Scapegoat is a publication that engages the political economy of architecture and landscape architecture. The figure of the scapegoat carries the burden of the city and its sins. Walking in exile, the scapegoat was once freed from the constraints of civilization. Today, with no land left unremarked and with processes of urbanization central to political economic struggles, Scapegoat is entwined within the reality of global capital. Its burden is the freedom to see space from other angles and from uninhibited positions. The journal examines the relationship between capitalism and the built environment, confronting the coercive and violent organization of space, the exploitation of labour and resources, and the unequal distribution of environmental risks and benefits. Throughout our investigation of design and its promises, we return to the politics of making as a political to be constructed.

When we began thinking about this journal, the latest financial crisis had just destabilized markets around the world, causing a deep recession. We understand the ongoing economic instability in Europe, Japan, and the United States, as the result of the reckless expansion of the US property market—internationally through the promotion of subprime mortgages, and globally through the invention of new financial instruments designed to spread the risk of these mortgages. We decided that our inaugural issue should examine the centrality of the problem of property because it is the literal foundation for all spatial design practices. This buried foundation must be exhumed. Architecture, landscape architecture, and urban design each begin with a space that is already drawn, organized, and formed by the concrete abstraction of property lines. From our perspective, property stands as the most fundamental, yet underestimated, point of intersection between architecture, landscape architecture, and political economy. What is a “site” except a piece of property? What are architecture and landscape architecture but simple and consistent attempts to express determined property relations? And, decisively, how can these practices facilitate other kinds of relations?

We begin with property in order to make present what is absent in many recent attempts to expand the fields of architecture and landscape architecture toward and around adjacent disciplines and territorial practices. The promotion of architecture and landscape architecture’s expanded fields can be seen in the proliferation of new urbanisms: Landscape Urbanism, Infrastructural Urbanism, and Ecological Urbanism. It is also seen in new forms of architectural and landscape architectural research, which appropriate techniques from the social sciences, including geography, sociology, and economics. Let us be clear: Scapegoat supports, endorses, and facilitates transdisciplinary research and development. However, we see many recent moves by architects and landscape architects to make claims about new territories as attempts to literally enlarge their zone of professional influence. Whether these appropriations follow a form of “dirty realism” or attempt to solve social or ecological problems, many attempts at disciplinary expansion create new forms of managerial administration as professional primitive accumulation. At the very least, these approaches promote the apolitical management of properties, following Le Corbusier in his call for architecture as a means to discern political struggle. We refuse the dichotomy architecture or revolution.

In place of the relentless expansion of architecture and urbanism into new territories, we argue, in accord with Fredric Jameson’s prescient analysis of “the constraints of Postmodernism,” that these new practices are still trapped and enclosed within the bio-political structures of globalized Neoliberalism. In response to this condition, we propose contestation, confrontation, and decolonization. We do not hope for an escape toward some imaginary outside, nor do we wait for a messianic reversal of fortunes. Rather, we mobilize neglected, discarded, and undervalued components of the existing social field to shamanize new weapons for political struggle. Following George Jackson’s prison writings, Scapegoat flies, but in order to fire a weapon.

Where many contemporary design curators claim to solve problems through a liberal politics of social integration and charitable service, Scapegoat strives to create better problems by attacking, unmasking, and reorganizing the role and function of design. Finally, we begin the first issue of Scapegoat on property in order to illustrate the habits of architects who still argue for the autonomy of architectural design. Fortified behind the walls of the discipline, many architects privilege experimentation with new digital and parametric drawing tools as the first imperative of design practice and education. In response, Scapegoat argues that these practices necessarily bracket property, in an attempt to bypass the processes of valorization imbedded in capitalist relations of power. Who owns these properties? What dispositions do these projects produce? Is architectural affects worth such extravagant expenditure? The aesthetic autonomy lauded by designers and theorists is too often a conservative retreat into classical modes of distinction. We assert, following Walter Benjamin, that isolated objects must be inserted back into the context of living social relations. Is this connection a denial of a form? Instead, form itself must be produced in relation to the forces hidden beneath claims of aesthetic autonomy. As a foray into this lived context of our social reality and its incessant mediation, Scapegoat seeks autonomy from the capitalist mode of production, even as we are forced to inhabit its territories. In response to the property relation, Scapegoat aspires to the determination of both physical and theoretical con-
SS: What do you mean by the nature of mapping? Do you think of social change that map is going to produce a diagram that serves the purpose of informing the viewer of what is going on here and now? NT: There's not a lot of those. I think activists talk about that damn work ethic in it, they get that Weber thing going on, good production, good working, going to bed exhausted. Pragmatism as business.

SS: Has cartography affected activists' culture?
NT: I always joke that people get so burned out on theory that they literally wanted to ground it in space. Forget Baudrillard and everything else. I'm talking about talking about it. Let's go visit it. The spatial turn came from this urge to get out of this theoretical abstraction that seemed to not have any impact on daily life. I think that's where the lyrical geographical distinction on the critical left.

AB: But it's more than that. It has to do with the details. It's about talking about a place in that way.
NT: More so about the way things are connected, and now what, I kind of knew shit was fucked up, you know what I mean?

AB: The Lombardi maps aren't really trying to tell you what to do.
NT: No, they are beautifully neat and poetic.

Activist maps
AB: Exactly! They portray the panopticon of all being connected. That's something you do when you're mapping connections.
NT: It's all we feel it have, if we just get it all on paper we'd crack this thing open. We're doing some stuff on paper and we're like fuck, I still don't feel any better.

AB: But we're talking about activist maps? Activist maps are really for a leftist audience, and anyone who's a leftist now is probably suffering from this paradigm and the role of the ruling class. It is all very simple for us, it's industrialists and the industrialists owned the factories. You knew they were rich and you knew they behaved like one: they all married each other, they had an exclusive space in which to live from their own property.

NT: And the second world war, it's become incredibly difficult to identify a ruling class that behaves like one. They behaved like anyone else in that sense. That's why it appears that ownership of the global industrial system is effectively distributed through capitalist markets.

SS: What about property? Do you think there is work in other projects that seem reflective of a use of maps to the question of property?
NT: I'm very influenced by the Situationists. The powerful move they demonstrated in Paris. In the context of a lost community, you have a larger scope that moves beyond the human body and ego to expand the consciousness of a community and a locality, they have no need to identify themselves in the same way.

NT: This is a foundational map of this settlement. The drawing of the houses are and where all the people live. They appealed to the city to get rid of the law. The restriction of the grounds of individual property rights, their absolute structure, which was about people having certain needs in housing—which was bullshit. People need housing, but property never included subdivisions like. Truffaut's argument was against the technocratic discourse of housing rights in the cities that was a part of the role of the architect. They were involved with a series of propositions for the present. We have not assumed the necessity of the project of urbanism. We have not taken it for granted. If actions occur, they occur on paper for the present. We have not assumed the necessity of the project of urbanism. We have not taken it for granted. If actions occur, they occur on paper for the present.
my adult life, right now I don't because I lived in small communes for much of my life. The protection of the common. Not that I thought of property's a hopeful thing, small men. Soviet forced collectivization meant that there were no more individual rights. Then when the revolution happened, the nobleman left. what is it just a limited conception from the Enlightenment, or that's the first dichotomy we often we're stuck in this tradition of making landless. An obvious, it's from science-fiction novels. To go back to the beginning of the conversation, I think we should decide if we want to go from A to B, or if we want a picture of the world, because that's the first dichotomy we had. There are maps that are lousy, anarchist, and maps that are picturing the world or ones that are usefully trying to go from A to B. I mean that's a fundamental reposition, and deciding what we want to do if we want to chill in the new world, or go from A to B? And does experimental geography help us answer some of these questions?

NT: There are certain things that art does that I like, certain things I don't like, but ambiguity is what makes it powerful. In that there's a powerful role; art can celebrate the ambiguities. I think we've been invested in the fundamental confusion in my opinion activist communities are a little too dogmatically. It would be really nice if they could embrace the irrational, ambiguous desires that actually brought them together or surprising them more richly would produce a more robust active community. On the side, the art community could clearly benefit from a maximum of criticality, like from A to B. Maybe that's what experimental geography can do—get people excited about the possibilities of cruising a dual geography can do—get people excited about the possibilities of cruising a dual way of thinking about the world. 

AB: Yeah I was wondering where's his radical cartography in this, and thinking about the new world citizen and activist communities were a huge function. For you—you know exactly what's going on right now, right, right now for you—you know exactly what's going on, what you're supposed to do. Or, just the right escape. It's hard for me to talk about this in terms of mapping. As I'm saying this I'm thinking that so much of where I'm getting this from is so obvious, it's from science-fiction novels. What I'm really talking about is sci-fi novels. Maybe sci-fi novels are radical cartography. Sure I would hate that, we need to make a place where these visions can be made. But right now we're just running on auto pilot, like...I hate to be so basic about this, but I do believe in this privileging of space where we have to produce spaces where the imaginary of a world is possible. Don't put the cart before the horse; we need to make a place where these visions can be made. But right now we're just running on auto pilot, like...I hate to be so basic about this, but I do believe in this privileging of space where we have to produce spaces where the imaginary of a world is possible. Don't put the cart before the horse; we need to make a place where these visions can be made. But right now we're just running on auto pilot, like...
House Magic: an Incomplete Timeline of Occupied Social Centres Around the World

House Magic is a project exploring the movement of squatting social centres (also called OASCs or Occupied Social Centres). These ventures in creative activism have been going on for many years in many countries as activists and artists work together to create spaces (mostly) within the city—spaces in the "leads"—as platforms for political and cultural events. These OASCs are not entrepreneurial ventures (to make money) and they are not under the supervision of the state.

House Magic offers a chance to explore an idiosyncratic archive devoted to the experience of the social center movement in London, Amsterdam, Madrid, Zurich, Hamburg, Barcelona and Ujjvala among other cities. The project relies on a variety of mediums to document an often ephemeral history: photo, hearing, websites, publications.

The project coincides with a rising tide of action and discussion around squatting in the U.S. and the gaining of prominence of building urban gardens and farms on land occupations, informal, and other counter-cultural formations. This kind of creative activism has been called "prefigurative." It is about experimenting in other world-making to change the change you want to see. It also coincides with a way of making art—participation, social sculpture—which is not so much theorized as acted up. That is, enacted in reality over time and outside institutional constraints. It is, in all its crossing of the historical consciousness of an emerging 21st century vision, the vision of building a just, sustainable society.

The House Magic Bureau of Foreign Correspondence exhibition opened in Spring of 2009 at ABC No Rio, a Time Square cultural center on the Lower East Side. A suite-case voyage of House Magic then traveled to Chicago for the "N'Xo" at Version Fest ’09. From there it was remounted at the Sculpture Center in New York City as part of the exhibition of Trash. The project continues as a growing archive, collecting stories and documents, books, websites, and moving towards a commitment to display wherever possible.

In 2010 "House Magic" showed at Backlash in Philadelphia, Ideas of March at ABC No Rio, and the Anarchist Book Fair in NYC. Moore attended the Squatting Europe Research Collective (SGEC) conference in London and researched in Hamburg. He blogs the project at "Occupations & Properties."
agitation against the Criminal Justice Act which was an unpopular move with the parties. Numerous cultural projects began in this milieu, including the Exploding Cinema, a "hybrid fusion of projection, performance and social space," and CoolTan CUT Arts centre. The centre provided a space for people to meet and discuss. A key organizer, Shane Coyle, later engaged political life as running as a Green Party candidate. He said of the CoolTan era, "All of us worked our butts off, not for ourselves, but for the benefit of all. A bunch of quite different people on the dole came together and did it. A totally independent community arts squad central."
The value of a corporation is determined for accumulation. The actual meaning of accumulation is both murky and problematic. Advocates and critics of capitalism can be distinguished on the basis of what they mean when they talk about it. Neoconservative defenders view accumulation as the outcome of profit-seeking for hedonic maximization of utility. Capitalists mean to ensure that all factors of production are paid a fair return. In the context of the overall economic decline, there is no absolute register against which accumulation may be judged as successful or unsuccessful. Rather, the ongoing changes in captured capital value can only be assessed as a matter of differential comparison. This means periods of success can be maintained even in times of crisis, and absolute values are falling. If a corporation's capitalization decreases by 10 percent when the market as a whole falls by 15 percent, that does not mean that accumulation is failing. Whatever sets capitalism apart is the use of capitalization as a universal determinant of success. However, as a power process, capital is 1 percent above or below, 10 percent, in the face of the market. The business press assumes this 'defunding' yankstick as the measure of success. With this in mind, we will turn to the capitalized trajectory of the Big 4 during the financial crisis. This means periods of successful growth in absolute terms, but that growth becomes even more crucial in times of crisis. If the Big 4 grew by 2.1 percent from the first quarter of 2008 to the first quarter of 2009, over the same period the total value of all publicly traded corporations fell by 24 percent. The financial intermediaries (FIRE) as a whole fell by 13.6 percent. Note that because the market as a whole fell by more than FIRE, the financial intermediaries still enjoyed differential success over that period.

A picture of relative success for the Big 4 emerges in Figure 2. Between the first quarter of 1999 and the third quarter of 2007, the cumulative annual growth rate of FIRE's share of total capitalization was 6.7 percent. Between the third quarter of 2007 and the first quarter of 2008, when FIRE had lost 17 percent, the Big 4 continued to grow at the slightly reduced rate of 5.3 percent. Within FIRE, the Big 4's differential growth increased from 1 percent to 3 percent. The neoconservative critics of Nittan and Bichler's theory of capital as power, the Big 4's success is to be judged as a form of capital accumulation. Nittan and Bichler have argued that the distinction between politics and economics is meaningless from the perspective of capital accumulation. Capitalist practices typically assigned to the realm of politics become a part of capital when they contribute to processes of accumulation. Capitalism is thus able to judge as successful or unsuccessful.

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The Publics enacted an important moral shift by levying condemnation for debt. Debtors who defaulted were depicted as slyly "stole" the wealth of the nation. The doctrine of “debt slavery” is best illustrated by the Turpin case. They viewed that “credit made free business class. One writer observed that “judging someone's potential and there-...”

The debates over bankruptcy laws had a bed between those who wished to preserve the moral relations of debt and those who wished to reframe the social relations of economic forces. The solution focused on the economic relations and the moral relations of debt for all others. However, even as the debates on the moral economy of debt were shifting to relieve the entrepreneur of “obligations for goods,” the Cre...
The recent subprime mortgage crisis combines three words that trace interesting descriptive and practical histories within the institutions of Western capitalism: the Chinese word for crisis—weij—includes the word opportunity as one of its component parts. This fALSicious piece of Orientalism demonstrates a feature of the capitalist mindset. The current state of the Western political economy has provoked an unmitigated opportunity. Differentially, the Big Four have gained against their FIRE hierarchy. For them, the crisis has truly been an opportunity. How- ever, that “nothing fails but the will of man” is subprime had an obvious instru- mental value. This examination of moralization within the debt-relationship, including both moralizing discourses and direct evidence, it is not hard to imag- ine that lenders know of the general mortality and bio¨cides that the potential to potentials subprime lenders. Second, it considers the power of community and to the value of personal responsibility. Individuals are made ashamed of their failure to live up to commitments. Insults are frequently raised to subprime lenders, who are deemed a debtor is a morality. Almost 150 years later, we find that the term dead is subprime lenders’ only payments, 2-28 adjustable rate mortgages, and other refinancing on new terms, many debtors will choose adher- ing as Housing Subprime Lend- ers. Between falling housing prices and second mortgages, many subprime borrowers are now carrying negative carry. For them, it would make financial sense to walk away from their loans. A certain percentage of individuals are mainly from the five per cent of borrowers with subprime adjustable rate mortgages. The end will be made grateful for the opportunity to renegotiate. Subprime lenders will not lose their subprime borrowers, direct personal-level interactions of the debt-relationship, including both moralizing discourses and direct evidence. Subject to the subjectivity of the pundits, most of those in debt undoubtedly feel a responsibility to meet their financial obligations and to the value of community. The need to repay the debt comes from the same community and to the value of community and to the value of community. The need to repay the debt comes from the same community and to the value of community.

Mortgage, Mortgage. Dead grip. The actual etymo- logy of the word “mortgage” is the literal translation that serves as this article’s title. The original meaning of ‘mortgage’ may have described the low likelihood that the person, Barry Cohen observes that the term ‘mortgage’ first was a loan that was secured by the same asset as the loan that made it possible to acquire something. The word ‘mortgage’ is often used in the financial industry to describe the practice of lending money in exchange for an asset, such as a piece of real estate. This financial instrument allows borrowers to access capital for various purposes, including home purchases, refinancing existing mortgages, or investing in rental properties. However, it is important to note that the term ‘mortgage’ has evolved over time to encompass a broader range of financial obligations and market conditions. 

The recent subprime mortgage crisis, which began in 2007 and lasted through the early years of the 2010s, was fueled by various factors, including the proliferation of subprime mortgages,放松 lending standards, and the use of complex financial instruments such as mortgage-backed securities (MBS) and collateralized debt obligations (CDOs). These instruments allowed financial institutions to package and sell different types of mortgage debt, contributing to a significant increase in the number of subprime loans issued.

During this period, many financial institutions engaged in aggressive marketing strategies to attract borrowers with lower credit scores, often with low or no down payments. This resulted in a substantial increase in the number of subprime loans, particularly in areas with high concentrations of minority populations. The widespread availability of subprime mortgages, combined with the pressure to meet sales targets and increase market share, led to a significant loosening of underwriting standards. As a result, many borrowers were granted loans that they were unlikely to be able to repay, leading to a high rate of default and delinquency.

The subprime mortgage crisis had a profound impact on the global financial system. It led to the collapse of several major financial institutions, resulting in a severe recession and a global economic downturn. The crisis exposed systemic vulnerabilities in the financial system, highlighting the need for greater regulation and oversight to prevent future episodes of instability. It also emphasized the importance of responsible lending practices and the need for borrowers to carefully evaluate their financial capacity and the terms of their loans.

The aftermath of the subprime mortgage crisis saw significant changes in the mortgage industry, including stricter underwriting standards, increased regulatory scrutiny, and greater emphasis on responsible lending practices. These changes were intended to reduce the risk of future episodes of instability and improve the long-term stability of the financial system.
After the Second World War, North American governments produced plans to revitalize decaying urban areas through urban renewal. As part of this initiative, cities built public housing for people living in sub-standard housing. As a result of this policy, thousands of units for low-income residents were built in large cities across the continent. This initiative improved living conditions for many people, but at the same time destroyed the social support networks that proliferated in downtown neighbourhoods. Over the fifty years following their construction, these developments fell into disrepair as governments stopped maintaining them.

In 1992, the US federal government initiated a program called HOPE VI (Housing Opportunities for People Everywhere) to fund the demolition and rebuilding of the worst examples of public housing. The legislation mandated that modernist housing was to be demolished and replaced with low-rise, mixed-income communities designed in a neo-traditional style according to New Urbanist architectural principles. As a result of these design guidelines, it was impossible to replace the number of previously subsidized units, so federal grants were allocated to fund a substantial reduction in the actual number of housing units. In the case of Jeffries Homes in Detroit there was a reduction from 1428 to 621 subsidized units, or approximately 40% of the units.

Canada followed these US policies approximately a decade later. In 2002, the city of Toronto and the Toronto Community Housing Corporation began planning the redevelopment of Regent Park Canada’s oldest and largest public housing project. This project learned both from HOPE VI and from St. Lawrence, an earlier mixed-income housing project in Toronto. The plan is to rebuild approximately 90% of the units on site, but in order to accommodate the desired mix the proposal calls for the construction of 3210 new market units so that there is a 40:60 ratio of subsidized to market units. This change primes the downtown east side of Toronto for gentrification and will lead to the loss of existing affordable housing stock in the area.

These two examples of the physical demolition of modernist public housing neighbourhoods follow the ideological repudiation of public housing that began in the 1970s and reached full force in the early 1990s. The push towards home ownership as the only solution to the housing challenges of low income people is the most recent point of this trajectory. Its repercussions can be felt in the sub-prime mortgage crisis of 2007, and in its derivative effects in 2008’s financial crisis. The people most affected by the devastation of urban renewal, the neglect of public housing, the displacement of contemporary redevelopment plans, and the foreclosures of the sub-prime crisis, have been the lowest income urban residents.

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property’s reach across any number of spatial configurations. In other words, the circulation of capital cannot be easily confined to territorial boundaries of scale.

In contrast to scale, each of the three property registers that follow describe a set of social relations and political imperatives that capture a kind of logic of power. Of course, these registers do not represent an internally homogenous field of power, but a complex weave of practices defined together through family reunifications. Further, the registers themselves may converge or operate at odds depending on context and story. The three registers are as follows:

1. Canadian sovereignty claim to all underlying title in Canada as well as provincial and municipal jurisdictional claims.

2. An inter-related, though distinct, logic of capitalism that requires, among other property relations, secure title for resource extraction and the transformation of nature and labour.

3. A set of practices that govern peoples’ relationship to the land through an array of entitlements based on stewardship for future generations: property as ‘taking care.’

These three registers of property function as follows:

—property as sovereignty/jurisdiction;

—property as capitalist alienation; and

—property as ‘taking care.’

These are overlapping registers, though each carry distinct histories and operate by different technologies. Their purpose is to help distill the layers and forms of domination operating in a field of colonial dispossession. In addition to problems of scale, the need for these registers of property is to ask the first step is to shake out the distinctions without unraveling the relationships between colonialism and capitalism. My temporary and perhaps crude solution is to consider them as overlapping registers. While not discounting to the insights of such paradigmatic texts as those of the constitutive nature of colonial and capitalist systems—such as Vladimir Lenin’s Imperialism: the Highest Stage of Capitalism—there is a slippage-slippery from imperial to capital to colonial. The danger of conflating colonialism and capitalism is that while colonialism is constitutive of capitalism, it is not reducible to it. To assert otherwise is to ignore the specific nature of Indigenous claims to land compared to other sorts of property. Further, the logic of property exercised on Indigenous lands claimed to land to be national-territorial claims, are often framed as a security claim, and include the right to the good commercial enterprise on their lands. Colonialism and capitalism are distinguished by differences in technology and imperatives of rule. In the first case, the differing technologies of control and imperatives include, for example, special legal and political jurisdiction that apply just for Indians, such as the Indian Act; international standards of law that apply only to Indigenous lands; systemic racism; and territorial, sovereignty, and self-determination demands affirmed by long histories of treaty-making with the French, British and then Canadian Crown. In the second case, imperatives of rule arise from tensions between territorial acquisition and capitalist accumulation, critical for different reasons and different moments of state formation.

The second further reason for the registers is to consider some thought experiment였. What role do property rights play in Canadian colonialism? Or, in Cole Harris’ words, this broader project by looking at three “registers” of property that determine the rights of entitlement. In the context of this theorization has been built. For a detailed description of the techniques of a certain range of territorial dispossession. I argue that understanding the overlapping, yet distinct, logic of state sovereignty, economic, and Indigenous governance in relation to property rights, brings into sharp relief the discrepancies between state power to on the different rights of Indigenous peoples, and the facts on the ground of widespread extinguishment of Aboriginal land.

The project of Indigenous land dispossession is widespread and ongoing in Canada. The imposition of property rights continues to play a significant role in a multiplicity of government policies regarding Indigenous peoples as well as in provoking struggles of resistance against dispossession and displacement across this land. I call this form of contact between Indigenous and non-Indigenous peoples as a “political landscape” of Indigenous claims to land compared to other sorts of property. Further, the logic of property exercised on Indigenous lands claimed to land to be national-territorial claims, are often framed as a security claim, and include the right to the good commercial enterprise on their lands. Colonialism and capitalism are distinguished by differences in technology and imperatives of rule. In the first case, the differing technologies of control and imperatives include, for example, special legal and political jurisdiction that apply just for Indians, such as the Indian Act; international standards of law that apply only to Indigenous lands; systemic racism; and territorial, sovereignty, and self-determination demands affirmed by long histories of treaty-making with the French, British and then Canadian Crown. In the second case, imperatives of rule arise from tensions between territorial acquisition and capitalist accumulation, critical for different reasons and different moments of state formation.

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La Ciudad Posmoderna

¿La ciudad que impone el esparcimiento Público. La viabilidad sobre la sociedad y la acumulación de ganancias son los criterios del neoliberalismo?
“We live in a world ruled by fictions of every kind—mass merchandising, advertising, politics conducted as a branch of advertising, the instant translation of science and technology into popular imagery, the increasing blurring and intermingling of identities within the realm of consumer goods, the preempting of any free or original imaginative response to experience by the television screen.”

—J.G. Ballard, Crash (1973)

1. Alienation is a useful concept to explain why we accept our involvement in a society that is structurally unequal and unfair. Alienation not only entails being taken as interchangeable objects in a life project designed for the benefit of others, it also describes our reaction to a world in which we are self-obsessed, impassive to the needs of others and driven to satisfy consumerist urges.

2. The city is modeled on the neoliberal hegemonic order. Living in the city implies immersing yourself in an ideological system that promotes the domination of capital over all areas of existence. The fast-track to inclusion is consumption, allowing us to share with others the same “lifestyle,” conceived by marketing and advertising and disseminated by television, radio, magazines, internet or newspapers.

3. Consumer society is consoli-
dated by expanding and renewed fictional needs. Production changes as say, for example, and marketing consultants create new consumer niches, or targets. Advertising is complicit with these dynamics, constructing attractive worlds that offer new “sensations” to satisfy wishes through products promising “freedom,” “speed,” “charm,” “intelligence,” etc.

4. Advertising constructs an opinion of the world, of oneself, and of others. The commercial systems of representation conceived by marketing experts promote meanings that are evaluated as useful by power as the correct and successful ones to live in the world. Their goal is to regulate individual freedom by subtly imposing ways of acting, thinking, and walking in the urban landscape. To continue belonging, we engage in a frenzy of production and consumption where the technique fosters anonymity, enabling and facilitating control by institutional technologies.

5. The prevalence of capital extends to all areas of life, altering and shaping social identity. Subjectivity is mutilated and confined to the forms used by consulting firms, which classify and sort us in surveys according to a series of parameters (income, place of residence, house type, ownership of car, kind of job, etc.) in order to better serve us as potential customers of some “innovative,” soon to be marketed, product.

6. One way of sustaining the turnover of products and services is to change the supply according to fashion trends. Fashion guards the acceleration of turnover time in production in parallel with the exchange and consumption. This is facilitated by improved communication and information devices, streamed distribution techniques (enabling goods to circulate at an increased speed through the market system), and plastic money and e-banking.

7. Today’s national governments only want to see citizen-consumers in the streets; they regulate traffic in public near or far, managing loitering and appropriation. Fear of the outside isolates us and makes us crave the protective shelter of our home. There are easy prey for the representations and ideologies of the mass media, which disseminate and strengthen the imposition of market subjectivity.

8. The additive use of new technologies strengthens the capitalist machine, creating loneliness, utilitarianism, a false perception of reality, and the worship of individualism. As grotesque extensions of our ego, these machines show the world our material “success” and tantalize us with a new step towards market made happiness.

9. Alienation is a useful concept to explain why we accept our involvement in a society that is structurally unequal and unfair. Alienation not only entails being taken as interchangeable objects in a life project designed for the benefit of others, it also describes our reaction to a world in which we are self-obsessed, impassive to the needs of others and driven to satisfy consumerist urges.

10. The poor are the most affected by pollution caused by the waste of unrestricted production. They live in garbage dumps. They can’t afford the bottled water they need due to the lack of drinking water and the pollution of the water table. They suffer from atmospheric pollution as a result of emissions from waste decomposition and are threatened by diseases transmitted by animals attracted to the garbage.

11. In this tragic attempt at avoiding unwanted human contact, those who can afford its company have a faithful accomplice—the automobile. Just as the system imposes nonstop movement on an individual, the automobile takes us from one place to the other. Motorists become easy prey to bottlenecks, crashes and physical threats from other drivers, turning the “privilege” into a curse of constant fights, violence and aggression.

12. Traffic moves slowly in the city, and going from one place to the other becomes an odyssey, made worse by the great number of public and private vehicles everywhere. Car creates an enormous demand for fuel, compounding the country’s energy crisis and adding to greenhouse gas emissions and global warming.

13. The addictive use of new technologies strengthens the capitalist machine, creating loneliness, utilitarianism, a false perception of reality, and the worship of individualism. As grotesque extensions of our ego, these machines show the world our material “success” and tantalize us with a new step towards market made happiness.

14. Fear of the outside isolates us and makes us crave the protective shelter of our home. There are easy prey for the representations and ideologies of the mass media, which disseminate and strengthen the imposition of market subjectivity.

15. We shut ourselves away in our homes, justified and encouraged by an ideology disseminated and amplified by the mass media, that emphasizes our “lack of security and safety.” People perceive the streets as dangerous and constantly threatening; this threat is met with an increased number of locks, railings, barbed wire, CCTV surveillance and private security services.

16. The State’s hard line cracks down on demonstrations in public spaces and criminalizes protest. Limits to the undisciplined use of public spaces can be seen in the prohibition against blocking streets, the fencing off the city center to facilitate security and the destruction of public spaces

17. Living in the city, we expose ourselves to social demands that exacerbate the development of diseases: stress, panic attacks, anxiety, mental disorders, cardiac issues, weight problems, etc.

18. One way of sustaining the turnover of products and services is to change the supply according to fashion trends. Fashion guards the acceleration of turnover time in production in parallel with that of exchange and consumption. This is facilitated by improved communication and information devices, streamed distribution techniques (enabling goods to circulate at an increased speed through the market system), and plastic money and e-banking.
Today's national governments technologies strengthens the capitalist machine, creating loneliness, of unrestricted production. They that are already legitimated by live near or in garbage dumps. power as the correct and suc- of reality, and the worship of in- us and makes us crave the protective shelter of our home. from atmospheric pollution as a describes our reaction to a world ing ways of acting, thinking, and result of emissions from waste in which we are self-obsessed, decomposition and are threat- To continue belonging, we en- of the mass media, which dis- often, taking its defense into imposition of market subjectivity. who can afford its company animals attracted to the garbage. imposition of market subjectivity. The State's hard line cracks down on demonstrations in pub- 14 No one believes the lie of the sham that "they don't work because they don't want to." Advertising plays an essential role by disseminating pleasant images of consumption and prototypes of the successful citizen-consumer, while naturaliz- the competitive dynamics of capitalism while encouraging us to buy products that might set us apart from those debarred from consumption. 5 Image handling is one of the most powerful and effective tools used by (economic, political and cultural) power to enforce adherence to dominant modes of thinking. Advertising plays an essential role by disseminating pleasant images of consumption and prototypes of the successful citizen-consumer, while naturaliz- the competitive dynamics of capitalism while encouraging us to buy products that might set us apart from those debarred from consumption. 6 The mass media are the main channels for advertising. They seek to create surplus value by producing and disseminating a machinery of images, meanings, views of the world, and ac- counts of reality aimed primarily at promoting specific economic and/or political interests. Media conglomerates — including radio stations, television and cable television channels, Internet providers, etc. — homogenize the information they distribute and increasingly influence public opinion.

10 We are part of a hegemonic order aimed at monopolizing profits for others. This means living under coercion, constantly threatened by elimination, or replacement. Forced to juggle so as to best fit in the narrow sys- tem of inclusion, our participa- tion can only travel in one direc- tion, pushing us into a labyrinth that is very difficult to exit.

11 Labor is another good that is bought and sold in the market. The prevailing forms of work today are marked by precarious- ness, as short-term contracts in various modes, informal work, and low pay. This leads to a savage increase in inequality, lowering the real incomes of the middle class and further impoverishing historically dis- advantaged groups, with the subsequent emergence and con- solidation of marginalization and unemployment.

12 In our city, public space - the place where collective experi- ence is organized - is fenced in, threatened and commodi- fied. Just as the clock marks the passing of hours, minutes and seconds, synchronizing our ac- tions, half-machine beings, protected by objects that help us to meet our social demands. We are always available if we have a cell phone, always entertained by our i-Pod, already alienated and more preoccupied with the mes- sage we have just been texted than with our surroundings. Our contact with reality is further me- diated by the technology we use to fight our existential vacuum.
settler state. Canada’s sovereign claim to jurisdiction over Canada opposes what anthropologist Michael Schell calls “the Aboriginal fact.” This fact states that Aboriginal people held underlying title, jurisdiction, and sovereignty prior to European contact and settlement and that Aboriginal jurisdiction must be assumed to continue today wherever Aboriginal title was not extinguished. Such assets that this fact exposes the illegitimacy of Canadian state sovereignty claims of underlying title. For example, in the case of the Algonquins of Barriere Lake, the Aboriginal fact is evidenced by a series of treaties that Barriere Lake signed with the British Crown that codified nation-to-nation agreements between the Imperial Crown and Indigenous peoples. The Treaty of Saugeen (1760) insured peace, neutrality, protection of land rights, freedom of religion. The Royal Proclamation (1765) promised peace, alliance, mutual support, free and open trade, anti-trespass, protection of land rights, freedom of religion, and economic assistance. Perhaps the most significant treaty that the Algonquins of Barriere Lake were party to, however, took place a few years later. In October 1763, King George III issued a Royal Proclamation that set out to protect Indian lands from settler incursion. But the Royal Proclamation committed a double-move: while affirming the protection of Indian lands by decreeing that such lands cannot be sold without title, jurisdiction, and sovereignty prior to European contact

The Treaty of Niagara (1761) was laid out on a prescribed plan, with town lots of one mile square and other reservations for public use, and certain equal corner areas were reserved for the future disposal of Crown reserves in the corners of the township consisted of eight farms.

The improvement criteria for receiving title to land echoes the imperial history of property rights in Canada. An important political context of property rights in Canada is English philosopher John Locke’s justification for the enclosure of land, which was based on its improvement through the application of one’s labour to the earth. This argument lays a crucial moral foundation for the juridical claim to settler sovereignty, but it also renders invisible or insignificant non-European forms of land management and use. Locke privileges agrarian forms of settlement, particularly those agrarian landscapes that employ recognizable forms of labour, such as English tillage technologies, as opposed to Indigenous foraging, slash and burn agriculture, and wildlife management through hunting. A racist, stages-view of history continues to be deeply embedded in notions of entitlement to property today.

Register 2

Property as Capitalist Alienation

Property as capitalist alienation might also be called the register of “dispossession/accumulation,” as it involves the unique dynamic of property rights in a liberal capitalist society. While dispossession of lands may be a common feature of imperial colonized regimes, the specific kinds of dispossession inherent to the methods of accumulation in liberal capitalist property rights and their modes of prettification.

Property rights are used to create commodities, such as land and patents on life, and to protect, police, and regulate the communities produced. We could also say that these forms of prettification are deeply embedded in particular social relations of transferrability that confer value on a free market-based distribution and exchange of goods.

There are several ways in which the conjured processes of dispossession and accumulation are internally related to capitalist prettification. Central to this register of property rights is Marx’s concept of “primitive accumulation,” a dual process of dispossession from subsistence economies and forced relocation into wage labour—that Marx described as “capitalist dispossession.” Dispossession takes a range of alienations from subsistence economies—from peasant lands to file sharing—that enable new commodities and services to replace them—such as store-bought food and proprietary software.

The process of simply accumulating the original pot of surplus capital, as Marx asserted, primitive accumulation (as David Harvey has coined, “Accumulation by Dispossession”), constitutes an ongoing strategy built into the capitalist imperative for constant expansion and accumulation of property rights in different ways, through international trade, imperial relations and natural resource extraction. Nor-spatial examples of primitive accumulation also include the exploitation of labour, through a reliance on unorganized women’s work, for example in the production of non-corporate, non-corporate capitalist or semi-proletarianized labour, such as non-status migrant labour forces or indigenous labour. The commodities produced by this prettification of property rights in different ways, through international trade, imperial relations and natural resource extraction. Nor-spatial examples of primitive accumulation also include the exploitation of labour, through a reliance on unorganized women’s work, for example in the production of non-corporate, non-corporate capitalist or semi-proletarianized labour, such as non-status migrant labour forces or indigenous labour. The commodities produced by this prettification of property rights in different ways, through international trade, imperial relations and natural resource extraction. Nor-spatial examples of primitive accumulation also include the exploitation of labour, through a reliance on unorganized women’s work, for example in the production of non-corporate, non-corporate capitalist or semi-proletarianized labour, such as non-status migrant labour forces or indigenous labour.
of life—driven by the quest for new markets to buy from or for revenue. This has worked in two worlds, one of people who willingly entered them: the newcomers were equipped to challenge the paradigm of Canadian colonialism. This constitutional and legal framework, which is supposed to respect the hunting ethic involves the distribution of meat after the hunting grounds between community members, part of the Anishnabe peoples on the land. With the guidance of the traditional knowledge to be 'laterally' disseminated throughout the community. The courts still try their best to maintain these hunting partners, northern, who are thus more willing to share costs as a collective project. When I was young my grandfather was a great trapper, when he came home from trap-lining, he'd just hunt there. There's a lot of names on the territory. That's what they call it, the community needs so much land and the most kids... With the most kids, the share is bigger. I don't know if there's a boundary in there, but us, we...
has an opportunity to go out and catch animals to feed their families. Collective benefits of land protection and defense are considered not only beyond the individual, and the individual family, but beyond human beings so that all benefits of life can be redistributed throughout the land. Story after story told on the territory embodies these meanings and each one is brought out to illustrate this context in different ways.

**Final Thoughts**

This piece, no doubt, leaves us with more questions than answers. For example, does the capitalist register also contain aspects of its own internal contradictions and possible dissolution? How can we see of ‘taking care’ as adaptive to and intertwined with the other two registers? Does ‘taking care’ in itself annihilate the other two property positions, beyond its conceptual integrity and political challenge? I find myself returning to Posonbol at the end, here, even turning to the end of his own treatise, "What is Property?" where he tries to wipe his hands of the whole property debate. He states, "Property is the suicide of society"—anti-social, scarcity-inducing; a right that was created out of sheer self-interest by the rich and privileged. (c) An apologization of social good. I can’t help but wonder: if we kill the first two registers of property, there’s no telling what good things would have rooms again.

Shiri Pasternak is a writer who lives in Toronto, Canada.
"A purely imaginary fabrication of value is a key component of the financial game as we know it. What might occur when the art world and the art market enter this valorization game and recover a common power over the production and assessment of value, which these degrees are not effectively able to circumscribe?"

—Marco Pozaquiri, "Beyond the Ruins of the Creative City, Berlin’s Factory of Culture and the Sabotage of Hist."

"The most important change in the earth’s landscape is not any shift that would be perceivable on an aerial survey. It is the shift that has occurred in the public imagination and the use of the category of ruin."


For Sale: The $100 House

Could Detroit—a "shrinkaged," a "ruined city," "a disappearing city," a "dying city"—attract all attempts at renewal—become a haven for emerging young artists? What effect would it have on the ingenuity and creativity into Detroit have on the city's apparently "ruined" character and what urban transformations would follow from artistic exploitation of an environment in its current status, in substandard].

It is also a success that occurs with the efforts of artists and artist communities that facilitate it; artists are usually co-opted by gentrification, rather than advancing alternative forms of urbanization. The success of gentrification is highly qualified. With the connotes the expectation brings comes not only property development and rising property values, but also the displacement of those for whom un- gentrified neighborhoods possess their most valued characteristics in particular. It is not only artists but also the working class, recent immigrants and communities marginalized by government, socially, culturally or ideologically. Through their precipitous and conditioned, an artist, a production that sometimes leads to their own eviction and displacement, configured to them from the environment that attracted them and allowed their creativity to flourish in the first place.

The urbane as Opportunity

Whether artist-led gentrification might ever be successful, what it could imagine to be accomplished. The title of his piece referred to a $100 house—but has also gained other possibilities to construct new values.

The urbanism of unreal estate, then, is a counter-urbanism that involves insurgent, survivalist, ecstatic, escapist as outrages from the market economy, rejects the politics of counter-urbanism in the other, different future. If the development of unreal estate involves an exchange, then, it is the exchange of a teleological system of progress in which the present to be tolerated and accepted. The urbanism of unreal estate is being imagined, opposed not but prompt such questions.

The reality of everyday urbanism is that it is a political project the authors of the discourse want to elicit disbelief. Indeed, the illusion exists in ever urban discourse. It is not to interest to everyday urbanism. In its received form, everyday urbanism cannot but prompt such questions.

The urbanism of unreal estate is a counter-urbanism that involves insurgent, survivalist, ecstatic, escapist possibilities to construct new values. It is the postulation of the present as a temporary phase within a moralized continuum of progress that allows that present to be tolerated and accepted. The current value is that of "mundane" and "generic" spaces that hinder property's valuelessness, excess) are what create possibilities to construct new values.

The urbanism of unreal estate, then, is not only at these houses, but all the buildings rooted in decay for their very oppositionality. The urbanism of unreal estate is a name for urban territory that is a counter-urbanism that involves insurgent, survivalist, ecstatic, escapist values that hinder property's valuelessness, excess) are what create new values.

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to repress awareness of that abandonment by destroying its most conspicuous examples? The agency of art to critique that repression? Or the limits of art, able to rationally critique urban disaster without proposing alternatives to it? Indeed, while invoking “action,” the only action that the group attempted to incite in its audience was militant: “Take action. Redefine a ‘Public Enemy.’” But it is just this sort of action that casts the Detroit Demolition Disaster into the acts of quotation and defamiliarization—remarking on the fact that registers a site’s deviation from a norm without destroying that very deviation in the process.

**Car Wash Café**

The Car Wash Café is an open-air auto storage facility/party venue/barbeque garden/personal museum operating on the site of a former car wash and café. The owner of the site, who also owns a nearby auto styling salon, purchased the site of the Car Wash Café to use as a storage facility for cars he was in the process of repairing. He introduced a car wash that employed teenagers from the surrounding neighborhood and when customers of the car wash and neighborhood residents began to congregate at the car wash, opened an ice-cream stand to provide refreshments and a place to spend time. The stand eventually became a sit-down café, which spilled over into the adjacent auto storage facility, sponsoring the transformation of the latter into a barbeque garden. The explicit programming of the site is complemented by its use as a space to display a rich cross-section of auto-related urban ephemera: car parts,-Americana, gas pumps, signal lights, outdoor signs and so on.

The ability to program the site of the Car Wash Café without concern for profit-making has allowed its functions to emerge and transform over the course of time through a series of improvisational programs. Moreover, these programs, and the equipment that supports them, are themselves collected in the Car Wash Café, so that the site also serves as a museum of its own history. The signs and advertisements that fill the site publicize not a current reality, but layers of the past—a historical project that is all zusammen—within the market economy, the economy of real estate.

**Heidelberg Project**

The Heidelberg Project appropriates abandoned houses and vacant lots on the “300 Block of Heidelberg Street,” on Detroit’s East Side, as sites for the display of made and found objects assembled by the artist, Tyree Guyton. Guyton, who grew up in a house on the block, collects and exhibits objects from the detritus he finds in and around his neighborhood: stuffed animals, vacuum cleaners, television sets, shoes, hubcaps, telephones and other items of domestic urban life. According to Guyton, the project’s original agenda emerged as a defamiliarization of what was conventionally perceived to be mere garbage: “there was no plan and no blueprint, just the will and determination to see beauty in the refuse.” The result of these oppositional aestheticizations are carefully curated, arranged on empty lots or hung from the walls of abandoned houses or trees, and at times decorated with colored polka dots, which also adorn houses, cars, trees, streets, sidewalks and other objects on the site of the project.

The Heidelberg Project appropriates both abandoned objects and abandoned property; the latter appropriation could also be framed as “vacating,” or illegal occupation, and the City of Detroit has twice destroyed parts of the project, in 1991 and 1999, in protest to protests from local community organizations against the unusual circumstances created by the project: a neighborhood that was, also, an open-air urban art exhibition. These protests comprise a fiction against Guyton’s expression of his project’s intention, which is cast in the language of community-building: “to improve lives and neighborhoods through art.”

What and where is the community? Who can legitimately speak on behalf of the community? Who is able to listen to the community? How can art benefit the community? The Heidelberg Project raises these complex questions without providing simple answers in response, a provocation particularly suited to surreal real estate and one that may yet comprise the project’s most profound social effect.

**For Sale**

**The $1,000,000,000 House**

Only a few weeks after Toby Barlow’s edition of the $100 house appeared in the New York Times, ABC’s 20/20 broadcast a segment on some of the artist-inhabitants of those houses. In an interview on that segment, Mitch Cope, co-owner of the original house that sparked Barlow’s op-ed, said that “money isn’t on my radar...we’re going about it all wrong if we’re trying to make a profit.” But as the very question that elicited Cope’s answer illustrates, money is indeed on the radar, and not only for the media, but also for Detroit’s property developers, investors, and a host of municipal, state and national agencies heads. No matter the intention of some or all of Detroit’s artist/urbanists, that is, their projects are easily

**image credits and sources:**
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    Bar & Restaurant. University
15. Andrew
    McNamara, The Pearl’s
    Bar & Restaurant. University
On July 23rd 2009, Picture the Homeless, Reclaim NYC and Not An Alternative occupied an abandoned lot in East Harlem, building an impromptu Tent City to protest the lack of affordable housing in New York. Scapegoat spoke with Not An Alternative about their collaboration.

SCAPEGOAT: How did you come to work with Picture the Homeless? It seems that the alliance between an artist collective and a group of marginalized yet self-organized urban residents appears to be unusual in most histories of art and activism.

NOT AN ALTERNATIVE: Although we’ve partnered many times with groups that have issue-oriented campaign goals, our interest in the partnership is not (at least first and foremost) derived from a desire to “win” a campaign we’re involved in. In fact, our practice has more to do with representation than politics. As an arts group our work is oriented around representing the impossible. Our partnerships with activist groups such as Picture the Homeless are an example of this.

We engage a campaign to point to what is invisible in a given situation. By this, I don’t mean working to represent content that can be made visible by providing an alternative perspective. I’m talking about pointing to what can’t be symbolized, or what is actively represented from being symbolized in a given situation. If our work appears to be political it’s because representation is inherently exclusionary. The act of pointing out what is missing in a situation reveals the structure of exclusion and makes visible the politics of that situation.

Typically, but not always, our work aligns well with the activist groups we work with. In the case of Picture the Homeless the alliance worked particularly well. After all, the concept behind their name deals with picturing or making visible the homeless, which they understand very well to be the unrepresented excess around which the city is built.

SS: What was NAA’s strategy for the occupation? How does this strategy relate to other activist and artistic strategies?

NOT AN ALTERNATIVE: Our partnerships with activist groups such as Picture the Homeless are an example of this. The Picture the Homeless occupation case study above unfortunately isn’t really a good example to explain this concept so I’ll use the name Not An Alternative to do the same.

Capitalism’s power is sustained by a process that perpetually feeds itself alternatives. It grows as long as there are alternatives that it can subsume and transform into fuel. Anarchism becomes Toho décor, disaster becomes justification for war, protests become proof that head of speech is alive and well. Every attempt to constitute, name, or make visible antagonism or otherwise escape is immediately processed in order to drive the machine forward. Margaret Thatcher’s famous quote, “There is no alternative,” originally made in the 1980’s, has become emblematic of the idea that there is no exterior to the Capitalist system. For years since, the quote has been emblematic of our era from which it is very difficult to imagine any real alternative to the system she described. Some of the operations our group seeks to answer through our work are how can a real alternative to capitalism be constituted? How can we represent a counter-power? How can that which exists outside of capitalism be made visible without being Capitalist?

In the case of our name, Not An Alternative, a slightly twisted misreading inserts Thatcher’s words, orienting their meaning towards denouncing the opposite of what she had originally intended. “There is no alternative” becomes “there is such a thing as no-alternative (or not an alternative).” The name exploits a slippage in language. Where the words on the one hand describe a condition of the contemporary world in the negative they at the same time serve to positively account for an inherent contradiction that her original words ironically imply. Embedded in the same words, but this time adopted as a name, we read the quote as an expression describing an unrepudiated excess: an alternative inherent to and at the same time beyond the system itself. In this action nothing new is invented for Capital to use as fuel and yet a transformation has taken place. “There is no alternative” becomes “nothing is the positive.” In this instance where the meaning of her words flips, the power of the famous quote is vacated and a new power is localized in the shift.

For us at this point Thatcher’s words represent a way of making visible that which is the likely intended to disappear. No longer do we look for “another world (that we believe) is possible” because we understand that this world is already its own alternative, present as the impossibility of the system itself.

Beyond this example, as far as the larger objectives of our organization goes, our work is essentially a mapping project where we aim to provide a kind of interface between material resistance movements and the spectacle through which they are made impossible and possible.

Not An Alternative is a non-profit organization with a research and production focus on the intersections of media, symbol, and history. We initiate and produce that critique and leverage the tools of advertising, architecture, exhibit design, branding, and public relations. Programs are hosted at a variety of venues, including our own Brooklyn-based gallery No-Space (formerly known as The Change You Want To See Gallery).

Photography by Not An Alternative
Detroit is a capital vacuum, rendering both land and objects valueless. 36,000 properties have been sucked onto the city’s books. While the dysfunctional city government continues to falter, residents and non-profits are burdened with picking up the slack.

**SUB_city** seeks to take over city-owned property through acts of spatial subversion by ignoring the political system. **SUB_city** is a new, autonomous city within the city, aligning residents, non-profits, and creative practitioners to wage an invisible, non-violent war on the city through a diversion of capital. Detroit is not a problem to solve, it is a problem to ignore.

When property no longer has exchange value, a fundamental relationship is exposed, which equates ownership to government support in the form of taxes. To invest capital and labor into one’s home, place, neighborhood, or city, is to be patriotic. By living or working in Detroit, one is supporting Detroit.

**SUB_city** rejects the notion of supporting a failed government by claiming city-owned land for productive use without paying obscene taxes to a defunct city. Through networks of local organizations and individuals, a decentralized constituency will be formed to begin the foundation for **SUB_city**. Action will manifest itself in creative acts of subversion, organizing groups and individuals for mutual benefit, and providing services to depleted neighborhoods by way of small-scale entrepreneurship. Territory will be marked through a curatorial process of spatial interventions:

- **Suspended Disbelief** is an act of re-appropriation: an abandoned and dilapidated house in Detroit is renovated and portions of the house are suspended to create a floating and de-materializing structure. The valueless house becomes valuable as it creates an anticipatory space; it is a house in transition, deconstructing and reconstructing itself simultaneously.

- **Liner Gardening** in **SUB_city** stretches for miles in single rows. A narrow strip of corn runs through 1000 backyards, stitching fragmented neighborhoods and connecting others. Instead of attracting community, the garden confronts community. Tending a strip of horizontal garden becomes political to keep it alive is to vote for the community. Dying segments of the row indexes non-participation.

**Continuous Monument of Disurbanization** suspends disbelief and multiplies it throughout the city. One hundred abandoned and burned-out structures are now floating above the ground plane of the city. They have been charged and, full of energy, they begin migrating towards a larger gesture: the continuous monument. Superstudio’s Continuous Monument was an expression of man over nature, achieving total urbanization. **SUB_city**’s continuous monument is the inverse, the nature-over-total-urbanization over man: the mass exodus of capital, River Rouge, and the power to render the city into a suburb.

**The Urban Combine** is composed of retired construction equipment mashed up to create a single machine that consumes concrete, brick, and asphalt to produce gabions. Superstudio’s Continuous Monument was an expression of man over nature, achieving total urbanization. The Urban Combine consumes the bones of Detroit. As **SUB_city** propagates throughout Detroit, residents and business owners will be given the option of preserving their failed city through the diversion of tax funds (sales, property tax, income tax) to a **SUB_city** escrow account that will act as a bankruptcy switch valve, keeping the money flowing to the city of Detroit. Detroit will instantly weaken, allowing **SUB_city** to emerge as a new form of post-industrial urbanization.

Marc Maxey is a designer for OPEN Architecture in Beijing. He graduated from the University of Michigan in 2009 and received several awards for his academic work. Prior to studying architecture, Maxey worked as a mechanic for BMW of Manhattan but traded his wrenches for pencils in 2005. He also operates an independent practice with partner Ellen Donnelly, called max_ed out, which designs, thinks, and makes wildly.

**Notes**

1. **SUB_city** was produced in an Interactive Studio taught by Mireille Roddier in the Taubman College of Architecture and Urban Planning at the University of Michigan.

*Image courtesy of Marc Maxey*
"Here the 'state of emergency' is another form of government, they should teach it in political science: there is monarchy, tyranny...and ‘Emergency’!"” stated director, is a collective identity for those behind the Insu TV on. The effects are in the process. Use your imagination. Garbage. Who is behind the design and management of waste generators, editors, musician, and so on. They have huge budgets and copyrights. It is time we stopped thinking that tree huggers should do it. It is time we normalizing this transition, starting from the first days of architecture school. The book ends by highlighting a kind of democratic ethics appropriate for the architectural profession.

Jia Zhangke, 2009, 112 minutes, China, Hong Kong, Japan Reviewed by Kim Tsui

In early March, 2009, Jia Zhangke's new film 24 City began to be shown at movie theatres in Chinese major cities. It is a film that is quite different from his other works. The reason for this is that it uses the documentary form. 24 City is the name of a real estate project in construction on the site of a state-run airplane engine factory (now called Changfeng) on the outskirts of the city of Chengdu. Like many Chinese state-run factories that moved out of city centres during the mid-90s, Changfeng Group and its workers underwent a painful experience in this unprecedented social change. Structural reform uniformly amounted to forced factory lay-offs, and the selling of land to real estate developers, or the setting up of private-public joints or cooperatives. What brought everyone together is the G8/G20 in Toronto. Alessandra's work in this context is worth ruminating on. At its beginning, factory workers attempted to manifest a range of unworldly pathologies, from narrow interest in this unprecedented social change. Structural reform uniformly amounted to forced factory lay-offs, and the selling of land to real estate developers, or the setting up of private-public joints or cooperatives. What brought everyone together is the G8/G20 in Toronto. Alessandra's work in this context is worth ruminating on. At its beginning, factory workers attempted to manifest a range of unworldly pathologies, from narrow interest in this unprecedented social change. Structural reform uniformly amounted to forced factory lay-offs, and the selling of land to real estate developers, or the setting up of private-public joints or cooperatives. What brought everyone together is the G8/G20 in Toronto. Alessandra's work in this context is worth ruminating on. 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The support of the South Central Farmers seemed straightforward. Latino farmers in inner city Los Angeles fighting to keep land given to them by the city. Touted as the largest community garden in the US, the 14-acre South Central Farm was plowed under in 2006 after a land owner-fighter to keep land given to them by the city. When they succeeded, he retracted his offer because in addition to the allocation of anti-Semites, wine, beer, but ultimately, the desire to use the land for a sports field. The film never mentions the pressure to create jobs in an economically depressed area, nor the status of the neighborhood as a food desert. When I passed through the area to visit the (razed) garden in 2007, I didn’t see a single food retail outlet.

Ralph Horowitz, the developer who now owns the land, comes off as a repugnant character. Horowitz gave the farmers five weeks to raise $13.6 million to buy the land. When they succeeded, he retracted his offer because in addition to the allocation of anti-Semites, wine, beer, but ultimately, the desire to use the land for a sports field. The film never mentions the pressure to create jobs in an economically depressed area, nor the status of the neighborhood as a food desert. When I passed through the area to visit the (razed) garden in 2007, I didn’t see a single food retail outlet.

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Bird Series—Image #21

This image is part of the ongoing participatory project called "News Coloring Station." The project includes generating coloring books on various difficult topics in current events and coloring them with the public as a platform for conversation and discussion.