accessible if the designer had chosen a singular linear trajectory and traced it through to completion.[11]

LITERATURE REVIEW AND PRECEDENT STUDIES

Because this thesis proposes to facilitate multiple agencies, resilience, and complexity on this site, the literature review and precedent studies focus on discussions of non-linearity that integrate these qualities in the spatial and temporal characteristics of a narrative. There are infinite systemic threads that run through the project's Downtown Los Angeles site: apparel manufacturing, flower farming, and the immigration streams that sustain these industries are just a few strands that come to mind. Beyond the large-scale flows that culminate and dissipate at multitudinous scales there exist moments of the personal and the interpersonal. These events temporally exist outside of the hierarchies that impress upon them, even if they occupy the same physical space.[12] Finding and articulating the particular moment within this wide network of industrial, economic, and political systems means locating the experiential within an environment that is conventionally quantified and parceled out.[13] Quantifying these flows only emphasizes one facet of their existence; therefore, expanding awareness of how these flows bring about a sensitivity to how they define urban psychogeography. This understanding leaves space for the personal during site analysis while establishing a context for architectural remediation.

Considerations of spatial agency – access to the production and expression of space – are inextricably tied to readings of site and the physical and conceptual limits placed on both inevitably impact how buildings are designed.[14] The definitions of spatial agency and site are too confining if they inhibit viable responses to

marginalized, complex places. To genuinely push the parameters of design language and architectural possibilities it is important to identify and be cognizant of these restrictions. This is accomplished by first establishing a theoretical framework that names the conceptual boundaries of site and agency and then by investigating archicomic precedents that attempt to integrate architectural representation within the graphic novel format.

THEORETICAL FRAMEWORK

The mechanics and spatial potential of the architectural graphic novel address two philosophical questions with implications for design: that of categorization (qualifying occupants, program spaces, and environmental conditions), and that of non-linear complexity (articulating the connectivity between supposed categories). Both have implications for aesthetics (representation and appearance) and temporality (phasing and narrative). First, the question of categorization has been at the forefront of philosophical discussion for quite some time. In the last century, this dialogue between Structuralists and Post-Structuralists has landed firmly in the territory of language and the connectivity between sign and meaning.[15] Architects often refer to architectural language in the design process; any alternate methodology for design will start to differentiate from and evolve through this language. Second, the proclivity for linear thought is very much rooted in the trajectory of Euro-centric epistemology and how people produce and qualify knowledge. If the goal is to find an alternative to linear design, it is necessary to look at the larger undercurrents that have shaped linear thought in the first place. As a reading of the zeitgeist or collective consciousness at any given time, philosophy is an essential starting point for this inquiry. While architects often claim to use philosophical concepts in grounding design, a more in-depth understanding of episteme would utilize it to question architectural process and the objectification of the building as a product.[16]

This section covers a vast range of theory, materially and chronologically. It analyses the works of the works of philosophers dealing with space as well as writers on novels and comics as they challenge notions of category and temporality, Moreover, it translates their writings into interpretations of representation and narrative as they relate to the graphic novel. The philosophers are presented in a general chronological sequence to situate this thesis in a larger social and historical context, demonstrating that the question of agency is pertinent and perpetual both linguistically and spatially. As the literature review proceeds through the evolution

of episteme, the larger trend is toward decentralization and away from the paradigm of an arbitrary center. The result is a rhizomatic interweaving of space, language, and social process that attempts to grasp the hybridity and complexity of the human construct of agency. Lastly, the subject of narrative becomes full-fledged only after the collective discourse puts a greater emphasis on the social realm. The shift in perspective appears to take place around the late 1960s, coinciding with the French student demonstrations at the Sorbonne. Accordingly, the change in perspective is manifest in the writings of Lefebvre, de Certeau, and Deleuze and Guattari as they locate concepts of language and aesthetics within a social construct.[17]

Existing simultaneously with this chronological, seemingly linear trajectory is the non-linear connectivity between theoretical concepts and the graphic novelization of architecture. Each work corresponds to a different part of the graphic novel. In doing so, the framework offers designers different points of access to the medium and to the site. The idea of suppressed expressions (and to some degree, aesthetics) is best understood through Heidegger's discussion on presence, absence, and being. Aesthetics and appearance as a means of hiding (and also, the porosity of site and façade) are most vividly described through Deleuze and Guattari's reading of faciality. The notion of site as expansive, vast, and pliable (and the relationship of representation to space) is best understood through Lefebvre and de Certeau's discussion of trajectories, fissures, and social processes. Possibilities for manipulating architectural representation to elucidate new, emergent representations of space (and the elasticity of writing) are easiest when visualized through Derrida's undecidables. Rendering the social and visual in the same realm are most viable via the narrative form of the novel, as described by Bakhtin and subsequently elaborated upon by McCloud. To cite a recurring theme in these philosophical works, the meaning of the text changes in relation to what it is paired with; multiple readings of the nuances of site and occupant are encouraged and consistent with this thesis project's methodology.[18] Moreover, referencing multiple works challenges the hegemony of any one work – this, too, is consistent with the project's intention to promoting plurality within the design process.

Since the breadth of each individual work is so immense, the reading of each author and work is arranged by: 1.) how each introduces ambiguity into the act of framing, categorization, and delineation; 2.) how ambiguities in framing and categorization translate into the aesthetic (i.e. perceiving or rendering something visible); and 3.) how aesthetic or reading the visible plays out over time as narrative.

Appearance, Absence, and Aesthetics

In *Being and Time*, Martin Heidegger introduces the ambiguous and indefinite frame, challenging conventional notions of category and presence. During the early 1920s the German philosopher studied under Edmund Husserl, who differentiates between subject/object and appearance/reality, asserting that understanding is interior, subjective, and distinct from the outer world. Heidegger responds by obfuscating these distinctions in his investigation of presence and absence. He claims that the essence or being of any entity is multifaceted: for every facet that is rendered visible, there are innumerable other facets or aspects that are not present and invisible. This statement fundamentally precludes the possibility of a singular, objective truth. On the contrary, the essence of any entity is revealed peripherally and hermeneutically by perceiving it from multiple angles. For every one thing that is being expressed, numerous others are being suppressed. As a result, the essence, being, or truth of an entity is porous and indefinite (see figure 1).

Heidegger's obfuscation of subject and object is particularly relevant to challenging the conventional limits of the frame as it corresponds to how entities are

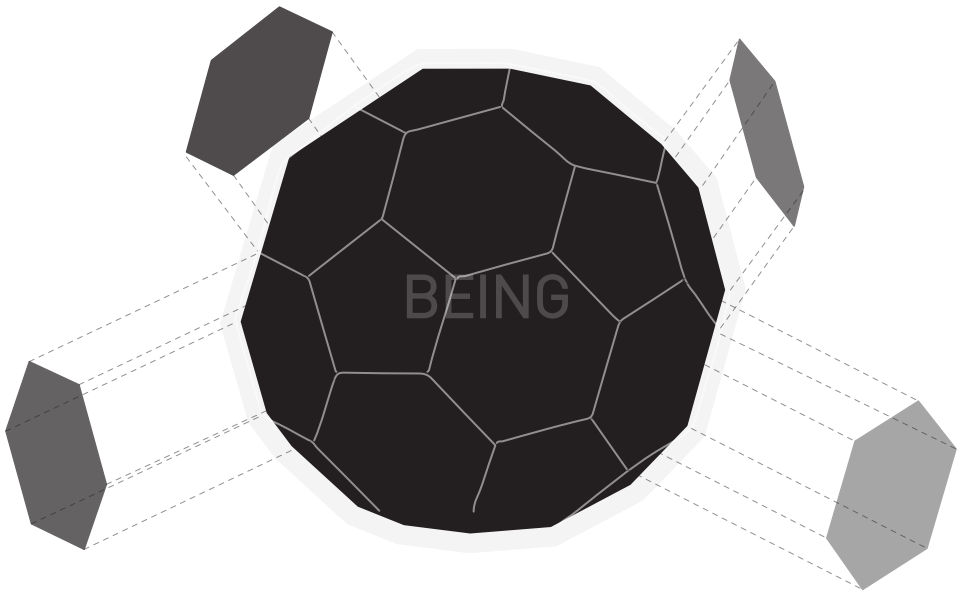


Figure 1: Diagram illustrating Heidegger's reading of being as multifaceted and relative. The appearance of an entity represents only one facet of its being; for each expressed facet, many others are suppressed.

grouped, spatialized, and temporalized. At base, the frame is a device for containing entities and making them accessible and knowable. Knowing is a modality of being – how an entity orients itself in the world – and this is manifest in the differentiation and relationship between subject and object.[19] The delineation between subject and object either presupposes knowledge as exterior and the object as exterior– objective and absolute (Positivism) – or knowledge as interior and the object as exterior and other (knowledge is subjective). The latter sets up the task of transcendence, where interior knowledge must make its way out of the inner sphere. Heidegger proposes a third alternative: knowledge, as a way of being in the world, is already in the world and does not have any boundaries to transgress; in essence, there is no way of discerning what belongs to the knower and what belongs to the being of an entity. Ultimately, knowledge becomes an act of perception or of being in the world with a concern towards an end, encountering objects as they appear.[20] A heavy reliance on the singular frame and upon distinctions between subject/object, inside/outside, and visible/invisible prevents the possibility of encountering an entity in a varied, multifaceted capacity. To provide a design-based example, perpetually reading a site at a single scale omits information that would emerge at relatively smaller or larger scales.

Obfuscating the sharp distinction between subject and object and the resulting ambiguous frame are both contingent on how things become apparent, either visibly or through the senses. Heidegger first approaches appearance and disappearance in his discussion of phenomenon.[21] For him, the phenomenon is a fragment or facet of being that shows itself on its own terms. As something that is perceived, appearance can therefore be understood as the relation between phenomena or fragments of being. Appearance, too, is very fluid and ambiguous and the task is to read it as both what is and what is not; it may or may not be a genuine showing of a phenomenon or being, depending how it is accessed. To cite an example from the project site, the sweatshops in the upper stories can be understood through the presence of illegal build-outs from street level or the absence of direct access from street level to the floors above. This implicitly translates into the representation and aesthetic choices architects make when depicting the space. Thus, it is possible for an individual to relate to an entity but this interaction may not have anything to do with what the entity actually is. What appears has tangibility in the aesthetic. Aesthetic, or *aisthetikos*, is to sense or to perceive; it is multisensory although it is often referred to as the visual. Heidegger spoke of it as a bringing to light – to render an entity visible in one of its facets.[22]

For Heidegger, discourse and dialogue (etymologically from *dialogos*, meaning 'to speak across') thus become ways of communicating and layering appearances to uncover meaning.[23] Language takes on the function of uncovering; it is a synthesis because it lets something be seen in its togetherness.[24] In a discussion or dialogue, agreement is not the end goal because it merges perceptions and hence obfuscates being. Similarly, language that has been reduced to representation or sign (as in a signifier, where it is always referring to something other than itself) fails in the elucidating role of language. The language of architectural representation is also subject to the flattening or loss of meaning that occurs in the signifier; the poché of a wall in plan or section can lose the experiential weight of encountering the spatial barrier and program spaces can lose their specificity when confined to depictions of use in a single moment of time. The elucidating role of language is particularly tied to its layering and to the turning of phrase that facilitates various readings of a single expression.

Finally, time is a critical component in the ability to perceive appearances. It is the backdrop or horizon against which being can be read or understood. Temporality is the perceived time is particular to an entity, whereas time on the whole is more primordial and essential – it is a part of being. In other words, when someone perceives an appearance, it is in the context of a temporality or perceived time.[25] Heidegger observes that the problem with time is that it has come to be understood as temporality itself – as singular and belonging to the current zeitgeist, a series of nows or presents progressing. This too limits the potential readings of an entity. In this sense, Heidegger's reference to narrative is implicit. Since the narrative in the form of the novel has temporal elasticity, it counters the tendency to confine the understanding of an entity against a narrow band of time. Mikhail Bakhtin also expounds upon this in his works analyzing the structure and spatiotemporal capacities of the novel.

Heidegger contributes to an understanding the role of the graphic novel in architectural design by making use of his discussion of aesthetics to undermine the idea of a singular, absolute truth. Qualifying appearance as knowledge is a common practice. If how something appears is only one aspect or manifestation of its being, then knowledge is inherently incomplete and contingent on the appearances that are perceived – an entity's aesthetic. Moreover, the perception of an appearance is relational. In this sense, dialogue is one way in which multiple meanings can be layered and elucidated, providing more opportunities to know an entity relationally. The dialogue can take on multiple meanings in this sense – it can

refer to the communication between different mediums, in addition to the literal or figurative collage of imagery. In this sense, a designer's knowledge of the site and its occupants is contingent on viewing the site through multiple relations and scales.

Deconstructing Binaries: Undecidables and Différance

In his 1972 work, Jacques Derrida continues Heidegger's line of investigation but contextualizes it in the realm of language. Derrida's main conjecture in *Positions* is based on Heidegger's interpretation of knowledge. For him, knowing occurs through appearance and appearance is relational; how people relate entities to one another and how they relate to entities impacts how they perceive and know the entities to be. Derrida claims that this is accomplished through binaries, whose essential function is to break down entities into categories, to classify, and to qualify them (figure 2). In other words, binaries present a conceptual order. The either/or presented by binaries (as in subject/object, inside/outside, light/dark, good/bad) not only limit the ways of relating to entities and accessing them in a holistic way, it also reinforces a hierarchy inherent to the split, favoring one term over the other.[26]

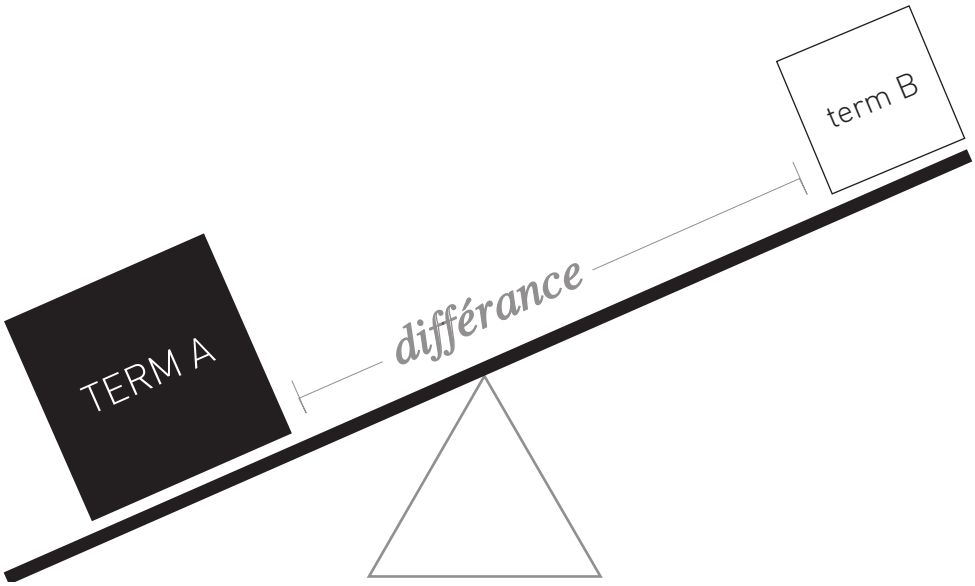


Figure 2: Derrida's interpretations of binary oppositions and différance. In the case of an undecidable, the fulcum – an arbitary center – would not be present and both terms would be balanced.

The foundations for creating binary oppositions are simple – cast two terms against one another, prefer one, disfavor the second, and proceed from the first term to the second. Hence, there is a spatiotemporal element to setting up and reinforcing binaries.

Deconstructing binaries is a way of challenging how terms relate to one another, subsequently altering their appearance and perception. A critical tool in deconstruction, undecidables are entities that challenge the limits or boundaries of oppositions or categorizations. They operate in the realm of neither-nor and both-and. By evading or not fitting with binary categories they challenge the very nature of oppositions. Among the undecidables that pertain directly to this project are the *pharmakon* (neither remedy nor poison, neither speech nor writing, etc.), the *supplement* (neither plus nor minus, neither outside nor the complement of inside), the *gram* (neither signifier nor signified, neither sign nor thing, neither presence nor absence, and so on), and *spacing* (neither time nor space).[27] Some of these come up quite literally in the structure of the graphic novel. The gap between frames in a sequence is neither empty nor full – it is visibly blank but occupied by time. Undecidables will reappear in a different guise with subsequent authors as the gap between representations of space and representational spaces in Lefebvre, as strategies, tactics, and *la perruque* in de Certeau, and as assemblage and *paysage/visage* in Deleuze and Guattari.

Undecidables introduce ambiguity into the equation, producing an anxiety that is only alleviated after a binary or conceptual order is reinstated. This ambiguity upsets the hierarchies of language that privilege one part of the binary over the other. To negate the arbitrary center that serves as a fulcrum for the opposition, it is necessary to break or rupture the binary (deconstruction). Through this rupture, a new point of reference appears within the field and context of the initial pairing.[28] At base, deconstruction is a coding and decoding of language as the intersection of sign and meaning. The dynamism between entities is always in play because the tendency is always toward restoring the binary or hierarchical conceptual order; therefore, the relationship must be in a state of constant transgression.[29]

Derrida acknowledges the spatiotemporal aspect of binaries by creating the term *différance*. *Différance* has two distinct qualities. First, it is a spatiotemporal division connected to the concern for an entity at hand. This interpretation and phrasing recalls Heidegger's assertion that the perception or appearance of an entity is directly related to the concern for it in a particular moment. For example, life/death

has a different spatiotemporal quality than here/there or male/female. The space between binaries is that of indecision and the opposition cannot function without it. Second, *différance* is incredibly elastic time-wise; the perceived spatiotemporal division in a single binary can vary dramatically in different contexts. Thus, the binary of life/death takes on multiple readings in new texts. "It is a matter of life and death" carries a different temporality than "he contemplated his life in the shadow of the midrise" or "the death of the cable car signaled a new era in Los Angeles transit." Hence, *différance* refers to that sequencing and the relation between texts that is criticalfor discerning meaning. Bakhtin's reading of intertextuality expounds upon this concept, suggesting that readings of narrative take on different weights when related to one another, causing shifts in the literary image and the space and time of narrative settings. In turn, this renders the graphic novel capable of accommodating and propagating spatial change and temporal shifts.

Locating Conceived and Perceived Space within Social Process

Recognizing the importance of the relational and the social in disputing the hierarchies of language, Lefebvre and de Certeau take on the task of investigating the fissure between prescriptive and dialectical language (representation, spoken, and written language, collectively) and of transcribing the dynamics of language to other aspects of site and living. Lefebvre ascribes representational language to systems of production, particularly in how they facilitate the social production of space. Similarly, de Certeau interprets everyday activities – cooking, shopping, eating, and so on – as versions of spoken language, such that each is small-scale activity is tactical and a potential trope of social convention. In their respective analyses, they establish the explicit connection between the aesthetic and the narrative by reading representation simultaneously with social interactions over time.

Lefebvre's analysis of representation and site in his work *The Production of Space* can be situated within previously discussed ideas of categorization of presence, absence, and binaries. First, Heidegger contests conventional readings of category and frame by asserting that being is multifarious; each appearance or perception is the absence of numerous others. Subsequently, Derrida challenges category (and therefore aesthetic) through deconstructing the binary using undecidables and différance. Lefebvre responds by critiquing Derrida's approach, stating that his analysis resides purely in the realm of abstract mental space and resists translation into lived space.[30] Lefebvre grounds his exploration in the context

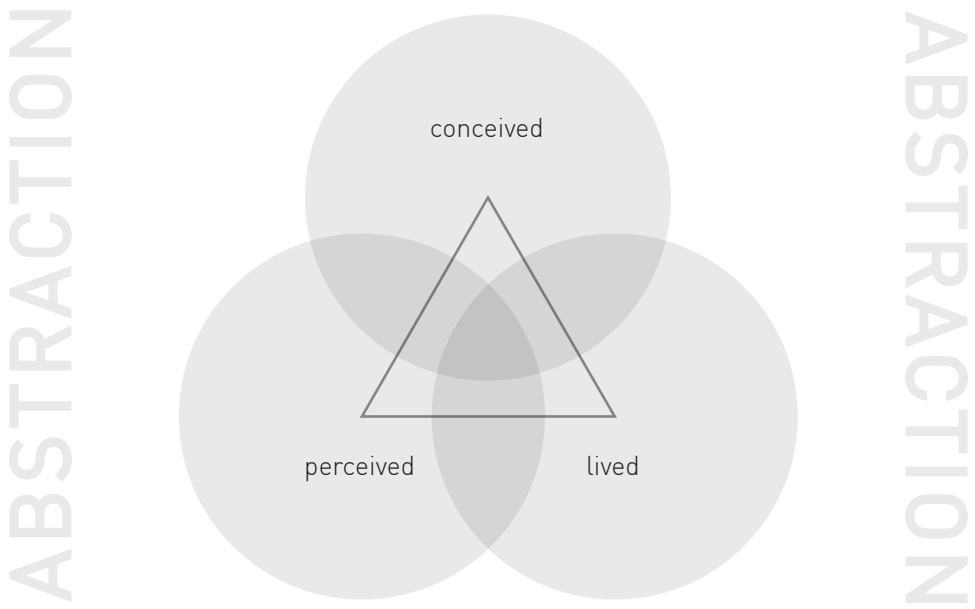


Figure 3: Diagram of Lefebvre's triad, corresponding to spatial practice, representations of space, and representational spaces. Architectural representation is in the realm of conceived space.

of space-making:

> Instead of emphasizing the rigorously formal aspect of codes, I shall instead be putting the stress on their dialectical character. Codes will be seen as part of a practical relationship, as part of an interaction between 'subjects' and their space and their surroundings. I shall attempt to trace the coming-into-being and disappearance of codings/decodings. My aim will be to highlight contents – i.e. the social (spatial) practices inherent to the forms under consideration.[31]

Thus, his intent is to identify and investigate conceived and perceived space as they connect to social space and vice versa, placing emphasis on the lived quality of these connections.

Lefebvre aims to make visible the invisible processes that produce space. In essence, he is reframing Heidegger's meditation on entities "in-the-world" and the space between appearance and being, but now including the processes of production in his analysis.[32] Through his intent to elucidate the social production of space, Lefebvre also tacitly reinterprets Derrida's treatise on *différance*. In his model illustrating the relationship between representation, perception, and experience,

experience (lived space) emerges as the third point that necessarily causes a break in binary ordering. Lived space both produces and is the product of social, economic, and political processes – process and product inextricably linked.[33] Because space is tied to social processes and is constantly in production, it is always present. As a product, space can take on different temporal characteristics; past processes leave their imprints space, while present production systems project spaces yet to be formed.[34]

The "perceived-conceived-lived triad" translates architectonically as "spatial practice, representations of space, representational spaces" (figure 3, page 22). Lefebvre claims that to avoid complete abstraction, it is critical that these notions of space are connected so that an individual member of a group can move from one to the other with ease.[35] He points out that representations of space and representational spaces (conceived and lived spaces) are mutually generative – social practices bring about representations of space that engender spaces of social practicein a repeating cycle. Representations of space are imbued with a combination of understanding and ideology that are always relative and shifting. He continues:

> Representations of space are certainly abstract, but they also play a part in social and political practice: established relations between people and objects in represented space are subordinate to a logic which will sooner or later break them up because of their lack of consistency. Representational spaces, on the other hand, need obey no rules of consistency or cohesiveness. Redolent with imaginary and symbolic elements, they have their source in history – in the history of a people as well as in the history of each individual belonging to that people.[36]

Therefore, architectural representations that evolve into constructed spaces are occupied as intended for only a limited time. Iterations of social activities soon transform the space to accommodate ends beyond its projected use –individual and collective narratives generates a new, unexpected aesthetic of building and site.

De Certeau is also concerned with grounding semiotic discourse in the substratum of lived and social space. While transgressive rhetoric and subversions of linguistic hierarchies are drivers for much of his work, he directs his attention toward how these dialectical undercurrents manifest in a social context. In the introduction for *The Practice of Everyday Life,* he writes:

> The presence and circulation of a representation (taught by preachers, educators, and popularizers as the key to socioeconomic advancement)

> tells us nothing about what it is for its users. We must first analyze its manipulation by users who are not its makers. Only then can we gauge the difference or similarity between the production of the image and the secondary production hidden in the process of its utilization.[37]

In his three volume work, he explores the difference, or fissure, between the intended uses of language – whose dynamic is manifest in the everyday through acts of cooking, eating, traversing the haunted city – and the language that emerges out of its actual, lived use.

De Certeau utilizes the terms *strategy* and *tactic* to describe the structure of action within lived space (see figure 4). Strategies refer to the actions subjects of power (institutions, governments, and such) are engaged in and tactics are employed by those who fall outside of those institutions.[38] Language – specifically speech and rhetoric – embodies both strategy and tactic in that it can be a trope or a means of persuading the audience.[39] Because of this duality, spoken language has access to and is an alternative from dominant modes of social activity; however, this dual modality is only effective as a tactic if it is manifest in daily acts. Like spoken

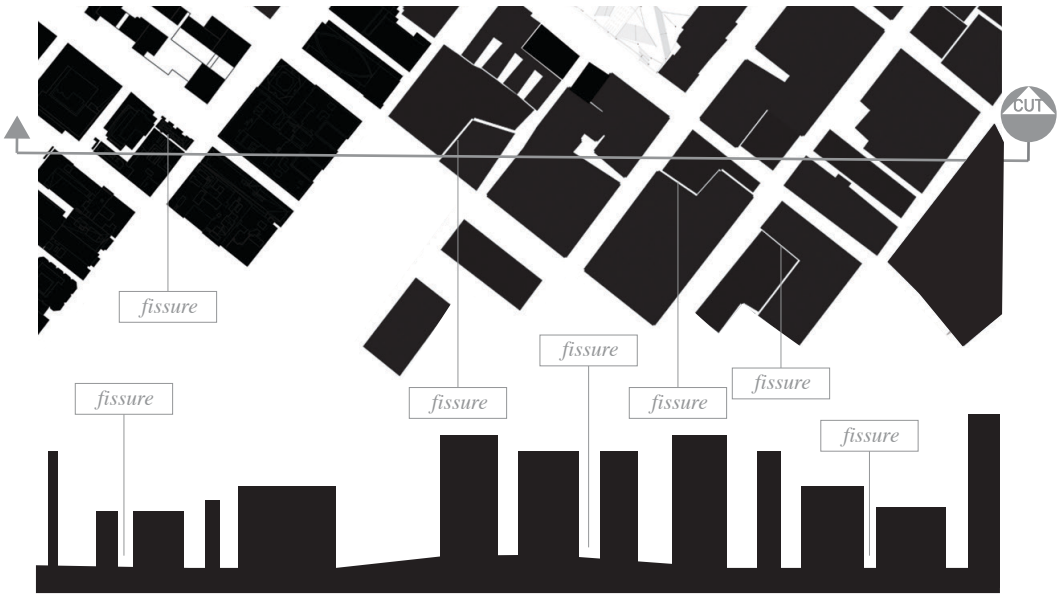


Figure 4: De Certeau's discussion of *strategies* and *tactics* is analogous to the difference between planned and unplanned spaces. Tactics rely on fissures, or the unplanned spaces in cities.

language, tactics also rely on other sensory perceptions that evade the visual and in this way challenge its preeminence (cooking and eating rely on the senses of taste and smell, and hauntings of the city are apparent through residual auditory or kinesthetic cues).[40] De Certeau claimed that within the urban context, tactics find, occupy, and travel through fissures, the unplanned and re-appropriated spaces in a city. Their indeterminacy guarantees mobility and resilience for the actors who operate in this network.[41] Through accessing imagined space, narratives undertake and accomplish ends similar to the tactic.

De Certeau reinforces his notion of the trope or the tactic with *la perruque*. *La perruque* literally translates into "the wig," a French expression referring to a situation where a worker's own work is done in lieu of his work for the employer. This action is not a larceny or delinquency, as the worker is present and not diverting any material value from the system. On the contrary, it is a re-appropriation of time and of space, contravening the system while remaining within it. In essence, it turns the accepted order of things toward a different end.[42] Again, *la perruque* is reminiscent of Heidegger's discussion of appearance (what appears is not what actually is), Derrida's undecidables, and Lefebvre's gap between representation of space and representational space. Engaging tactics and *la perruque*, either through programmatic shifts within the narrative or through the appropriation of architectural form and language, can be useful in finding avenues for occupant agency.

Non-Linear Complexity in the Visual and the Narrative

Like Lefebvre and de Certeau, Deleuze and Guattari interweave the aesthetic and the narrative in their 1980 work, *Capitalism and Schizophrenia*. As the title suggests, their theoretical framework is both striated and rhizomatic, deviating from Heidegger's entities in the ether of time, Derrida's binaries in a field, Lefebvre's triad, and de Certeau's layers of strategies and fissures. In a way, Deleuze and Guattari's writings present an amalgam of all of these frameworks and conceptual spaces, starting with their discussion on the assemblage. To the extent that Deleuze and Guattari's writing on any subject can be summarized, their concept of assemblage can be distilled to the following description:

> It is clear that the distinction...is not between substances and forms. Substances are nothing other than formed matters. Forms imply a code, modes of coding and decoding. Substance as formed matters refer to territorialities and degrees of territorialization and deterritorialization. But

> each articulation has a code and a territoriality; therefore each possesses both form and substance.[43]

In the materially tangible, lived world, all entities are both composed from and are a part of an assemblage; the physical world can be understood as a compilation of nested assemblages. Put simply, a stratum has substrata that are no less complex in organization, having their own substrata as well. For example, Downtown Los Angeles is a substratum of Los Angeles, the Fashion District is a substratum of Downtown, and the garment worker is a substratum of the Fashion District. To the garment worker, the Fashion District, Downtown, and the broader expanse of the city are all part of the exterior milieu. In some instances, new entities can be incorporated into a stratum, creating an associated or annexed milieu through the addition. If a prop shops opens in Downtown L.A. to make use of a vacant warehouse space, then Hollywood and the film industry become associated or annexed milieus of the Warehouse District, resulting in enmeshed territorialities.[44]

Deleuze and Guattari are drawing upon Heidegger in this notion of the assemblage where everything is relational. Moreover, the rhizomatic structure that results from this infinitely nested, relative construct means that all entities can be reduced down to flows (figure 5, page 27). Everything can be reduced to a flow and transitions from one flow or assemblage to another occur through interruptions.[45] The face (or the projection of it) is one such assemblage, which they identify as *faciality*. Faciality is at the crux of a specific interruption between subjectification and objectification.[46] In the attempt to establish resonance in the surrounding environment, the face appears everywhere:

> There is no significance without a despotic assemblage, no subjectification without an authoritarian assemblage, and no mixture between the two without assemblages of power that act through signifiers and act upon souls and subjects...A concerted effort is made to do away with the body and corporeal coordinates through which the multidimensional or polyvocal semiotics operated...The white wall/black hole system is constructed, or rather the abstract machine is triggered that must allow and ensure the almightiness of the signifier as well as the autonomy of the subject.[47]

Decontextualized and turned into a signifier, the face becomes a landscape. This "landscape-face" is a euphonious play on *paysage* (landscape) and *visage* (face). Deleuze and Guattari hold the image of the façade – white wall, black hole – as a white, reflective, exclusive surface interrupted by the punctures of two black apertures that are absorptive and receptive. The screen of the face is both a surface

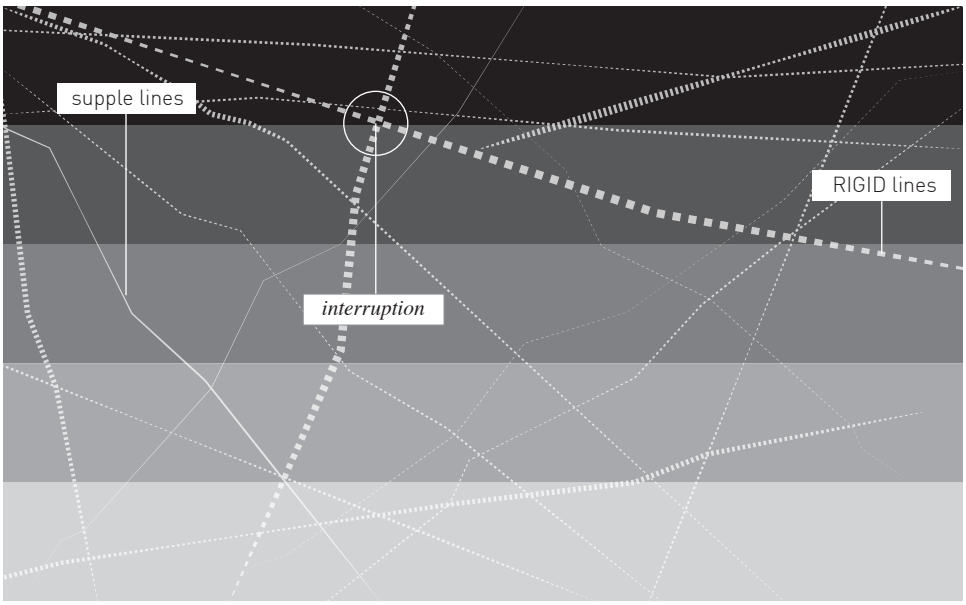


Figure 5: Diagram of Deleuze and Guattari's assemblages and lines of flow. Lateral lines or articulations of flows (striations) transition into new levels of organization through interruptions.

for projection and in service to the entity that is facilitating the expressions upon it.[48] Faciality privileges an exterior appearance that mirrors the viewer and it designates the black hole as an inaccessible, invisible other.

The narrative, too, is an assemblage of lines or flows. Of the assemblage as a whole, Deleuze and Guattari state: "For now, all we can say is that each type of articulation has a corresponding type of segmentarity or multiplicity: one type is supple, more molecular, and merely ordered; the other is more rigid, molar, and organized."[49] The narrative exemplifies these trajectories of various scale and composition in the novella and the tale, which are organized around the questions of "what has happened" and "what is going to happen," respectively. The novel is a hybrid of the two, combining elements of each into a continuous, living present. These different narratives should not be confined to temporalities of past, future, and present. Instead, they embody movements of time in the present, such that the two temporalities are simultaneous. Thus, the novella is in the present and drawn to the past, the tale is in the present but drawn to the future, and the novel, again, is an amalgam of these two modalities.[50]

The narrative as lines of assemblage can not only be transliterated as de

Certeau's strategies and tactics and Lefebvre's spatial modalities (lived-conceived-perceived), but can also take on a spatial interpretation that provides a critical link between the narrative and the architectural changes within the graphic novel. This link is contingent on a third type of lines – *lines of flight*. Lines of flight are trajectories that break from the segmentarity of rigid or supple lines – they are a rupture of form, a schism in convention. In the context of a narrative, characters experience lines of flight as psychic breaks or psychological shifts that send them into a state of becoming – something else. This break signifies a deterritorializiation from a specific flow, and depending on the particular rupture, it also makes possible a break or deterritorialization from *paysage* of the *visage* – from the landscape of the face.[51]

Relating this back to the relativity of milieu and flows, it is therefore possible to regard the occupants on the site (and the characters of the graphic novel, whether "people" or "objects") as flows of space. Consequently, each one individually is a spatial proxy and through each character it is possible to elucidate the space of the building. If narrative is contingent on the flow or evolution of characters, and if characters are spatial proxies, then characters as lines of flight are capable of breaking with form and instigating spatial shifts. The character who is deterritorialized on a line of flight will reterritorialize in a different spatial context and agency. The narrative, representational structure of the graphic novel facilitates this specific exploration.

The Novel: Spatiotemporally Elastic Super-Genre

In his works centered on the capacities of the novel as a narrative medium, Russian literary critic and philosopher Mikhail Bakhtin is anachronistic in this trajectory of thinkers. Writing at the same time as Heidegger during the interwar years and into World War II, his work was as much influenced by the European philosophers at the time as it was by the sociopolitical upheaval and varied terrain of a post-revolutionary Russia.[52] This might account for why, even with a significant chronological disparity, Bakhtin's description of the novel is congruent with Deleuze and Guattari's discussions of the assemblage and of narrative. In *The Dialogic Imagination*, he draws a rough parallel between the epic (the myth) and the novella, both being oriented toward the past. Whereas Deleuze and Guattari describe the novella as temporally simultaneous with the present, for Bakhtin the epic past is temporally closed off. He writes: "It is called the 'absolute past' for good reason: it is both monochronic and valorized (hierarchical); it lacks any relativity, that is, any

gradual, purely temporal progressions that might connect it with the present...and above all from those times in which the singer and his listeners are located."[53] In its shuttered state, the epic also presumes a claim to absolute language and fullness of meaning.[54] It relates to the future through prophecy, eluding any contact with the reader in the present.[55]

In sharp contrast, the novel is fundamentally incomplete, and as such, "it is free to exploit such a lack to its own hybridizing purposes."[56] The novel's incompleteness opens it up to a perpetual present and rendered suitable to this task by three inherent characteristics: "(1) its stylistic three-dimensionality, which is linked with the multi-languaged consciousness realized in the novel; (2) the radical change it effects in the temporal coordinates of the literary image; (3) the new zone opened by the novel for structuring literary images, namely, the zone of maximal contact with the present (with contemporary reality) in all its openendedness."[57] This connectivity of the novel resonates with Lefebvre's critique that conceived and perceived representations of space must exhibit connectivity with lived, social space to avoid abstraction.

The novel does not conform to a specific languages or structure; rather, it adopts language and forms that will render it resonant with the diversity and immediacy of speech in the present. It is this quality that makes the novel a super-genre: "The novel parodies other genres (precisely, in their role as genres); it exposes the conventionality of their forms and their language; it squeezes out some genres and incorporates them into its own peculiar structure, reformulating, reaccentuating them."[58] Other genres do not have this flexibility; they cannot incorporate outside genres within their specific language or structure because the temporal and vocal characteristics of each would be undone. In effect, the graphic novel, a modality of the novel, is also a super-genre that can reveal when representational language has become generic and no longer able to relate to things beyond itself. In effect, it integrates the visual lexicon of the architectural design process and becomes a medium for design. The novel can decompress the conventions of architectural representation into narratives that elucidate the site's existing modes of occupying space and temporalities.[59]

In *The Dialogic Imagination*, Bakhtin introduces two other concepts that have implications for the architectural graphic novel: *intertextuality* and the *chronotope*. First, he describes intertextuality as the capacity of narratives to interact and speak to one another. The dialogic quality of these relations is critical both within

narratives and between narratives, whether they exist in a single body of work such as a novel or within multiple bodies of work that have some affinity with one another.[60] This speaks to the capacity of narratives or the characters and objects within them to impact the reading of one another through adjacency. This has literal implications when applied programmatically to the site – the actual peripheral visibility of one occupant can lead to figurative visibility or awareness of an adjacent occupant. The inferences are far more impactful when regarded beyond this literal application, as an interaction of two narratives (or to use Deleuze and Guattari's phrasing, the interruption between two lines of flows) shifts one or the other onto a new trajectory. In turn, this provokes a line of flight or a break from convention and form. Second, Bakhtin speaks about the idea of the *chronotope*, which literally means "time-space." It is in this framework that he explores the elasticity of time and space in relation to one another. In essence, psychological weight of a moment has the capacity to alter dimensions of time and consequently of space, rendering both elastic and malleable by plot events and character state of mind. The fluid experience of time and space within the narrative is the basis of the architectural graphic novel.[61]

Integrating Narrative and the Representation of Space

The theoretical trajectory for this project concludes with Scott McCloud's *Understanding Comics*, published in 1994. In a manner that is deceptively simple and straightforward, McCloud explicates the elements and the mechanics of the graphic novel, raising issues of previously discussed aesthetics and narrative discussed: the tensions between abstraction and realism; category and delineation; temporal range and layering (see figure 6, page 31). For McCloud, the fundamental component of the graphic novel presents the problematic semantics of words like signifier, image, code, and symbol. He circumvents this dilemma by utilizing the all-encompassing term icon to discuss the fundamental component of the graphic novel and by introducing the tripartite realm of art.[62] Much like Lefebvre's triad, McCloud's three-part framework identifies reality, the picture plane, and language as separate modes of the icon – any image used to represent a person, place, thing, or idea. Reality, the picture plane, and language correspond to the realism, abstraction, and composition of an icon, respectively.[63] To describe the difference between realism and the abstract, McCloud draws upon Deleuze and Guattari's notion of faciality. The more abstract an image or icon is, the more easily people can locate a face within the construct and project themselves into it. Conversely, the more realistic an image is, the more difficult it is for the audience to identify

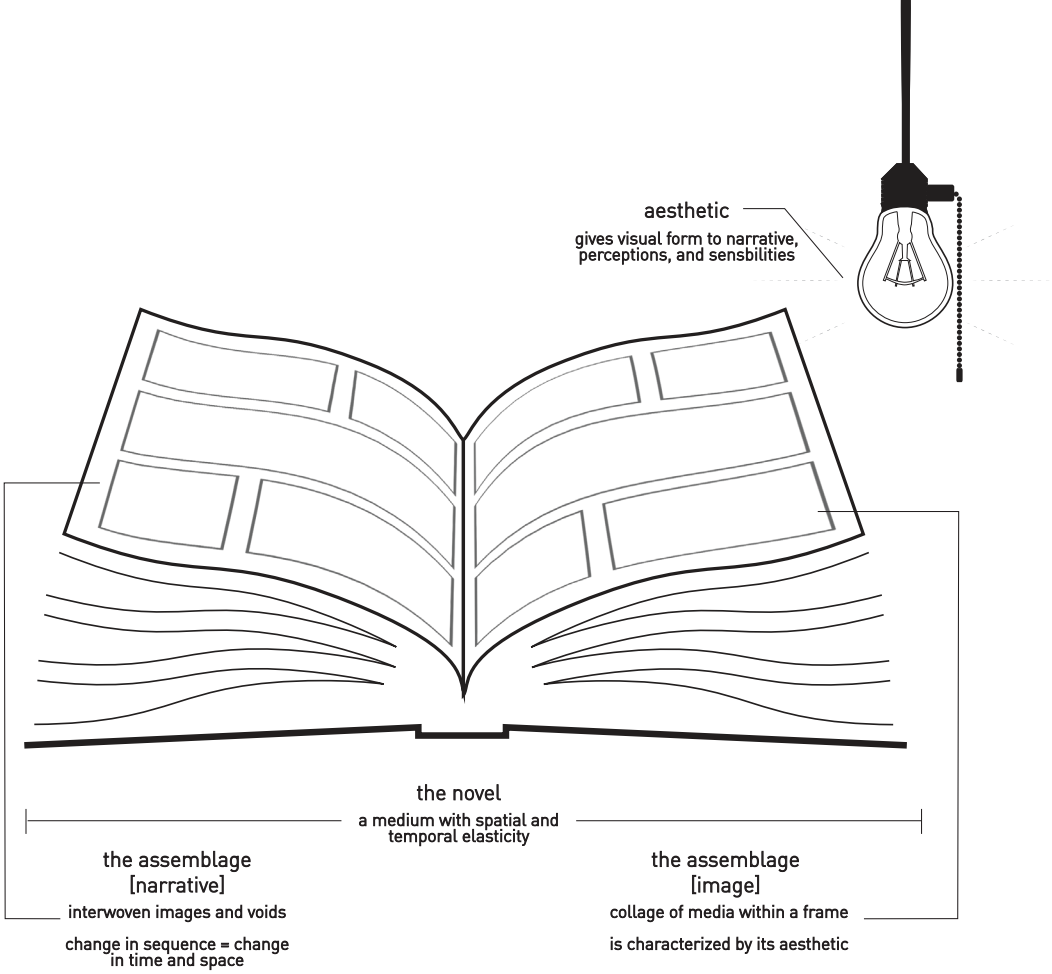


Figure 6: Parts of the graphic novel interpreted through the theoretical framework. The assemblage is particularly important as different modes of representation are deconstructed and blended together.

themselves with it.[64] The picture plane is the exception to this rule; imagery strongly inclined toward the purely compositional is generally so abstract that it omits the identifiable.[65]

Different aesthetic treatments of the icon or the image speak to different readings of site, character, and narrative (figure 7, page 32). Photographs capture a single, often brief increments of time. They closely mirror reality but are also anachronistic in their stillness and precision. The hand drawing speaks to what cannot be seen or accessed; the lines of the hand drawing are the lines of the imagination. It also explicates what the designer considers to be significant and what he or she intends to reveal. Again, the level of abstraction is significant because it impacts the access a reader has in projecting her or himself into the narrative – the detail rendered in an image fills in the blanks for the reader, sometimes to the

detriment of reader involvement and agency.[66] As a means of layering aesthetics, collage facilitates a multifaceted understanding of site and its occupants through the imagery of the graphic novel. Within a collage of different media, the image becomes an assemblage of different perceptions, rendering it a polyvocal reading of site within each frame.

The frame is another integral piece of the graphic novel as it bounds the image, contextualizing it within a general measure of time and space. It calls attention to something specific and limits and binds the understanding of a moment, excluding what lies outside of it.[67] Each frame is also highly flexible in the amount of information and in the length of time it can encompass.[68] Depending on the composition of the image, the frame and its contents can depict a series of moments, usually progressing in time with the aid of dialogue (generally contained in thought bubbles, speech balloons, and similar devices). The result is a temporal layering that obfuscates any regular measure of time. McCloud points out that "the

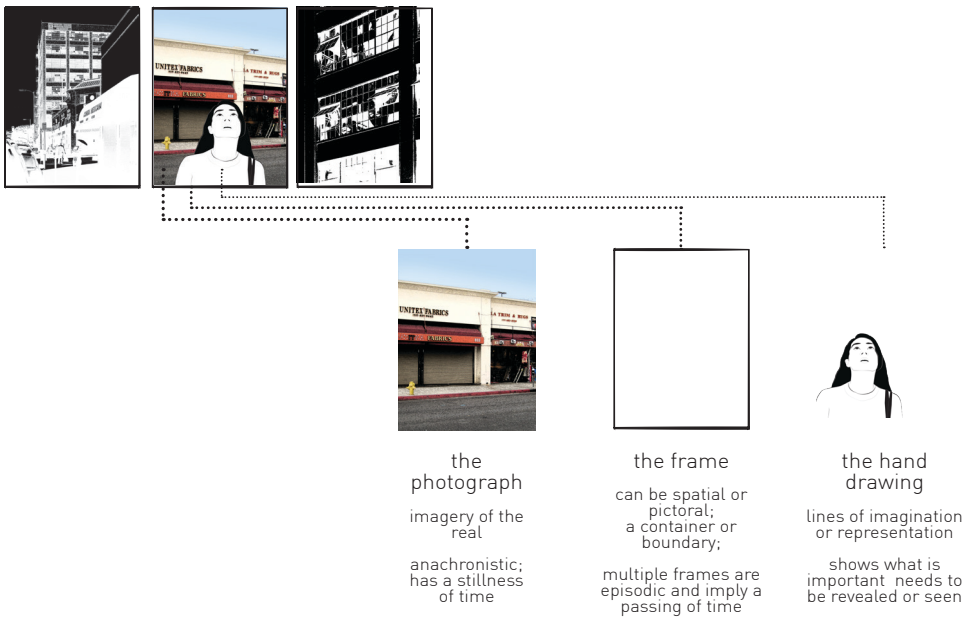


Figure 7: Parts of the graphic novel - the image and the frame. The different aesthetics of representation speak to different sensibilities and perceptions within the narrative, while the frame keeps time.

durations of time and the dimensions of space are defined more by the contents of the panel than by the panel itself." Nonetheless, the shape and weight of the frame significantly affect the reader's experience, also altering the perception of an image, moment, or scene. The more unresolved and ambiguous a frame or an image is, the more likely it is to linger and make its presence felt in subsequent frames, until the uncertainty is somehow resolved; full bleeds on pages emphasize this effect.[69]

Introducing architectural language into the dialogue between existing graphic novel pieces spatializes the frame, implying a three dimensionality that can be manipulated. There is a two-way exchange that occurs between the architectural drawing and the graphic image in this case: the architectural drawing is imbued with layers of information that would have otherwise been omitted, including the temporal dimension or element. The graphic image, usually encapsulated in a strictly pictorial rectangular panel, is also spatialized and contextualized three-dimensionally. Over the progression of an architectural graphic novel, this can have serious implications on how the space evolves (or how the drawing is changed, designed).[70] In essence, the (representational) design changes are embedded in the narrative of the graphic novel.

The third element of the graphic novel is the gap between frames (the gutter or the void) that has two critical functions: first, it impacts the perception and passage of time and second, it renders the audience complicit in the narrative.[71] The temporal quality of the gap emerges from the gestalt closure between two frames. Perceptions of time lapsed are contingent on both the content of the surrounding frames and the physical dimensions of the gap; although each image or frame has its own temporality, the movement of time through the narrative hinges on how the gap facilitates transitions between images. The phenomenon of closure also draws the reader into the narrative, with the audience explicating the implied connections between frames by the simple act of reading and progressing through the narrative: "Here, in the limbo of the gutter, the human imagination takes two separate images and transforms them into a single idea."[72] The graphic novel takes on a sort of double time – that of the narrative and that of the reader reading and progressing the story in real-time (the present). The reader and the author both play a part in traversing the gap, simultaneously making the cognitive leap from frame to frame. Thus, the story is always of multiple agencies (the reader and storyteller) and of multiple temporalities, more so in this graphic format than in written form precisely because of the graphic and representational gap.[73]

Having established a theoretical framework for this thesis project, these subsequent precedent studies seek to ground those works in the format of the architectural graphic novel. Recent advances in graphic editing software and the growing popularity of graphic novels have already inspired some architects to cross over into the realm of the archicomic. The three works this section analyses – BIG's *Yes Is More* (2009), Herzog and de Meuron's *MetroBasel* (2009), and Jimenez Lai's *Citizens of No Place* (2012) – exemplify different approaches to blending representation and narrative. *Yes Is More* covers multiple projects in its pages, *MetroBasel* focuses on one urban planning project, and *Citizens of No Place* describes a series of speculative projects, using the science fiction genre to explore representation in architecture. These differences in strategy indicate the level of integration between the graphic novel and the architectural process in each work. In this way, each archicomic provides lessons for and counterpoints to the hybridized methodology pursued in this particular thesis project.

Yes Is More

BIG's *Yes Is More* utilizes the graphic novel format as a tool for communicating the evolution of the firm's projects and its design philosophy. Bjarke Ingels is the main narrator in the archicomic; speech balloons speak for the architect in his absence (image 3). Post-Structuralists deliberate extensively over whether speech or writing is the best means of challenging linguistic hierarchies; Derrida prefers writing for his deconstructions since the author is not present to uphold the intended meaning, and de Certeau favors rhetoric for its duality as strategy and tactic and for its fluidity in the realm of social activity. By casting the architect as the narrator, *Yes Is More* has the capacity to engage this debate and to use this written dialogue to critically examine the role of the architect in the narrative and on the site. Instead, the archicomic laterally links the architectural product with the process in the office, animating architectural representation with a graphic style that is intended to itself be representative of the vibrancy of the firm's environment.[74] In essence, project sites are depicted predominantly from the architect's perspective, apparent in the larger narrative and representational strategies throughout the graphic novel.

The archicomic's dominant narrative captures a self-proclaimed architectural Darwinism. Ingels claims that consensus in Danish urban planning and designing

for the "lowest common denominator" has led to excessive grey matter – similar-looking buildings – in cities. For him, architectural projects should not opt for compromise but should instead participate in a survival of the fittest, where the most adaptable projects evolve into the future of the metropolis.[75] In describing the motivation behind the archicomic, Ingels states, "Rather than whining about resistance, obstacles, or failure we say yes to reality, the city, life when we bump into it. And get so much more in return. Yes is more!"[76] A critical engagement with the architectural graphic novel necessitates a design philosophy that encourages introspection and self-critique, especially because design philosophies inherently encompass social and aesthetic values that translate into the narrative structure and stylistic rendering of an architectural graphic novels. *Yes Is More* circumvents this chance for self-critical design thinking by opting for a superficial application of the aesthetic of the graphic novel.

It is also important to note that BIG's design philosophies as depicted in the graphic novel take the social context Lefebvre and de Certeau describe as critical to the progression of lived space and reduce it to a resource that the architect mines to justify form-making exercises at building scale. *Yes Is More* would benefit from a

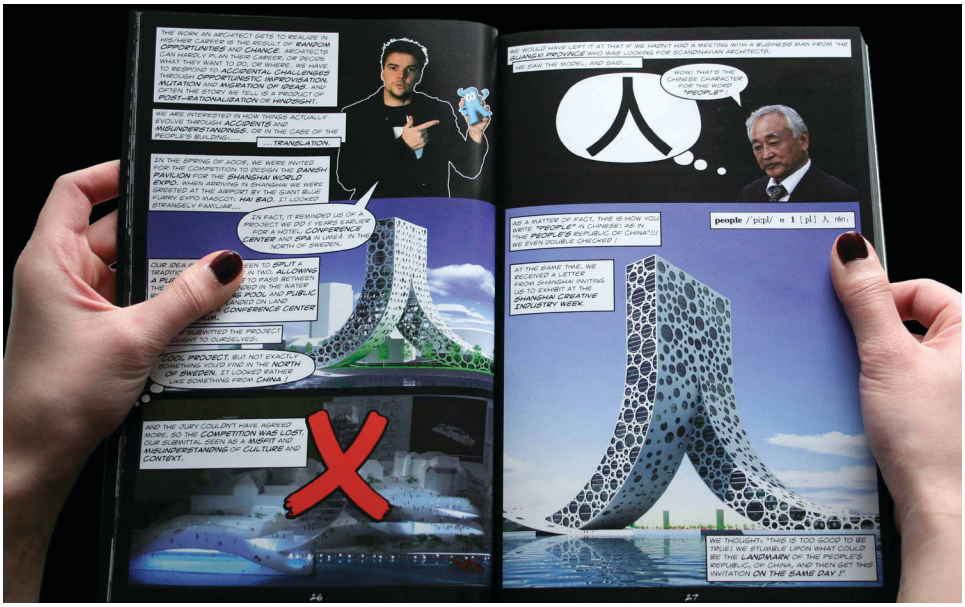


Image 3: Pages from BIG's *Yes Is More*. Bjarke Ingels is the architect turned narrator in this archicomic. In this scene, a Chinese character is literally transcribed into building form.



Image 4: Pages from *MetroBasel*. More site research intensive than Yes Is More, the characters include the architects themselves and Patricia and Micel from Jean Luc Godard's *Breathless*.

more conscious integration of narrative elements such as character development, intertextual relationships between narratives, and the chronological texture of spaces. It fails in incorporating the full potential of the graphic novel as a means of genuinely considering the impact of design philosophies that propose "a pragmatic utopian architecture that takes on the creation of socially, economically and environmentally perfect places as a practical objective."[77]

MetroBasel

In contrast to *Yes Is More*, *MetroBasel* is more site research-oriented and less form-driven, making it better suited as a case study for this particular thesis which questions the basis of form-making in marginalized urban sites. *MetroBasel* is the product of the ETH Studio Basel at the Contemporary City Institute, taught by Herzog and de Meuron. This research project undertaken by the studio is based on assertions that are not dissimilar to those posed by this project: the master plan, as a top-down imposition of spatial order, is exceedingly static and has failed to reflect the city as a pluralistic context. The metropolitan region of Basel is comprised of three main areas: the urban cluster in the valleys; the suburban

sprawl to the boundaries formed by the Black Forest, the Jura, and the Alsace; and the rural periphery. Basel, a global center for the arts and the chemical and life sciences industries, spans over nine administrative regions containing over 800,000 inhabitants in 200 communities. As a result, any urban planning endeavors need to take the fragmented nature of the region into consideration, examining all factors that could impact the evolution of the city, socially, economically, ecologically, and otherwise.[78]

Although the ETH intended to challenge the political and administrative hierarchies of master planning, this is not reflected in the process as captured in *MetroBasel* (image 4). The rendering of characters is still didactic, presuming that the impetus for architectural change is still unilaterally determined by designers and planners.[79] This omits the connectivity between representations of space and representational spaces (social and lived spaces); as Lefebvre explained, fluidity between the two types of spaces (conceptual and lived space) is critical if architectural discourse is to avoid arbitrary and unnecessary abstraction.[80] A recent review of MetroBasel described the aesthetics of this archicomic: "*MetroBasel* is a good example of how Photoshop can be used to create a comic without artistic talent...Take stills of Patricia and Michel from Jean Luc Godard's *Breathless*, Layer them over filtered pictures of MetroBasel and drawings from the ETH studio, and a comic is born."[81] In essence, this interpretation of the archicomic reduces the graphic novelization process to an aesthetic treatment; the images are flattened into signs, losing any meaning beyond their visual form. Without the spatiotemporal dimensions that are inherent to meaning, abstracted representation also loses the capacity to connect to narrative as a manifestation of lived space.

Therefore, ETH Studio is more likely to apply the graphic novel to its maximum potential if it engages representation as an operative technique in addition to using it as means of communication. Representation becomes an operative technique (or to use de Certeau's term, a tactic) when it is rendered as a turn of phrase, shifting the conventional perspectives on a site or a space to suggest alternate uses or occupations.[82] The shift comes to life and is substantiated in the narrative arcs of the graphic novel.

Citizens of No Place

Perhaps the most resonant example of the three case studies, Jimenez Lai's *Citizens of No Place* is an architectural graphic novel that explicitly recognizes the

congruence/parallels between the mediums of architectural representation and the comic:

> Dancing between the line of narrative and representation, cartooning is a medium that facilitates experimentations in proportion, composition, scale, sensibility, character plasticity, and the part-to-whole relationship as the page becomes an object. More importantly, this drawing medium affords the possibility of conflating representation, theory, criticism, storytelling, and design.[83]

At the beginning of each short story in the book, Lai links highlights characteristics of the graphic novel and explains the potential of each for architecture, showing how imagination experienced through narrative trajectories can push conventional occupations of space, and subjectivity – an affinity for certain spaces, as played out by characters – can be a critical component in designing environments. Although Lai establishes the link between the two mediums, he takes the process in a very different direction, emphasizing fiction writing as a means of pushing paper architecture (image 5). Citing the works of Archigram and Archizoom as precedents, *Citizens of No Place* casts its architectural short stories "as test cases for architecture's capacity to organize existence"[84] Taking stylistic cues from Japanese manga comics, Lai's work "offers an alternative view – an elseworld – that explores the relatively unlikely (which, though, might come to be) and addresses questions of how architecture is represented – its social context, its possibility, and finally its continuing resonance – in pocket universes where possibility is unregulated by the weight of history or, in some cases, even the weight of gravity."[85]

The science fiction genre of *Citizens of No Place* contributes to a temporal discontinuity. For Bakhtin, the epic is a form of writing that is an absolute past temporally closed off to the present.[86] Temporally resonant with science fiction but without a novelistic inclination, Lai's work inverts the timing of the epic from an absolute past to an absolute future, "a nod to spaces of homogenization and ubiquity. The citizens of no place are subjects of various manners of totalizing forces."[87] This totality, cut off from the present, precludes the possibility of including the social realm in all its irreconcilable diversity, relegating the architectural graphic novel to the realm of the conceptual. This speaks to the importance of genre when using the graphic novel as the medium for design; an emphasis on the novel format affords a temporal elasticity that also makes way for alternate approaches to spatial change and design.[88]

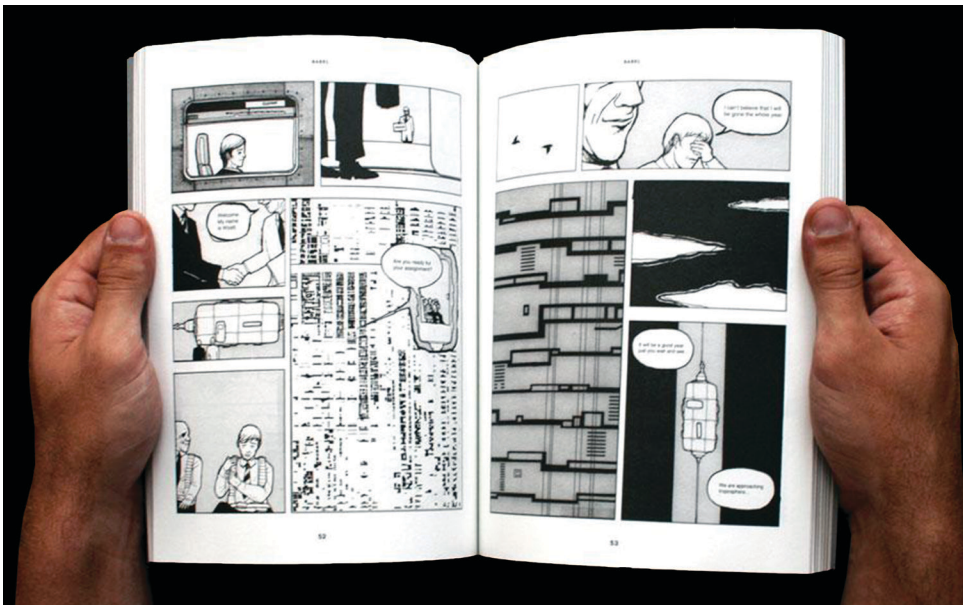


Image 5: Pages from Jimenez Lai's *Citizens of No Place*. Set in the totality of an unknown, absolute future, Lai uses the graphic novel format to explore the possibilities of paper architecture.

The temporal disconnect and the consequently incomplete crossover between mediums is reflected representationally through the lack of purposeful obfuscation between architectural frames depicted in plan, section, and perspective, and the graphic novel frames; architectural drawings are simply disembodied in vignettes and are only in a few instances picked up by characters in the form of an object being referenced.[89] McCloud demonstrated how the frame and the gap are temporal elements – without blending this division between architectural frame and space and graphic novel space, the graphic novel simply becomes a vehicle for the architecture, carrying it through the linear progression of panels but not fully engaging the spatiotemporal elasticity of the graphic novel format. [90] *Citizens of No Place* ambitiously blends architectural representation with the comic, but lacks a sense of spatial agency. This thesis is investigating the concept of spatial agency in architecture as a means of expression, occupation, and production in a marginalized site by integrating temporal and social processes within the exploration of representation.

Conclusions

In this section, the three precedent studies – *Yes Is More, MetroBasel,* and *Citizens of No Place* – illustrate potential articulations of the architectural graphic novel. These archicomics are interpreted through the theoretical framework for this project produced by philosophers, literary critics, and graphic novelists. This reading establishes that the architectural graphic novel offers one possible avenue for a non-linear design process that challenges the conventional language of architectural representation, creating space for alternate modes of producing and occupying space. The closer reading of BIG and Herzog and de Meuron's archicomics reveals that although the representational capacities of the graphic novel make it possible to integrate multiple layers and aesthetics within its structure, the medium itself it does not possess any inherent capacity to reveal or make visible.[91] Instead, the stylistic, representational power of the graphic novel – specifically as a collage between text and image, and between different aesthetic treatments – as an operative technique, trope, or tactic is contingent on the narrative. The story structures the collage; the imagery and assemblage of the collage makes visible the spatial and material connections between narrative elements of character, setting, and time.[92] Thus, stylistic and aesthetic choices in rendering and combining hand drawings, photographs, and architectural representation are dictated by the connections between character and space in the narrative trajectory.

Also, both *Yes Is More* and *MetroBasel* have difficulty in departing from the notion of architects as characters within the narrative of the site and of the project, unless the site is only seen within the temporal scope of the project. In truth, the architect-as-author is a relatively small factor within the daily realities of a place and present for a very narrow bandwidth of time – and figuratively, at that.[93] This reconsideration of the architect as character is actually what shifts the structure of the graphic novel from simply a style or aesthetic to a medium that embraces the full capacities of the novel as representation.[94] The shift is twofold – to draw upon Deleuze and Guattari, it requires the deterritorialization of the architect as the center of a project, and a reterritorialization of site beyond the bounds and scope of conventional planning.[95] Alternate readings of a city and its occupants can aid the architect author in reorienting herself to the site.



Image 6: A 1928 map of Downtown Los Angeles shows the original Spanish grid, oriented at 36 degrees to accommodate topographic features, and the subsequent 90 degree grid created by city planners.

READING LOS ANGELES

Both formally and in terms of their functions at varying scales, most cities resemble the nested tangle of synthetic fibers of polyester cloth versus the rational, Cartesian weft and weave of a cotton fabric. In Los Angeles, geology and climate lead to natural disasters and civic leaders' proclivities for urban renewal result in human made calamities; a functional chaos is highly characteristic of life in the city.[96] The sprawling and multi-layered metropolis therefore necessitates a perception of site that is non-linear and multivalent, a fact that has not gone unnoticed by urban and cultural historians Edward Soja and Kazys Varnelis. The following chapter will introduce Los Angeles as a site of tension, perpetually immersed in mitigating the infrastructural and the experiential.

Obtrusions of the Ideal City Image

Los Angeles Mayor Antonio Villaraigosa once proclaimed that "Los Angeles is an experiment."[97] Media and technology scholar Ken Hillis observes that this experimentation is possible and perpetuates itself because Cartesian ideals of

space and representation dominate city planning, superimposing rational readings of space onto an irrational local topography and social order (image 6). This reading of space and site not only presumes that the city is indefinitely expandable, it also abstracts space so that it can subdivided infinitely by the grid. Applying this removed reading of space is contingent on a second element: disembodied subjectivity. This is what Lefebvre regards as the division between lived-conceived-perceived spaces.[98] Los Angelenos encounter this incorporeal state as "as a vast modernist grid of strictly demarcated public and private places linked by spatializing transportation, communication and image technologies."[99] This is the strategic organization of the city. For Hillis, the result of this marriage between Cartesian spatiality and disembodied subjectivity is that "the natural world, human bodies included, comes to be seen as 'other,' simultaneously spatialized, disavowed, worthy of erasure, yet fully amenable to commodification and control."[100]

In this way, mobility becomes a social commodity. Hillis notes that those who do not have purchase into the dominant system of movement or who run counter to it in any way are qualified as without value: "...People inhabiting public space are motionless, going nowhere, without biography, at the bottom of the off-ramp, a human metaphor of gridlock itself, and an unpleasant reminder of the ways that history can stand in the way of the future reduced to the idea of progress. From this perspective the publicly homeless are seen to be disconnected."[101] At base, the homeless run counter to a system that places the measure of the authentic self within the private sphere and interiority of the home versus the relative exteriority of mobile networks. Corporeal and in plain sight, the visible homeless transgress upon bourgeoisie ideals of urban space. Moreover, although the system of roads and freeways itself is exterior, the automobile within the network is a proxy for the private sphere of the home. On foot and in streets, the visible homeless are contradictions to this extended home sphere, intruding upon public space that has been privatized by the interiors of cars (images 7 and 8).[102]

There are many assemblages in L.A. that rely on a degree of censorship, projecting imagery and pseudo-narratives as distractors and wrapping less appealing contents such as industrial functions or disarrayed agglomerations of goods in a plain warehouse façades.[103] The visible homeless are in contradiction to those assemblies. As such, they could be understood as spatial disruptors (Derrida), employing a tactical occupation of space (de Certeau), but this would unfairly negate the experience of homelessness and cast it as an intentional choice. With that in mind, the spatial and temporal ambiguities of transience and the tensions that





Images 7 and 8: A typical traffic jam highlights the private compartmentalization of automobile culture, while the homeless community on Skid Row embodies another type of mobility and visual presence.

emerge in those who encounter these alternate modes of occupation and survival in the city a critical access point for architects as they navigate the dynamics of representation and spatial ideals, and visibility and experience.

The paradox of spatial ideals and visibility in the city is not a simple one to broach, as it plays out on multiple scales throughout the city. To the west of downtown, the enclave of Westwood bordering the spacious, palm tree-lined expanse of Wilshire Boulevard is an automotive dream relative to the narrow one-way thoroughfares in the city center. Hollywood's imagined worlds of the stage set provide another aesthetic counterpoint to the downtown dystopia of industry and high-rises. This contrast of a visible spatial ideal and its invisible opposite is apparent in Downtown Los Angeles as well. Adjacent to the city's administrative functions, the cultural core is regarded to be the paragon of high Los Angeles culture; venues for art and music line the three block stretch of Grand Avenue located just northwest of the midrise and low-rise buildings in the manufacturing districts. [104]



Figure 8: Map of Downtown Los Angeles showing the project site in relation to the manufacturing district, the downtown administrative core, and Hollywood. Skid Row's jurisdictional boundaries adjoin the site.

The Fashion, Flower and Warehouse Districts dominate the urban landscape near the Los Angeles River (figure 8).[105] These districts converge near the project site at East 8th Street and South Wall Street, at the jurisdictional boundary of Skid Row.[106] 808 South Wall Street/514 East 8th Street's ubiquitous façade contradicts both the criticality of its location at the juncture of three industrial districts and Skid Row and the peculiarity of its interior composition. Like a single building on the exterior, the site is actually composed of two separate buildings that share a single basement footprint. Above this lower level, the eight stories of 808 South Wall Street are joined to the six stories of 514 East 8th Street by a single freight elevator. For building occupants, the upper floors of 808 Wall Street can only be accessed through the basement of 514 East 8th Street or through the building owner's office, currently only accessible to the building owner. Aside from the ground floor for each building, none of the floors align – the reading of the section is not unlike the sedimentary layers of a slip fault offset through multiple earthquakes.

A chronological reading of the city through the lens of the building starts to elucidate the strange form and circulation patterns of the midrise itself. The 808 Wall Street portion was built in 1924 and sits on a parcel that was a subdivision of rancho lands which then belonged to the city.[107] The exterior and implied interior of the building – floor to ceiling heights and proportions of the first floor height and second floor heights to those of levels three and above – seem to imply a lobby, mezzanine, and work spaces, respectively, mirroring Chicago style midrise buildings commonly used for office and administrative functions.[108]

Since the building is in close proximity to the Warehouse District, the administrative functions were most likely tied to the rail yards that lined the Los Angeles River. The initial layout of the downtown core radiated from the rail industry around the river: rail lines transported goods north and south along the riverfront, administration was housed in midrises just on the periphery of the warehouse functions, and hotels located in the present-day historic core housed transient workers.[109] The hotels now function as SROs (single occupancy residencies) and provide temporary housing for the homeless. The programmatic transition from hotels to SROs follows a cultural transference of identity, where characteristics typically ascribed to transient workers were transliterated incompletely and inaccurately onto the homeless population.[110] During the Prohibition Era, labyrinthine tunnel systems provided underground connections between hotels, ensuring access to speakeasies frequented by both transient workers and local politicians.[111]

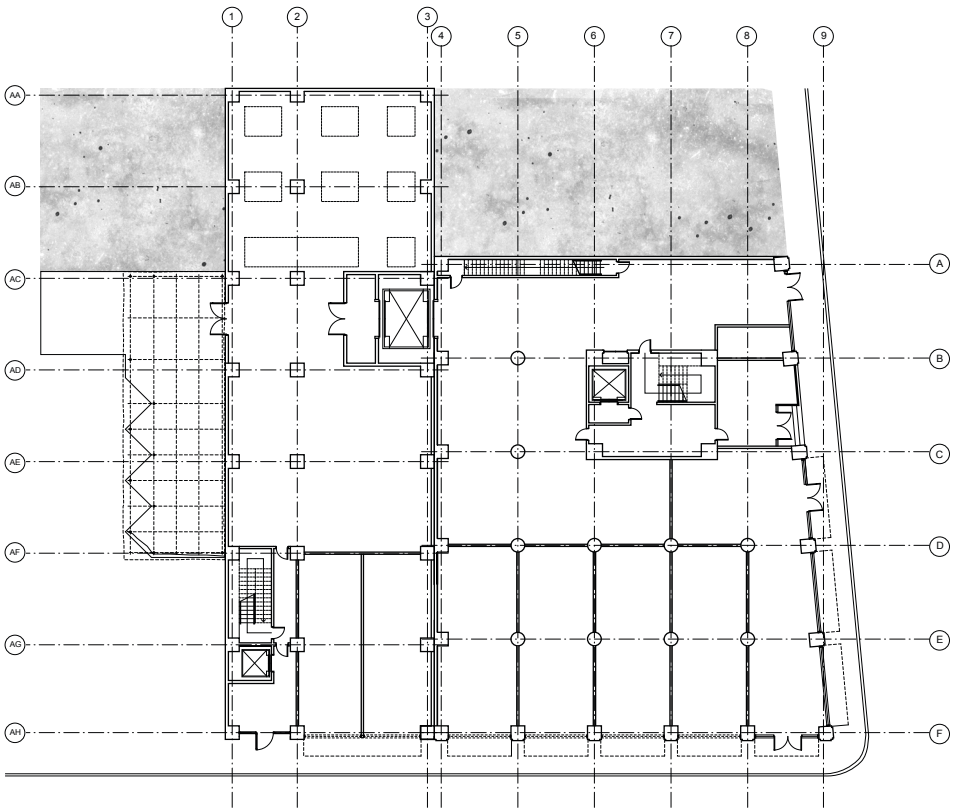


Figure 9: First floor plan, existing. The structure and layout are typical of the lower level to floor six, with the exception of the temporary partitions dividing the flower shops along East 8th Street.

1924 was a critical time in Los Angeles history for at least two reasons other than the densification of industry. First, car culture was starting to take off at this time, marking the beginning of what would lead to the voiding-out of Downtown L.A. as cars were redirected to the more spacious (and less transient worker-riddled) boulevards of West Los Angeles.[112] Second, like many other cities, as the downtown core became more densely occupied, the risk of fire increased; most wood frame buildings were destroyed in widespread fires. Many buildings, including 808 Wall Street, were subsequently made using concrete construction technologies common at the time, creating a rigid structure and impacting the malleability of the current structural frame (figure 9).[113]

The second half of the building (514 East 8th Street) was built in 1940.[114] Despite

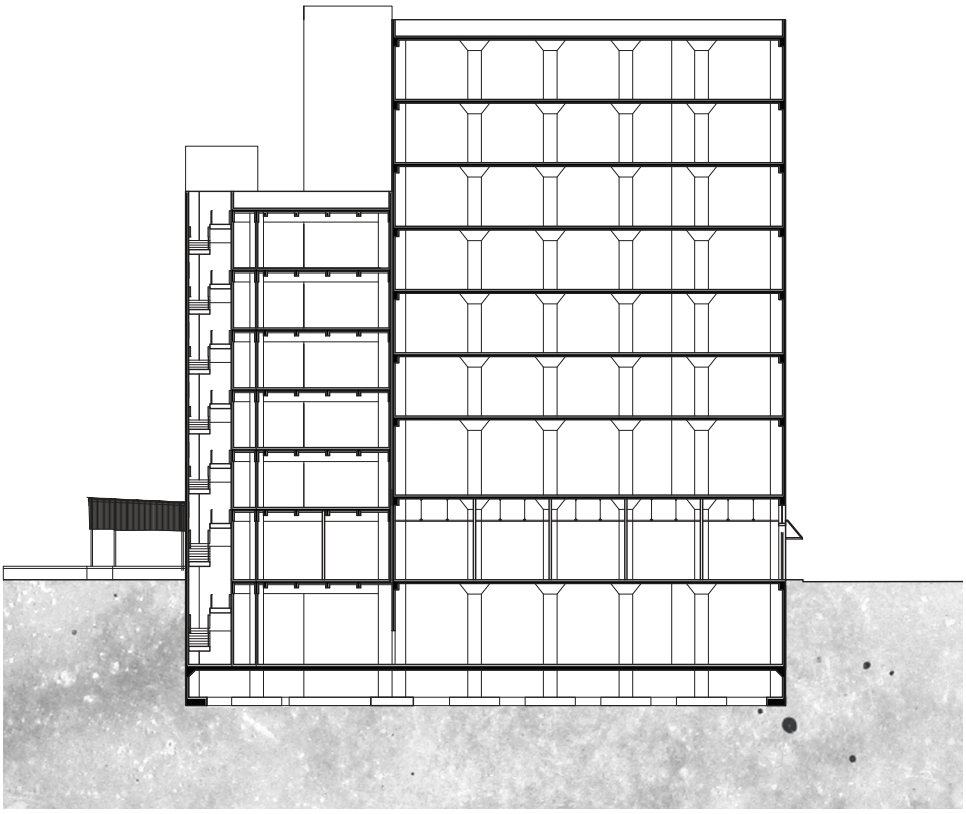


Figure 10: Existing north-south section along East 8th Street. The shift in floors indicates a change in use between 1924 when 808 South Wall (right) was built and 1940, when 514 East 8th (left) was constructed.

sharing a footprint and being separated at the lower level by only an eight-inch thick concrete wall (interrupted by a double door linking the lower levels), the buildings are divided by a double thickness party wall on all the floors above street level. The floors are not aligned between the 1924 and 1940 constructions most likely because of the transition in use from office work to industrial production (figure 10).[115] The paradox of a shared footprint, misaligned floor plates, and a dual party wall makes it difficult to discern whether these two buildings were owned and constructed by different entities, although older parcel maps suggest this might be the case. Even so, 808 South Wall Street/514 East 8th Street was likely reappropriated as a clothing manufacturing facility at this time. During the interwar years, Los Angeles became a critical part of the military industrial complex with its manufacturing capacities (which included clothing), aerospace and defense industries, and movie industry,

the last one being instrumental in producing war effort propaganda.[116]

In the early 1940s, labor unions gained strength and were particularly powerful in the film industry. With an influx of European exiles and socialist sensibilities, Hollywood's influence on city politics generated liberal propositions, particularly for public housing and labor rights. McCarthyism in the 1950s circumvented what could have been a different reality for Downtown Los Angeles with the potential for racial and economic integration. Racial tensions provoked by the city's business-oriented policies were highlighted during the Watts Riots in 1965.[117] The sharpest racial division occurred in close proximity to the project site – along Alameda Street, dubbed the Cotton Curtain because the garment and industrial districts effectively separated East and West Los Angeles.[118] The city was much more split along the binary of black and white at that point, but oddly, the large influx of immigration from the 1970s on diversified the demographics of the area and somewhat mitigated the tensions that would explode again in the early 1990s. It is during this transition out of the World War II industrial era – from the 1960s and beyond – that the demographics of the homeless population shift nationally and locally. This transformation occurred most drastically in the changing occupancies on Skid Row, where women, children, and non-white males became a larger part of the community.[119] The new ethnic and gender identities of the invisible homeless overlap with those of the midrise occupants: Latino men as visible flower vendors and single women and single mothers as invisible sweatshop workers within the confines of the building.

The ethnic diversity that is characteristic of the midrise and Downtown Los Angeles in the present emerged in the 1970s when immigrant populations that had moved to the Los Angeles area took on low wage manufacturing jobs in the garment and other industries (image 9).[120] Of particular interest is what happened in the 1980s under the Reagan Administration. The connection between these two political trajectories is not one that has been traced well if at all, but within this site they are clearly linked through the simultaneous presence of sweatshop workers and the visible homeless. First, Reagan's domestic policies deindustrialized much of the country, rendering many low wage, low skilled laborers unemployed and at risk for homelessness. Many found themselves homeless as a direct result of this economic shift.[121] At the same time, Reagan's Cold War agenda was creating a different dynamic abroad in the apparel industry. In politically and economically unstable Central America, the U.S. essentially created an apparel industry to establish a democratic, non-communist presence in the region. The companies were placed in



Image 9: A 1988 photo of Santee Alley in the Fashion District (known then as the Garment District). A diverse group of locals and recent immigrants lived and worked in the areas wholesale and retail stores.

the control of Korean, Taiwanese, and Hong Kong Chinese conglomerates and the workers were Central American men, women, and children. Thus, sweat labor was globalized through the political agendas of industrialized nations and a dynamic was formed between Asian corporations and Central American laborers.[122]

It is these global dynamics of labor and trade that are the underpinnings of local economic activity and social interactions, specifically at the midrise. Although the hierarchy between Asian corporations and Central American laborers continues to shift globally as the availability of low wage labor shifts, it has been rearticulated in Los Angeles through different avenues.[123] Mexican and Central American immigration as a domestic political issue has been a constant in Southern California since the beginning of statehood, yet the wave of immigration from Asia in the 1970s introduced low wage workers into the local economy who then transitioned into entrepreneurial positions, some as sewing contractors in the garment industry. Subsequent waves of Mexican and Central American laborers – particularly women from maquillas in northern Mexico – have thus become the new low wage labor in this equation. The contractors, garment workers, and homeless community are

all linked by their position in the low wage labor pool, leaving them vulnerable and along a similar continuum of socioeconomic outcomes.[124] .

In the late 1990s to early 2000s, evidence of sweatshops in Los Angeles emerged in a manner so explicit it was difficult for the city to conceal their existence.[125] Simultaneously and separately, city officials undertook an effort to eradicate and clean the notorious Skid Row area.[126] Ten years later, the sweatshops are recognized through the signs of their architecture: buildings with the telltale signs of neglect and occupation. Workers hidden in these warehouse spaces disappear from consciousness as soon as their architectural representatives are out of sight. Skid Row also has a phantasmagoric presence in local memory. It is evoked when the apparitions of the homeless transgress on downtown streets, fading out as gradually as they appeared. The two have very different functions for the city: transients remind us of a past that cannot be forgotten, and the sweatshops systemically produce the face of L.A. – its present and future – exporting culture and perpetuating aesthetic relevance in the modern and future zeitgeist.

Site Encounters

A reading of the city through the lens of the building contextualizes the experiential reading of the site's textures and occupational nuances, embedded in the spatial stories this author encountered at 808 South Wall Street/514 East 8th Street. Each lens for viewing the site – social and historical research, first-hand observation and encounters, active imagination, and storyboarding – provides a distinct perspective of the site not usually accessible through conventional site analysis (figure 11).[127] Site observation is bound by personal biases and access or lack of access to spaces within the site and its narratives but those boundaries can also be challenged and changed in real-time through encounters that affirm or generate ambiguities around the initial reading of a site.[128]

As a Los Angeles native and a perpetual visitor to the downtown manufacturing districts, my observation on this site has been under way for a considerable number of years. I am unavoidably drawn to the manufacturing district by an affinity for its unpolished rough edges and quietly vibrant complexity. Here, on various missions for fabric, trim, or a well-constructed torta, or while visiting friends who live and work in the Warehouse and Arts Districts, it was possible to see and to sense the site without a fixed frame. Under the lens of access to the production and expression of space, conversations and interactions with people who live and work on this site have

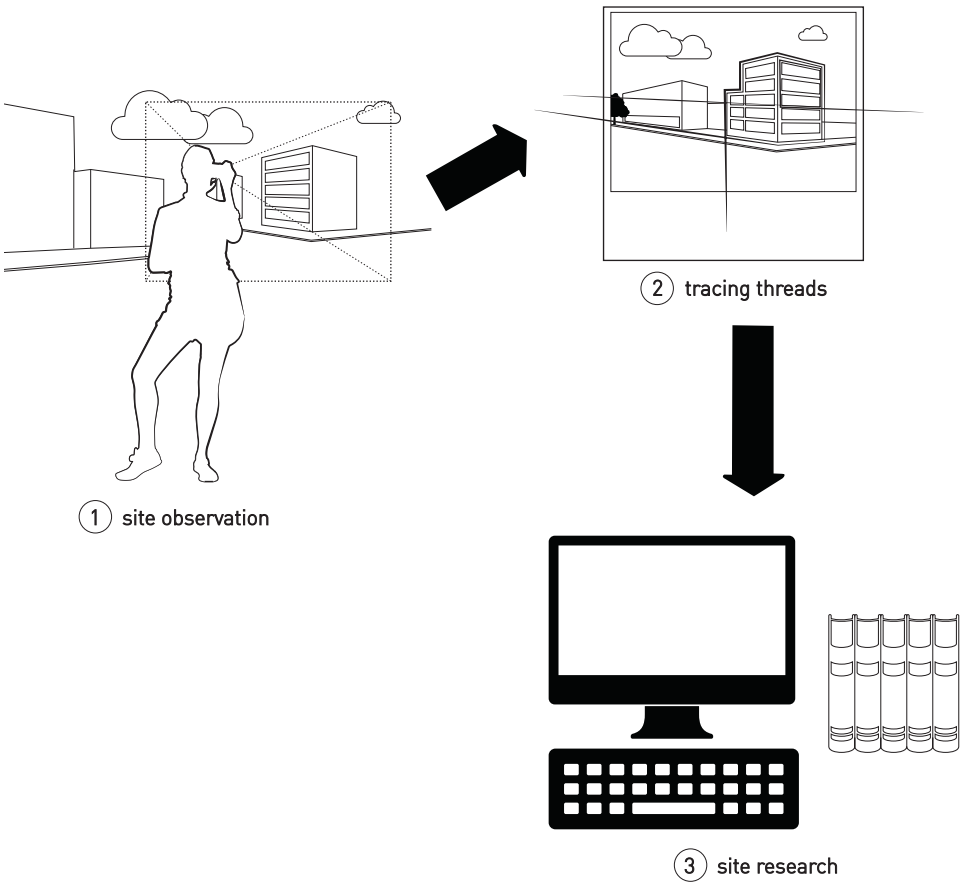


Figure 11: Diagram illustrating the site observation and research process. Site encounters lead to a framed and unframed viewing of the site that is subsequently deconstructed into threads of research.

become more focused. Regardless, encountering occupants on their own terms is the only way to genuinely understand the visibilities and occlusions inherent to the site, witnessed in the ghostly fleeting appearance of a garment worker next to a barely-open workshop window or the nesting of flower vendors partially obscured by the buckets of flora and funereal wreaths displayed in the front of their shops.

On one site visit I encountered a homeless Korean man who told me a meandering story about having lost a million dollars before asking me for change. The next time I talked to two Mexican flower vendors, one of who had an iPod Nano

clipped to his shirt with ear buds dangling around his neck as he sold me irises wrapped in a Korean newspaper. Incidentally, they were the only ones who allowed me to photograph the exposed structure in their store – other flower vendors denied my request as they warily pointed to surveillance cameras mounted in the dark corners of their stores. Then there was the middle-aged man with a worn Stetson and a dolly who held the door open for me as I entered the rickety claustrophobic elevator in 514 East 8th and ascended to the door of a sweatshop I dared not enter (my capacities for espionage have their limits too). These stories are both spatial and social in essence. They fall outside of and therefore are not served well by presumptions of what constitutes appropriate spatial change and intervention. Merely by existing in this way on the site, they introduce different measures of time and space. These narratives have a critical role in how we visualize change in places that are not necessarily ours, requiring modes of representational and spatial articulation that fall outside of the normal conventions of architectural language.[129]

Identifying Characters on the Site

The social research element of this project reveals the broader global and historical undercurrents present at this meeting point between the manufacturing district and Skid Row. Paired with the subjective encounters the architect as author experiences in the vicinity of South Wall and East 8th Streets, it is possible to identify the characters that generate and take part in the social and spatial narratives of the midrise. The homeless community and the sweatshop workers are two polarities of spatial occupation and agency and are therefore two very different spatial proxies for our building. Flower vendors and the building owner at street level articulate a middle ground between these two seemingly opposite modes of spatial occupation, and the fashion design and prop rental industries link the elements of the site to the aesthetic dialogue of the city.

The Transient Community

Both the visible and invisible members of the homeless community have a very exterior, ephemeral experience of both the city and of the midrise that is the project site. As such, they occupy an indeterminate, relatively infinite area outside of 808 South Wall Street/514 East 8th Street's physical bounds. The conventional visual cues for identifying the homeless are historically tied to the transient workers who lived and worked in the downtown core,[130] Transient workers were commonly referred to as bums, tramps, or hobos in reference to their varying degrees of employment and

locational stability. These terms are now collectively and inaccurately representative of the homeless community at large. The socioeconomic shifts of the last few decades have led to a higher number of women and children among the homeless, a reality that correlates to poverty, domestic violence, and family composition.[131] This shifting face of homelessness does not strictly occupy alleyways and underpasses – instead, many families occupy cars, shelters, a revolving series of temporary locales – leading to an obfuscation of their existence, a phantasmagoria. Arguably, the sweatshop workers occupy the far end of this continuum of veiled existence. As exposed as transients are to the urban landscape, the sweatshop workers have a much more clandestine, claustrophobic experience of space.[132]

In this sense, the transients have an altogether different dynamic of spatial occupation and a need for agency. As opposed to the sweatshop workers whose range of agency is limited because they are committed to one interior spatial condition, the transients actually widen their range of agency when they find a place for dwelling and occupation. The homeless community's mass support for a 1988 city measure that opened the ground floors of public buildings to those without shelter speaks to this point.[133] Moreover, transients' ephemerality and the gestalt that occurs when most people read the urban environment render them invisible (they are anomalies in the car-oriented cityscape so we complete the picture by blocking them out). Interfacing with an aesthetic element of the city and the economy can be an access point to visibility. Consequently, transients can find spatial agency through dwelling and visibility through aesthetic articulation. This currently manifests in intricately assembled, ad hoc living spaces that become even more formalized when paired with a more visually prominent medium with a similar dynamic of assemblage, such as prop shops and storage.[134]

Sweatshop Workers and Sewing Contractors

The sweatshop workers occupy floors four through eight in 808 South Wall Street and floors two through six in 514 East 8th Street. Clothing manufacturers lease out an approximate total of 63,875 square feet of production space in the midrise – over fifty percent of the total building area. Sweatshop workers' access to non-workshop spaces is severely limited, even to restrooms and circulation corridors, yet exposing them and rendering them fully visible would create several issues. First there is the question of the workers' dignity; the women arrive there out of some economic necessity or perceived opportunity for sustenance and usually remain there both out of limitations of economic choice and through psychologically (and sometimes

physically) abusive measures.[135] Because sweat labor is systemic, literally exposing the workspaces would lead the contractors to relocate (therefore simply displacing the shop to a different light industrial use space, abundant in this area of the city). Alternatively, it would lead contractors to cover up the transparencies visible in the existing windows; the translucent quality of the factory windows and location on higher floors has led to only a sporadic application of this strategy. The visual treatment does not correct the large-scale economic and social conditions that engender this means of production. Therefore, any agency or "visibility" must be figurative and indirect – a consciousness of their existence rather than a literal exposition. Adjacencies can be critical in accomplishing this and in reinforcing the local knowledge of these spaces – the more different in nature the conjoining occupant's spatial agency, the more "visibility" the sweatshop workers gain.

The Building Owner

The building owner occupies approximately 1,252 square feet of office space at the northwest corner of the ground floor. His presence and visibility on site is inefficient for a number of reasons. First, because this office is an ancillary location to their downtown administrative office, it is likely that this location exists for visibility to lower-end renters that already work in the area. Nonetheless, the visibility of the signage advertising rentable space with a phone number – last seen hanging on the blank northwest building face wall of 808 Wall Street or from available storefront space along 8th Street – trumps the visibility of the building owner's office on Wall Street. It is also important to consider that the building owner is losing rental income by occupying the storefront space and that any building surveillance can be carried out remotely. Under these particular conditions, the building owner's visibility on the site seems redundant, and although he can retain a presence through surveillance cameras and equipment, a physical presence is unnecessary.

Flower Vendors

The flower vendors operate their retail stores out of approximately 685 square foot shops on the first floor. Collectively, the vendors occupy 4,615 square feet, compared to the 5,145 square feet of ground floor space currently being used for miscellaneous storage. The businesses are usually family operated, and with established family and entrepreneurial networks they have social and spatial agencies that other occupants of this site do not. Their connection networks run counter to the densely regular storefront spaces along Wall and 8th Streets. An

open floor plan that mirrors the one across 8th Street at the Los Angeles Flower Market or the one at Grand Central Market on 3rd Street and Broadway could potentially create space for these networks to manifest in the daily exchanges between vendors and customers, families of vendors, and so on. In this way, the space would be more congruent with the social agencies and assets of the flower vendor community.

Fashion Designers

Outside of the midrise, hundreds of fashion design businesses are housed in other workspaces around the Fashion District. In the merchandising niche of the industry, she has agency through the aesthetic as well. In terms of faciality, the designer is the visible representation of the apparel industry supported by hidden garment workers who sustain endless production. More importantly, because the designers are within the same systemic network as the sweatshop workers their actions and agencies necessarily impact the workers by default. Consumers are growing increasingly more aware of the ethical implications of their product choices. Some retailers and manufacturers who respond to this by offering greater transparency in their business practices and by shortening their supply chains are benefitting through a more stable client base. In this case there may be an inversion, where spatial agency can be used to generate economic agency in a socially conscious way.[136]

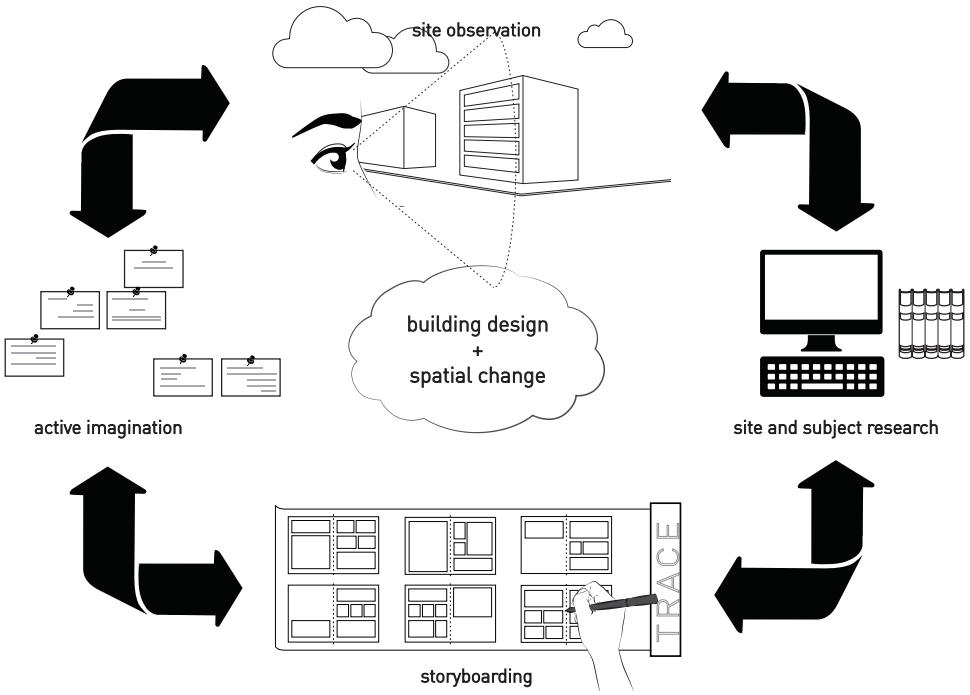


Figure 12: A hybridized methodology for the architectural graphic novel. The iterative stages of site encounters, site research, active imagination, and storyboarding reveal the building and its spatial future.

WRITING THE ARCHITECTURAL GRAPHIC NOVEL

Active Imagination

This reimagined narrative begins to take shape through the author's active imagination process. During this exercise, the homeless man, the sweatshop worker, the contractor, the building owner, the flower vendor, and the fashion designer can each be can be picked up and tried on, to use a clothing metaphor. Moving as each character through the midrise reveals the spaces they have access to and the interactions they have with the city, with other people, and with objects.[137] Seen through the lens of the theoretical framework for this project, these imagined threads of narrative can be cast in a few ways. Read through Lefebvre, the fragments of narration can be understood as the connecting tissue between the perceived space of social process investigated through site research and the lived spaces that will be rendered through the representational language of the graphic novel.[138] Moreover, active imagination absorbs the abstract, generalizing, analytic language

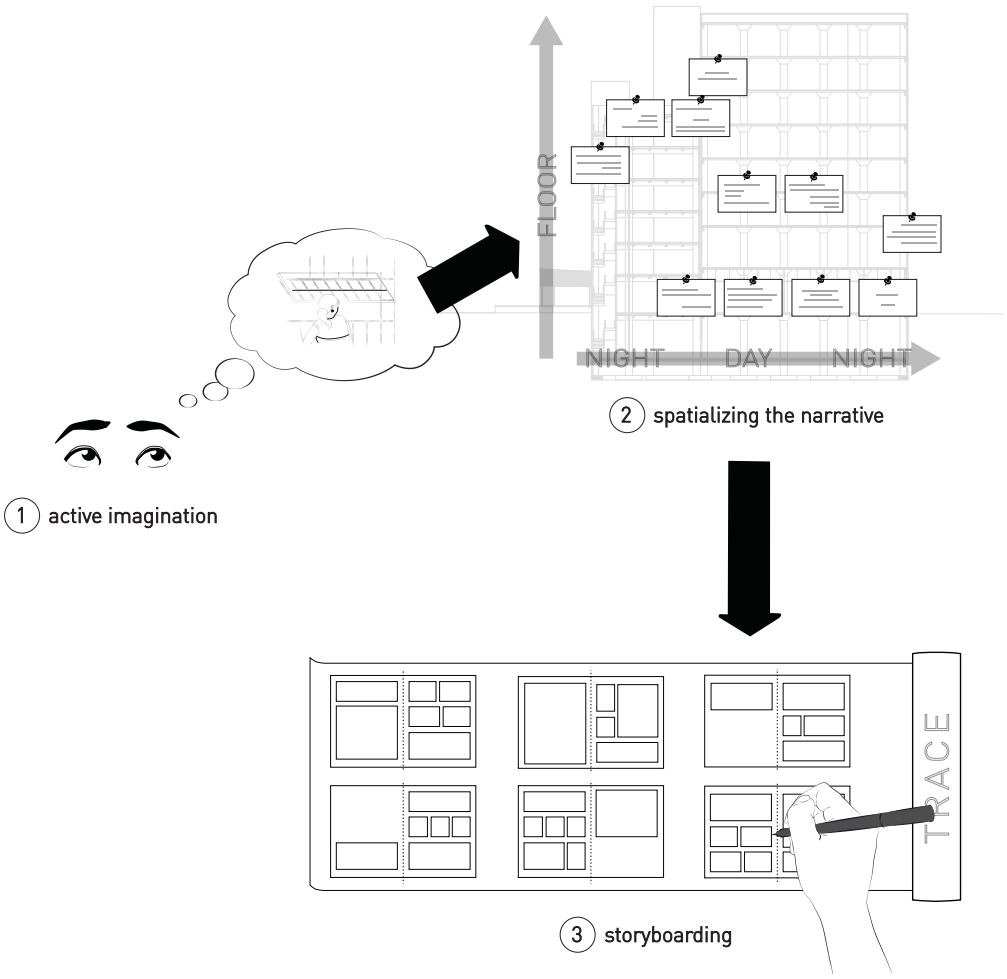


Figure 13: The architectural graphic novel writing process. Active imagination threads create connections between the characters and the author and the space, which are then interwoven through the storyboard.

used within perceived space or conceived space (representations of space) to create distance from the occupant and the site and through "an exploration of images, of moment-to-moment sensual experience," transforms it into lived space.[139]

For this project I sustain each active imagination thread for ten to fifteen minutes, not fully completing a narrative arc but instead opting for fragments of experience and connections within the site that can be reassembled as a different narrative or picture at a later time.[140] This approach underscores the iterative

nature of writing and of design. Within each active imagination session, there are several images that stand out. I record these as key words or phrases on index cards.[141] After a series of imagined events with each character, I orient the active imagination threads with one another based on their spatial affinities and temporal progression, using spatial access to building levels as the y-axis and the circadian rhythm of the site as the x-axis for organizing the index cards/character threads (see figure 13). The goal is to visualize a spatiotemporal, four-dimensional narrative of the site.[142] This is a representation of Bakhtin's concepts of intertextuality and the chronotope. The affinity between different active imagination threads through their spatial proximity within and outside of the building, their occupational overlaps (between sweatshop workers and sewing contractors, for example), and their opportunities for spontaneous interaction along intersecting paths of travel creates an intertextual communication between the different arcs of narrative.[143] Similarly, as interactions of varying intensities and consequences accumulate at points in the midrise, the spatiotemporal qualities and perceived physical dimensions of the building shift accordingly, reflecting the elasticity of the chronotope (time-space).[144]

Through the active imagination process, the characters as spatial proxies grant different perceptions of the building. By working through different characters, truths about the building – its psychological and emotive impact, its physical malleability, and the opportunities it offers for subversive occupation – are revealed. Shared horizons between characters' narratives paint a clearer picture of the midrise. [145] This emergent image of 808 South Wall Street/514 East 8th Street makes way for the storyboarding process, interweaving of fluctuating experiences of the building into a larger narrative thread for the graphic novel.

Storyboarding

The loosely, ambiguously, and intuitively linked narrative threads transcribed onto index cards during active imagination are the basis for the storyboard that will be the storyline for our graphic novel. It is an interweaving of these different layers of site analysis and active imagination, into a branching thread that can be followed and accessed in the format of a graphic novel and book. It organizes the narratives and information into frames which then progress through transitions, whether through the implied spatial or temporal progressions or through the "physical" transfer of objects: shirts, props, and flowers (figure 13). This progression evokes change in the space as it is used and altered by the architect as the storyteller and by the characters, creating a purposeful obfuscation of agencies between architect,

author, and characters as occupants.

Much like the site encounters and site research, the active imagination threads are not directly transliterated to the storyboard – storyboarding is contingent on an ambiguity and looseness of structure. Bringing into play Deleuze and Guattari's description of narrative threads as flows, the active imagination process yields multiple flows that are blended together within spaces – workshops, flower shops, loading docks, and streets – and only when the larger flow of narrative accommodates an interruption along two smaller branches of the larger thread.[146] The relatively linear narrative structure that results from the storyboarding process is always subordinate to the larger, ambiguous, iterative methodology of the hybridized writing-designing process. The iterations involve following and connecting multiple active imagination threads until abandoning a thread and resuming the process from the beginning. Each bout of rewriting involves a transformation of the graphic novel at the level of structure such that changes in the story are emergent and organic.[147] Writer Robert Olen Butler expounds on the necessity of this repetitive technique:

> The literary art object is organic and emerges because every sensual detail interlocks with and resonates with every other detail. Everything circles back on itself...In music it's called motif, and we borrow that term for literature. Things return and return. The associative values of these returning things evolve and interconnect. As a reader you recognize the presence of motif, and as a writer you create meaning in this way.[148]

Thus, not only do iterative storyboarding and writing shape and reshape literary space and therefore representations of physical space through the graphic language of the architectural graphic novel, they also imbue the characters, places, and the subsequent spatial changes with meaning and resonance beyond their material or conceptual implications. In this way, the storyboarding process grounds the narrative in a relational and social milieu.

Therefore, as the assemblage of different active imagination threads emerges through the storyboard, the building as narrative begin to take form. The building is the main character, revealed through supporting characters as spatial proxies. Agencies are also multiplied and exchanged – the space transforms the users and is transformed by them in return. The transformations within the graphic novel are best experienced first-hand, through active reading and audience participation. With that in mind, it is time to encounter the world of *Transient Sweatshop: The Spatial Trajectories of a Downtown Los Angeles Midrise*.

TRANSIENT SWEATSHOP

THE SPATIAL TRAJECTORIES OF A DOWNTOWN LOS ANGELES MIDRISE

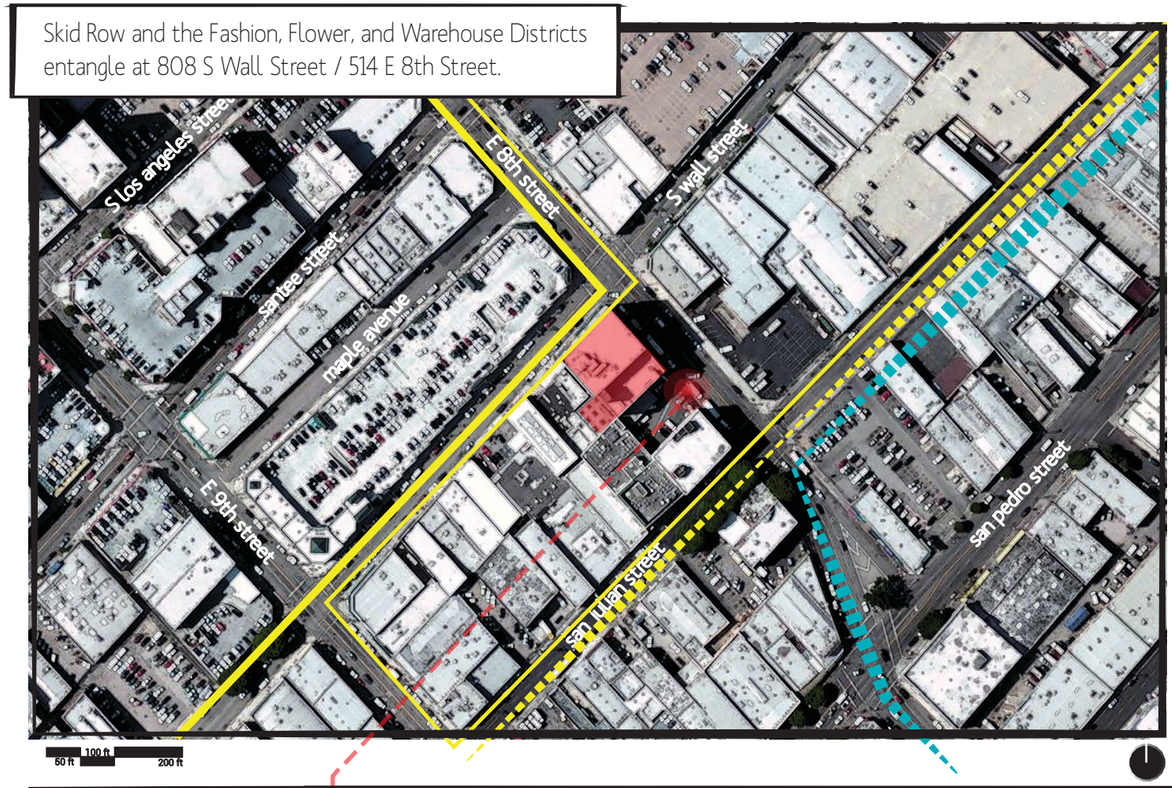
Monday, June 3, 2013. The hot Los Angeles sun reflects off of the blacktop of the streets. The buildngs downtown punctuate the skyline in the distance, their edges softened by the haze of the smog.

Precariously resting on blind thrust faults, the city's core interrupts the basin's metropolitan sprawl between the San Gabriel Mountains and the Pacific coastline.

The fortress of freeways holds a cluster of manufacturing districts and an unplanned but undeniably present Skid Row.

1/4 mi 1/2 mi 1 mi

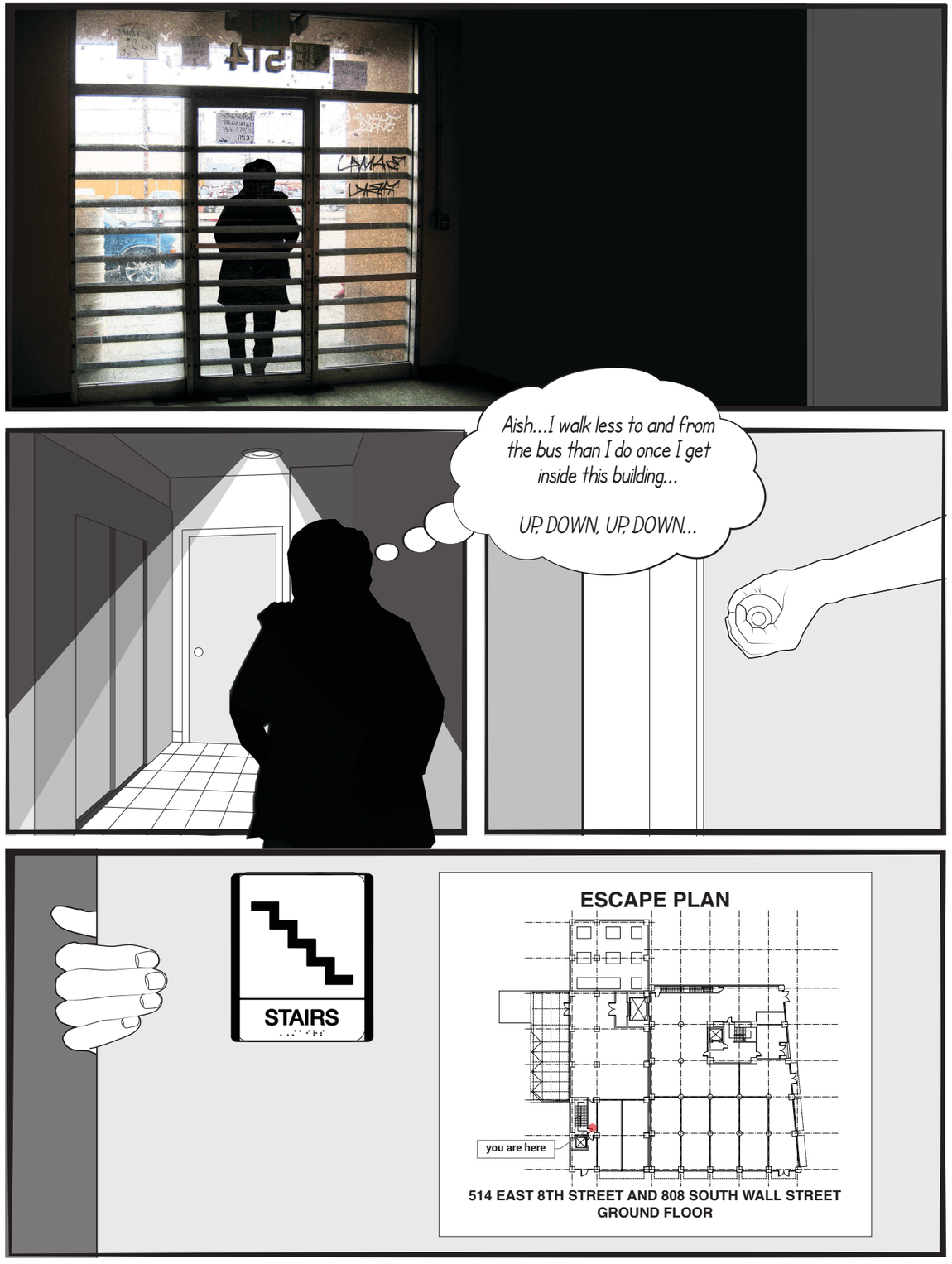
Skid Row and the Fashion, Flower, and Warehouse Districts entangle at 808 S Wall Street / 514 E 8th Street.



Their meeting is marked by an unassuming peachy-beige midrise, the remnant of a downtown where one story-plus buildings once housed the workings of a booming city.



7:30 AM: Same time, every morning, Soon arrives at work just as the flower vendors open their doors.



GARMENT MANUFACTURING [THE SWEATSHOP]

Anything above the ground floor of 808 S Wall can only be accessed through 514 E 8th Street, since the circulation core and all of its access points are located in the building owner's office at the northwest corner of the ground floor....

...so sewing contractors and garment workers alike take the same winding path to the spaces of manufacture..

1...2...3...4...5...DING!

EXIT THIS WAY

IN CASE OF FIRE DO NOT USE ELEVATOR USE THE STAIRS

EN CASO DE INCENDIO NO USE EL ELEVADOR USE LAS ESCALERAS

INTO THE CORE OF 808 SOUTH WALL STREET

EXIT

THROUGH THE DOUBLE DOORS - THE ONLY CONNECTION

BETWEEN THE TWO BUILDINGS

DOWN TO THE BASEMENT...

OK,
we just got a new order:
600 shirts for a quick
turnaround, two days.

There were at least ten other contractors bidding for the same order so we went low...

We won't make much on this one.

Beyond the administrative corridor of contractors, garment workers toil away in a silence drowned out by the whir of machines..

SEWERS, LISTEN UP! WE JUST HAD A NEW ORDER COME IN - EACH OF YOU NEEDS TO FINISH 30 PIECES BY THE TIME YOU LEAVE TONIGHT!

PICK UP YOUR FABRIC FROM THE CUTTERS, AHORA!

10 done, 20 to go...
I need more fabric.

Hi, do you have any washed silk in an ivory?

Oh, it's just for a side project. I actually work at a fashion design studio, a few blocks away on Santee...

...and go home to my loft at 9th and Santee. END.

...I'll pass by my fashion design studio on Santee...

START: I'm here at the fabric store at 8th and Wall...





...The story of the Camorra - the Neopolitan mafia - its power over the lives of locals, and its global reach.



Enter Pasquale, a haute couture tailor who works for a garment factory with ties to the Camorra.



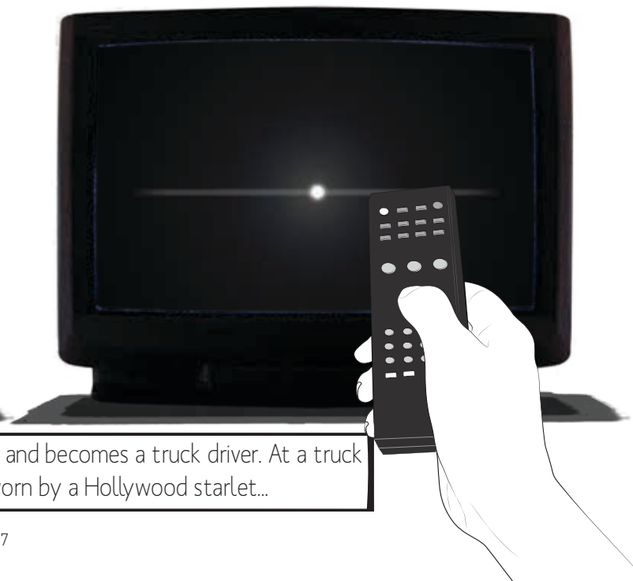
He's commissioned by the Chinese mob to train their garment workers at nights....



...but the Camorra finds out and tries to kill the Chinese mobsters and Pasquale in a drive-by.



Pasquale survives and despite his love for his trade, he quits and becomes a truck driver. At a truck stop, he sees one of his hand-sewn dresses on television, worn by a Hollywood starlet...



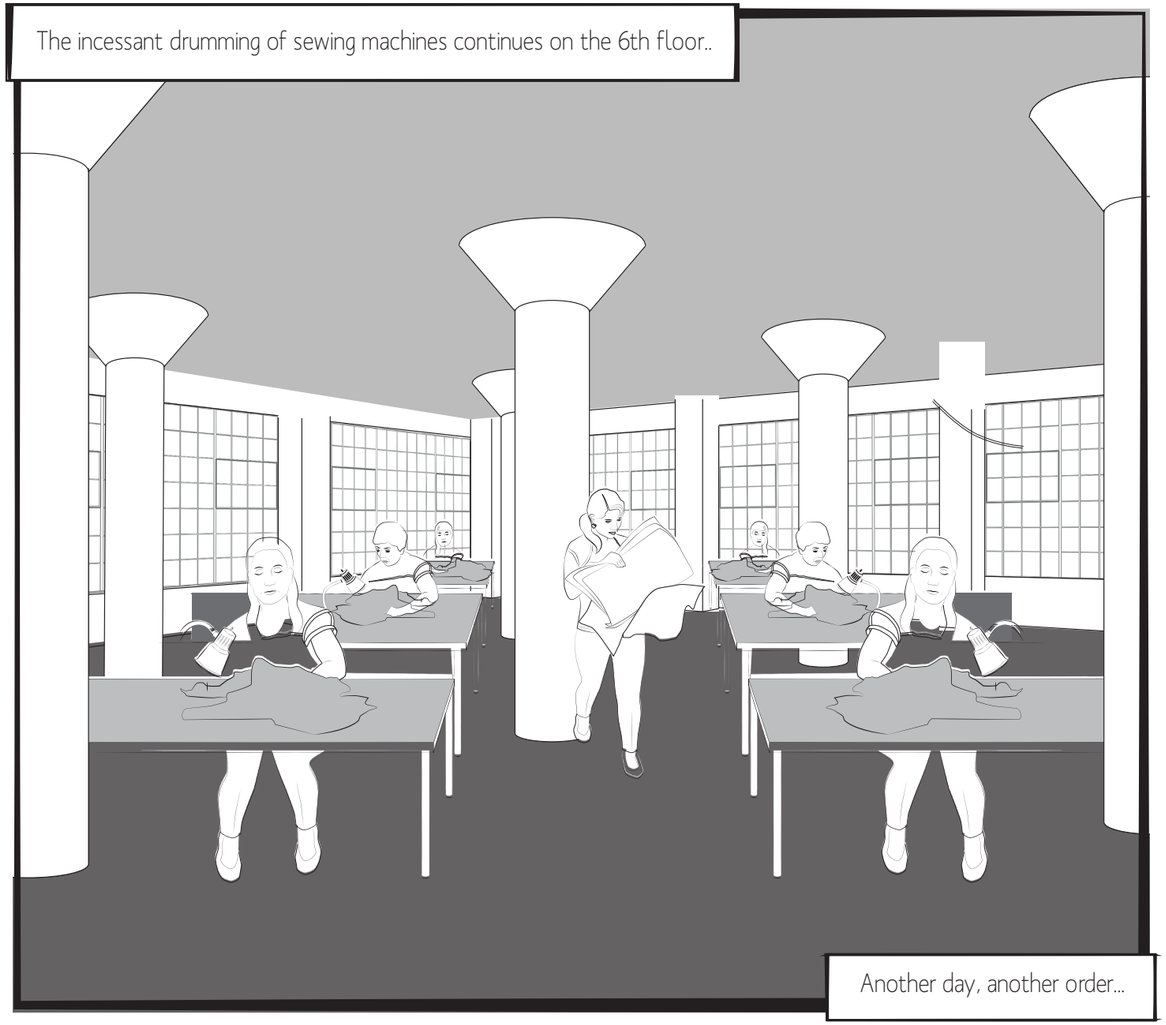
The next morning, on the way to work...







The incessant drumming of sewing machines continues on the 6th floor..



Another day, another order...

CENSORED: NOT FOR PUBLIC VIEWING

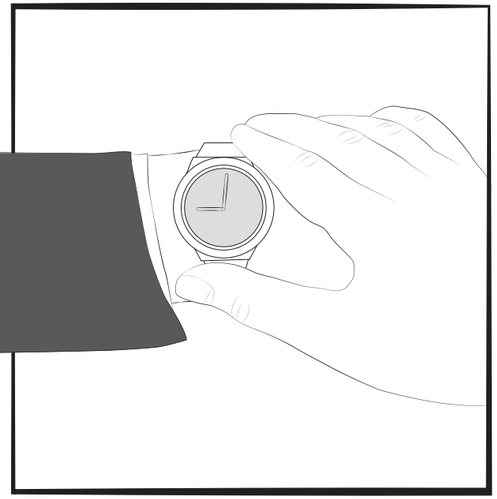
WE HAVE ANOTHER ORDER IN! YOU NEED TO FINISH THESE PIECES...

12 HOURS!

Did I lock my car..
I'm pretty sure I did.

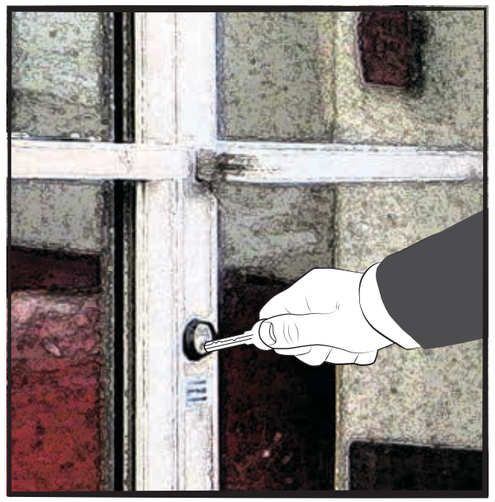
The traffic on the 405 was worse than usual this morning...

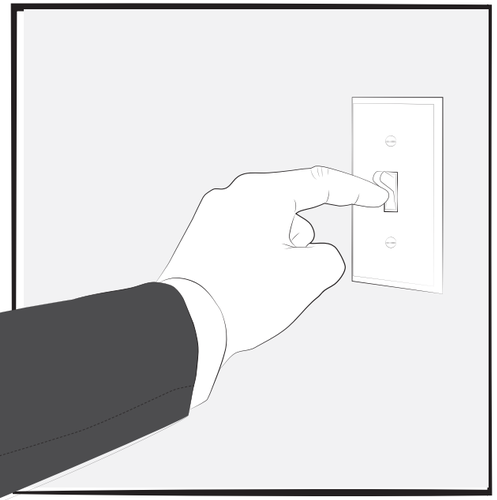
9:01 AM.. Some of the sweatshop workers have already had a full work day. Down at street level, the building owner walks around the flower vendors' buckets on his way to the office.

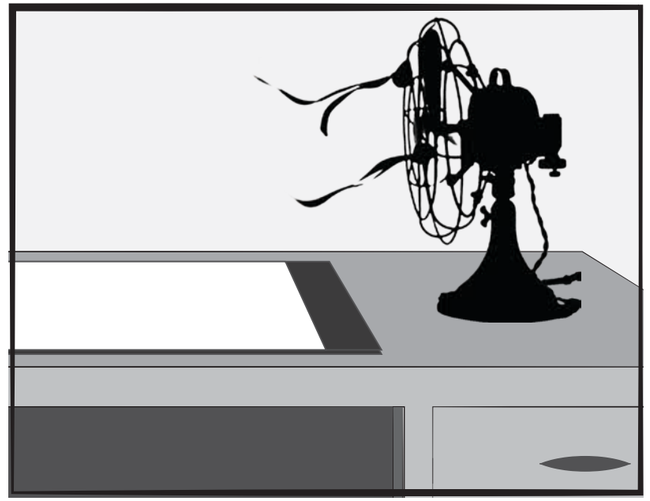


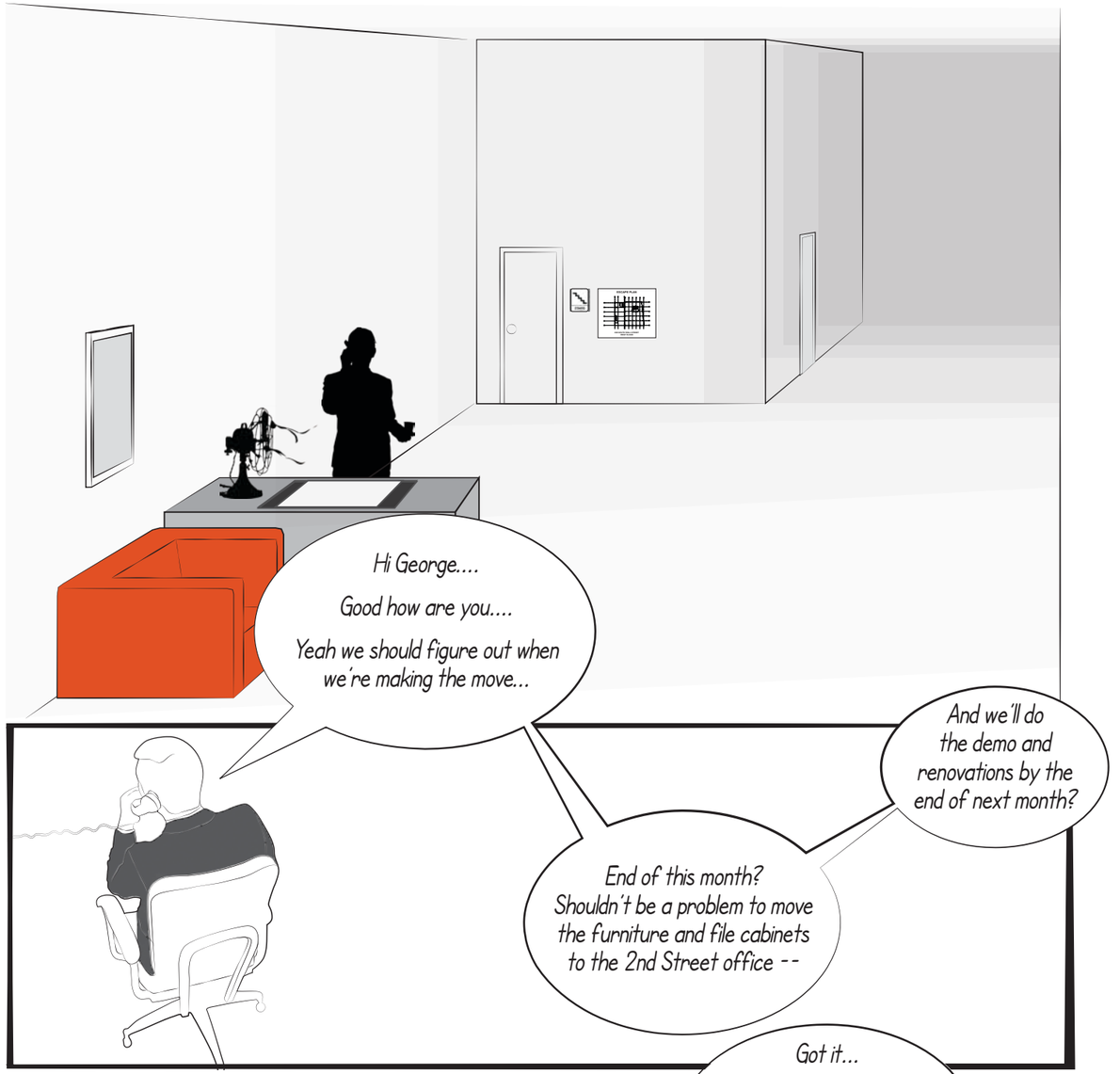




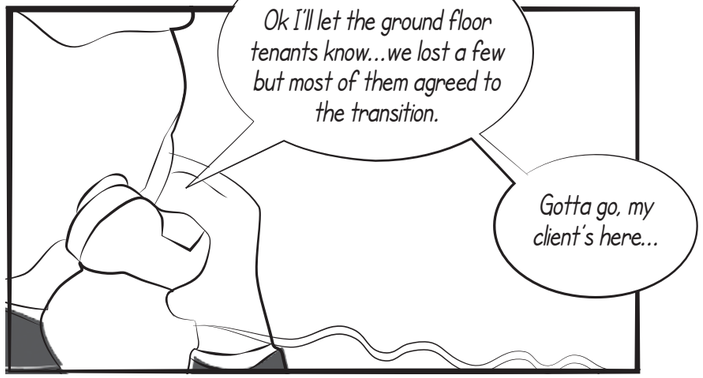







Hi George....
Good how are you....
Yeah we should figure out when we're making the move...
And we'll do the demo and renovations by the end of next month?
End of this month? Shouldn't be a problem to move the furniture and file cabinets to the 2nd Street office --




Got it...
Ok I'll let the ground floor tenants know...we lost a few but most of them agreed to the transition.
Gotta go, my client's here...


I'm so glad I found this book the other day...
Geez, the things some people will throw away.
Hybrids and pigeons!
Who knew...
Breeds of the Domestic Pigeon, Their Differences and Origin
It's hard to read in the sun. The white of the pages hurts my eyes...
I better find a place to settle for the night, the sun will be going down soon.
That SRO I stayed at last time was filthy, I hope I don't have to go there again...
9:30...the sweatshop workers will be coming down soon.

wait, WHAT --

...lonely.

I'm so....

It's getting a little cold...I should see if any of the shelters have a bed...

I have to be back in a few hours anyway. If I get here early enough I can make a few dollars unloading some vans...

The next morning, or six hours later....

Hola, ustedes necesitan ayuda con las flores?

...

Sí.

Te doy diez dolares por todos...

[Hi, do you need help with the flowers?]
[Yes. I'll give you ten dollars for all of them...]

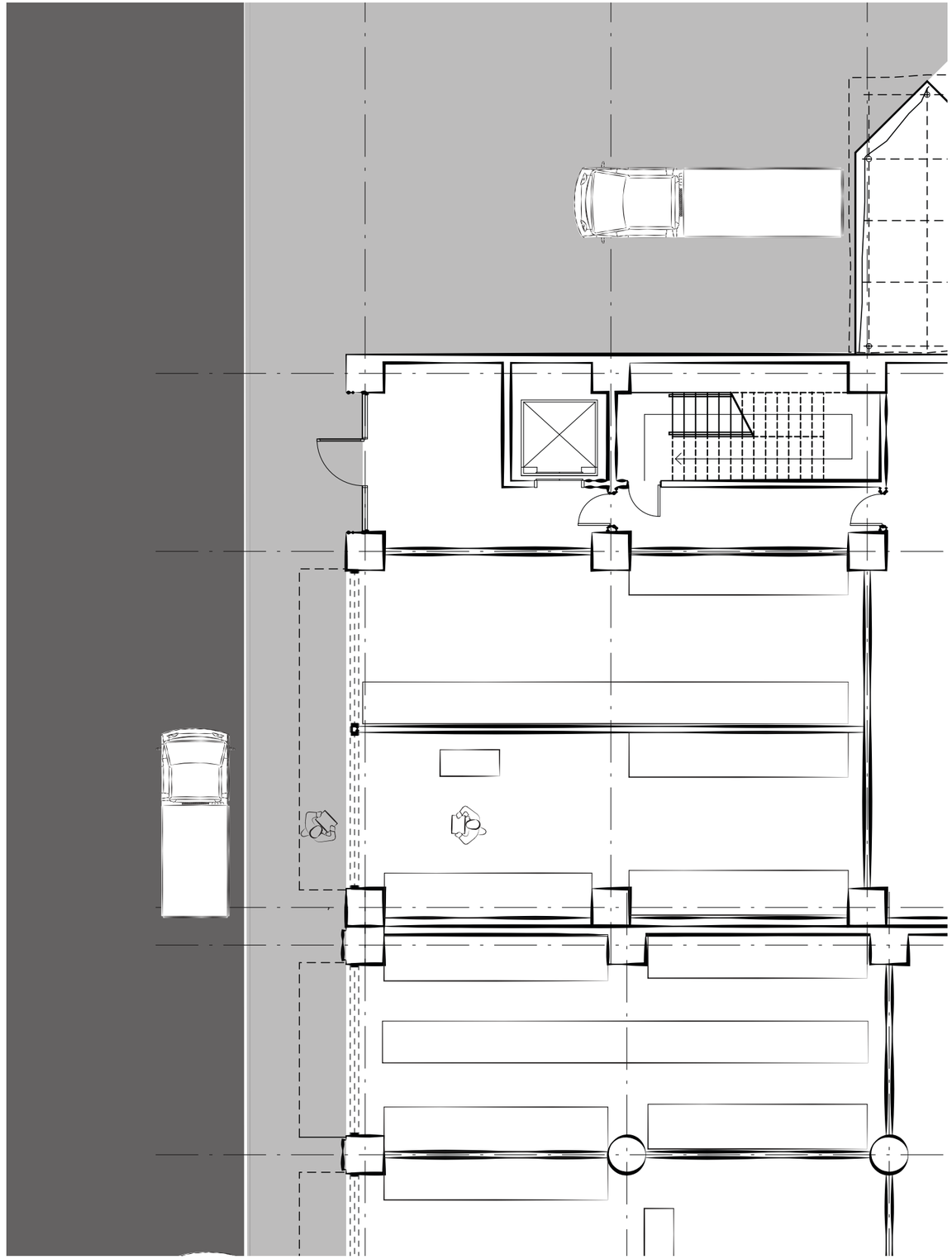
Sí, gracías.

¿Puedo empezar?

Por supuesto.

Dejalos al lado de la puerta.

[Yes, thanks. Can I begin?]
[Of course. Just leave them next to the door]



Just a few weeks later, the building owner started the tenant improvements that would turn the ground floor into an open plan flower market...

Wow, they cleared out the walls pretty quickly... When do you think they'll be done?

They said one month...

It's right here!

Turn right, the loading dock's to your left.

No kidding, they'd be throwing these away if we didn't go by.. This couch would be in a landfill in La Puente...

This is just the first truckload of twenty!

Who knew that there would be so many props that could be recycled?

Be careful, this one's heavy!

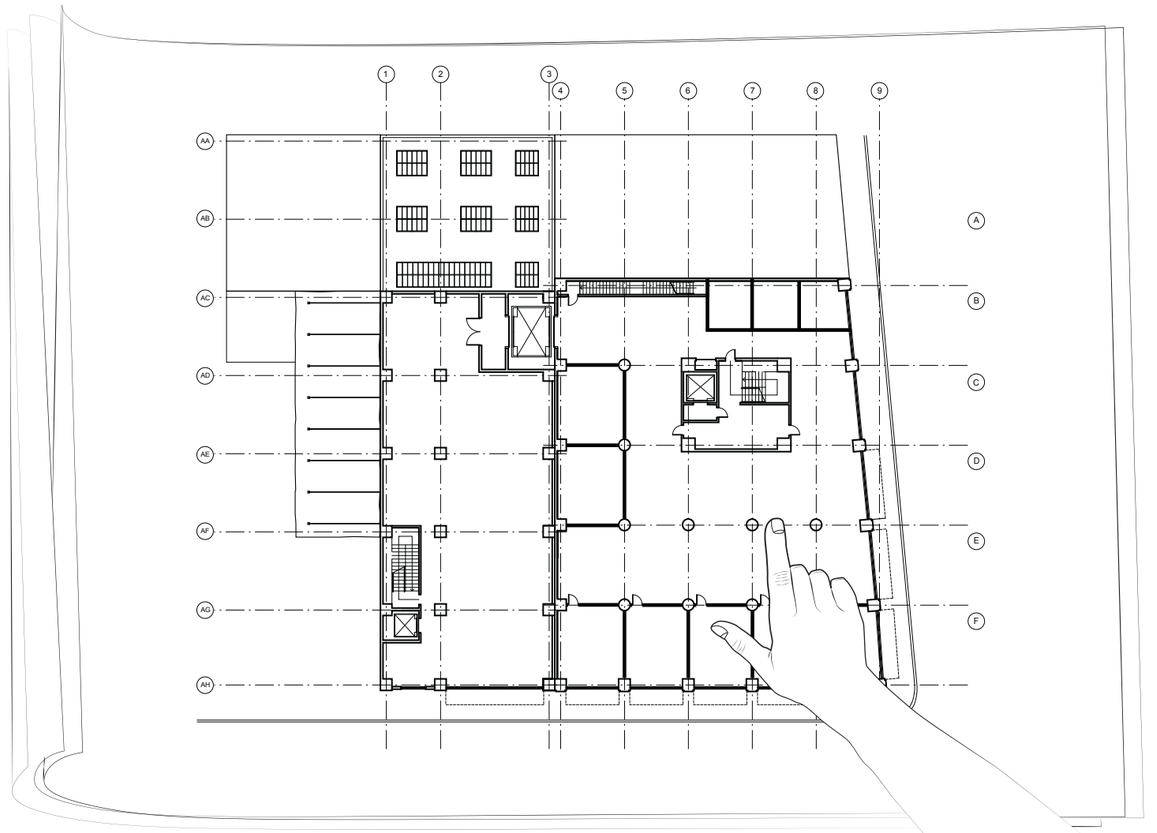
Oops, we should have backed in...

Freight elevator is just beyond the loading dock doors!









Alright guys, here's what's going to happen.

This is the second floor plan -

Pretty basic layout - admin services and check in desk in the middle, some rooms for consutations along the solid parti-wall, and offices in the back.

Third floori is storage for the props - a prop attic! - and we'll just need the shelves with the check in desk here.

- and it's where we have to do the most work. We're going to put the rooms for the families who are using our transitional services on the periohery, near those great big windows...

A few weeks after the Nancy and the prop non-profit settled in, a design firm set up shop on the 6th floor of 514 East 8th Street.

I think its ' The Million Dollar Hotel...'

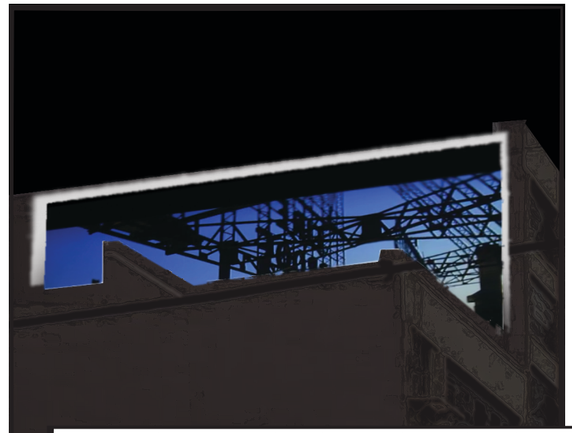
Yeah, movie night!

What are we watching?

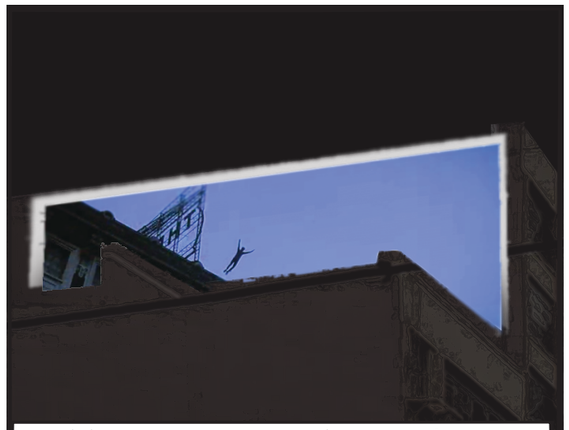
Huh? What IS that...?



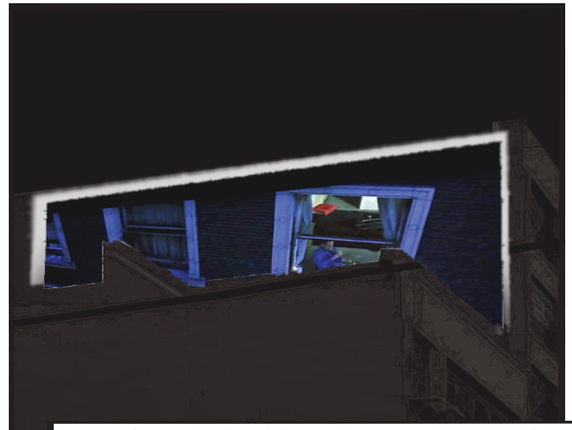
The Million Dollar Hotel: The lives of residents converge at this Downtown LA SRO....



....and each person finds a place for him or herself in the city through the objects they collect...



...and the narrative trajectories they create for themselves, real or imagined.



A murder at the hotel brings an investigator into the center of this building's universe...





...and it doesn't take long for the FBI agent to discover that he shares more with the residents and their place in the periphery of what is socially acceptable than anyone would guess.

CONCLUSION

So ends, for the moment, the story of 808 South Wall Street and its occupants, the moments of socially driven spatial change, and the new modes of occupation that emerge from them. The architect is behind the scenes in the graphic novel but her agency is manifest in the act of authoring the graphic narrative as a generator of spatial change. Through the iterative methodology, it is possible to examine the site and characters across different phases or means of perception; observation and research, stylistic developments and imagined space and time all translate into different readings of the sweatshops, the flower shops, the prop shop and storage spaces, East 8th and South Wall Streets, and the building as a surface for projection. The goal of this thesis is to introduce adaptability into the process of producing these spaces, promoting spatial agency for the sweatshop workers, the contractors, the flower vendors, the homeless, and the fashion designers by rendering them present in the design process. The imagery and representation of the photograph, the hand drawing, and the architectural drawings link architecturally generated space to the narrative and the dialectical, integrating social process as a space and story generator.

The most technically challenging aspect of this thesis is the self-taught process of writing the graphic novel. An even greater difficulty on the creative, process-oriented, and personal level is explicating the intuitive and giving structure to the multifarious connections that collectively comprise this methodology and this graphic novel. The ultimate act of translation, this project requires me to condense my perspectives into a cohesive theoretical framework and to use that framework to articulate a design philosophy and its possible manifestations. The final task is then to evolve my design philosophy and its theoretical underpinnings into a building design. Actualizing this creative arc is a task I set up for myself continuously before and throughout my graduate education and I will continue to fine-tune the process through each design project in the future.

In the initial stages of this thesis project, transcribing the theoretical research component is a familiar and accessible task. Condensing sixty years of episteme into a single document is no small task, particularly when those sixty years implicitly include another 1,900 or so years of episteme, since human thought is cumulative and iterative, In contrast, determining which philosophers to further investigate and integrate into the theoretical framework is as simple as finding affinities with each work. I search for the ways each work resonates with my own

proclivities and attempt to understand the source of this congruence. Questioning and interpreting each writer against my own experiences and against the work of other writers allows me to remain critical and to understand the collection of works relationally. With the literature review and the precedent studies, the intent is to create a multidisciplinary context from which a framework can emerge. Blogging is also a useful outlet for capturing thoughts as they come and for tracking the evolution of thinking on the project.

Developing and transliterating the methodology is a multifaceted task that begins with the project site. In the beginning stages of the process, site encounters and site research are relatively easy to navigate. The familiarity of Downtown Los Angeles and the manufacturing districts does facilitate the tasks of analysis and observation, but exploring this particular site also resonates strongly with my experience of the world, being neither inside nor outside of the groups and the places I observe and interact with. Interactive observation and prior knowledge of how each occupant archetypically navigates the city beyond the confines of the site are especially necessary for grounding the narratives of 808 South Wall Street/514 East 8th Street. Tracing the systemic trajectories that coalesce around each person or part of the building provides the basis for off-site social and historical research. Regarding the existing midrise itself, building forensics help turn it into a three-dimensional puzzle where architectural actualities can be deciphered through local history and miscellaneous artifacts hinting at modalities of occupation.

Bridging the architectural process with the writing process presents a larger challenge. Even during this project's nebulous beginnings it had been apparent that the narrative would be an inextricable component of the thesis, but the physical form of the narrative remained elusive. An ongoing intertextual debate between the philosophers featured in the theoretical framework for this project is centered on the question of whether writing or speech is the preferred mode of communication for challenging linguistic conventions. Similarly, considerations of spatial agency prompted me to investigate the ways in which different mediums challenge the conventions of information access and therefore access to design processes. In this role, the medium of the book presents a big question. On one hand, it is a highly distributable medium that is easy to print. On the other hand, it relies on a certain level of literacy and literacy is contingent on access to education that is often socioeconomically determined. Utilizing the book as a medium that perpetuates that bias goes against the essence and intent of this project; however, the graphic novel challenges conventional qualifications of literacy by charging images with the

task of communication, making the book a desirable medium for design.

Upon deciding on the book format, I embed the architectural design process within the narrative writing process. The connectivity between the two mediums involves some experience and much intuition. The iterative quality of both the storyboard and the active imagination sessions helps to flesh out characters and their narratives, lending them sufficient solidity and tangibility as occupants capable of carrying out changes in the space. In this context, design is a nuanced task, with spatial shifts emanating from characters' stories as the ways in which they access spaces evolves over the course of the narrative. Concurrently developing a representational style is a challenge that parallels the difficulty of making the initial link between the architecture and writing processes. In hindsight – mirroring representation with character development – it may have been helpful to develop each mode of representation as its own realm and then collage and integrate them, not unlike how a cook assembles materials in the desired measurements before alchemically combining them into an edible concoction. The resulting imagery will still be emergent and clear without falling into conventional modes of communication.

Because my intention with this thesis project is to make the design process and product indiscernible from one another, an assessment of the final building design cannot be too far from a reflection on the process. It is far more difficult to design with nuance and restraint – to introduce architecture as a mediation or remediation – than it is to arrive on a site and to impose one's formal or aesthetic will upon it as an architectural intervention. Perhaps the phrasing of an architectural mediation versus an architectural intervention seems like a simple matter of semantics, but that misses the point of this project – how something is cast or categorized ultimately matters. That being said, it would be fascinating to push this medium to its fullest potential, which would entail a well-written, fleshed out story, more site observation and research, and stylistic cohesiveness. This also requires remaining cognizant of what certain spatial changes imagined on behalf of the architect would require of the narrative and the occupants, and what the narrative has the capacity to instigate when it comes to the scalar and temporal range of spatial shifts.

Finally, with regard to the jury's recommendations on the final product, it is always helpful to receive constructive critique but particularly on a project that does not easily find its place among other thesis projects that deal explicitly with a building design. Some of the jurors' critiques are on point with my own assessment of the project. The graphic novel will be stronger with a clearer articulation of

spatial changes, which I believe is possible through a more fleshed out narrative and a better command over the representational style and aesthetic.

In some ways, the critique of this project also elucidates the difficulties in breaking with linear, quantitative thinking. The expectation to see explicitly articulated program diagrams, exploded axonometric drawings, and phasing diagrams occluded the larger point: that this project questions that lexicon particularly because it is reductive and presently inadequate for accommodating social and temporal complexity. If I present the project through these diagrams, I will be perpetuating the conventional uses of architectural language. This is why Yes Is More and MetroBasel exemplify limited uses of the graphic novel medium. A general fixedness in architectural formal language also has a tendency to generate formal suggestions that would be detrimental to the occupants on this site and in this marginalized context. As it is presently used, the oft literal language of architectural form and materiality is not particularly well-suited to hold the tension of nuanced visibility or of visibility through adjacency, nor to address the spatial conditions in a sweatshop, where concealment is critical to a worker's dignity but where there is also the opportunity to subversively and subtly reveal the systems that engender these substandard work environments.

To some, the ambiguity of this project can be unsettling in a different context. The tendency is to cast this project as an attempt at activist architecture with a social justice agenda, but these terms can also be patronizing in presuming that the site and its occupants are in a state of dysfunction and in need of repair, and that the architect is the individual with the optimal solution. This project encompasses so much more than what is implied by phrases like "activist architecture" or "social justice"; it questions the nature of architectural design and challenges the profession to look at different modalities for designing and for structuring creativity, through collaborating across mediums. Moreover, it challenges the profession from a socioeconomic standpoint – architecture has historically operated on the basis of commissions, where buildings are always financed and built in the image of their benefactors. Emergent awareness of the implications of designing within marginalized urban sites and the shifting demographics of the profession itself signal changes that can translate into the way we as architects design and sustain our profession as well.

ENDNOTES

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[11] Bakhtin 84-86.

[12] De Certeau, Michel. "Introduction." *The Practice of Everyday Life, Volume 1*. Berkeley: University of California, 1984. xi-xxiv. Print.

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18 Polkinghorne 258-278.

[19] Heidegger 86-87.

[20] Heidegger 88.

[21] Heidegger 51-55.

[22] Heidegger 55.

[23] Heidegger 48-56.

[24] Heidegger 54-57.

[25] Heidegger 38-40.

[26] Derrida, Jacques. *Positions*. Trans. Alan Bass and Henri Ronse. Chicago: University of Chicago, 1981. 41-42. Print.

[27] Derrida 43.

[28] Derrida 41-42.

[29] Derrida 41.

[30] Lefebvre 5.

[31] Lefebvre 5.

[32] Lefebvre 120-122.

[33] Lefebvre 55-57.

[34] Lefebvre 37.

[35] Lefebvre 16-18, 38-40.

[36] Lefebvre 41.

[37] De Certeau, *The Practice of Everyday Life, Volume 1* xx.

[38] De Certeau, *The Practice of Everyday Life, Volume 1* xix.

[39] De Certeau, *The Practice of Everyday Life, Volume 1* xx.

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