

Societal Structures

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Introduction

This book presents projects, excerpts, conversations, and comments that I collected in one year at GSAPP. A journey that inspired me, and honestly, completely **changed my life**. As a woman who most usually questions modern society, and is fascinated by Lefebvre's 'Everyday Life' and Debord's 'Spectacle', I found my voice in GSAPP which helped me articulate and put into perspective my opinions. I learned **bravery** through Arguments, to ask for **help** and advice, I understood the value of collaboration through the studio, and the importance of **pushing the boundaries** of architecture with Transcendentalism. I wrote and rewrote so many comments on papers and projects, entangling them together into some sort of messiness that I learned to accept. **Messiness** is good, I understood.

In this piece, you will find that each project is somewhat connected to the one that follows and that excerpts and comments sometimes make this **connection** more visible. You will notice that at some point I connect back to home, to Israel, and the content becomes much more site-specific. This is because, at a moment in mid-late Fall semester, I felt the rush to address **home** and explore the concepts I learned on a known territory. So although I started my journey **running away**, exploring concepts of manners, hygiene, beauty, capitalism, and more in the boundaries of the United States, I surely rushed back to my home, obsessively focusing on my own racial upbringing. It is fair to critique this, but it is one point of turn I had to explore.

Please note, that although this project seems largely individual, it was highly **collaborative**. One must say this is the most valuable aspect I learned in GSAPP, teamwork. 'More Than Maintenance' is a turning point in my understanding as a thinker and designer, where a collaborative effort with Karolina Dohnalkove freed my understanding of **individuality**. As I know today, one must surround herself with different opinions and talents, and one must listen. So although my path is reaching a point of individuality, I will still, **never work alone**. This is why the last project is PEEL, our student led journal, where eight creative minds came together, to work and share.

The Etiquette Manual

Course Title: LOUDREADERS

Professors: Cruz Garcia and Nathalie Frankowski

Mentor: Leon Duval

The project is an observation of institutional power. An expression of the exploitation of aesthetics through cultural devices. It unveils how The Met controls the narrative of good citizenship through taste, with the selection, categorization, and presentation of artifacts and paintings (Figure 1).

The context of the 'Etiquette Manual' is in the midst of the 19th century in an effort to construct civility among United States territories. As the nation strived for independence from European countries, many institutions, regulations, and manifests came into form. These were to unite the heterogeneous citizens and form a homogeneous state through culture, behavior, and aesthetics. Here I focused on the effort to educate and form societal standards and classes through cultural devices such as museums, universities, libraries, opera houses, and more.

The Metropolitan Museum of Art was established in 1870 (figure 2, Foundation), by a union of many fine men, who declared it to 'tend directly to humanize, educate and refine the practical and laborious people' (Joseph Choate, opening night). Among the purchase of 174 European paintings, and extraction and collection of artifacts from far away countries, affluent members were encouraged to contribute to the museum by "converting pork into porcelain, grain and produce into priceless pottery". As "Art, the great moral teacher, would redeem the wicked while refining the good" (William Cullen Bryant), a collection was formed to enlighten and elevate the civil man to a certain narrative of history, taste, aesthetics and moral (figure 2, Civility).

The narrative of the video is set as a Manual of Etiquette (figure 2, Etiquette), a popular medium in the 19th century that was printed and published massively throughout the United

States and provided a guide to civility. The framing of good and bad performed as a new system of class evaluation in a nation based on wealth rather than on heredity. Thus, it performs as an authority of power over society's behaviors, tastes, conduct, and much more.

Video link: <https://vimeo.com/754126307>

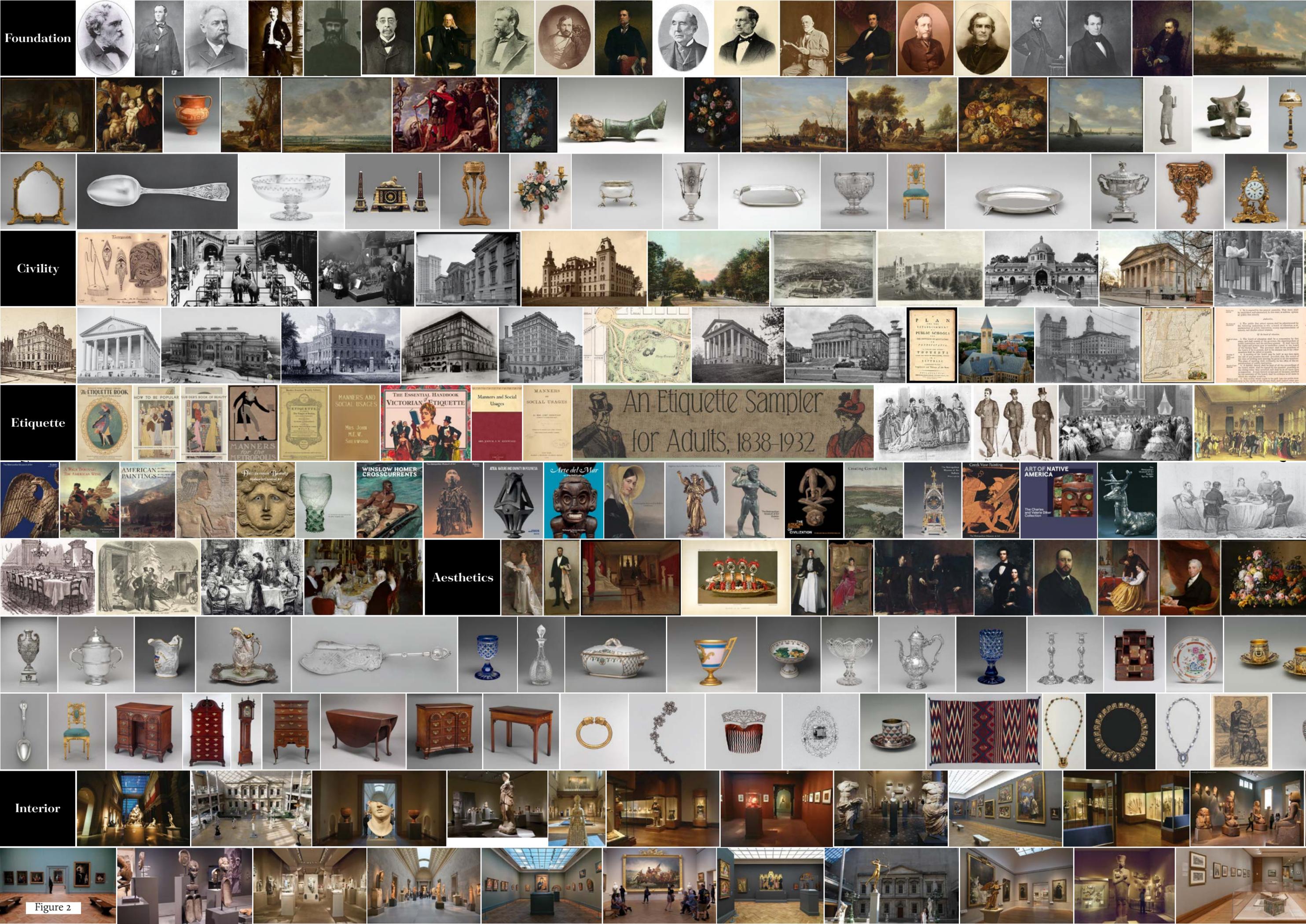
Site link: <https://lealla.cargo.site/>



Project into figure



Figure 1



Foundation

Civility

Etiquette

Aesthetics

Interior

Figure 2

The preliminary research for this project reveals how The Met performs as an architectural book of etiquette, in creating a paradigm of being, from its foundation (gilded age New York) till today through its selections of 'good' and 'bad' objects and by its construction of narrative and space.

The selected chapter of "The Dinner Party" manifests the political power of communal domestic events in the 19th century.

The selected chapter of "The Dinner Party" manifests the political power of communal domestic events in the 19th century. The event performed as an examination forum both for the guests and the hosts. As many rules of conduct were to be exercised in the isolated space, a gentleman or lady could sometimes have a knock-on effect on their careers and social status.

The use of interiority is not coincidental (Image 2, Interior), since interior space manifests the notion of cultural separation from the city. In "Luxury and Modernism" Robin Schuldenfrei argues that interiors were to become a possible condition of control- in an action of both exclusion and inclusion. The Met exercises this use of power in its effort to construct historical narratives through architectural design and curation; through its gallery numbering, wall color, the height of the ceiling, and light and explanatory texts, it tells a story of ethnic hierarchies, merges cultures and disguises colonial atrocities.

The story of The Etiquette Manual takes the audience through a series of collaged interior spaces that display the museum's objects. Embedded in the frame are hints of the museum's narrative; red velvet ropes, signage and controlling arrows that signify the structural use of power and hint at the reality of the interiority of The Met.

The deployment of aesthetics in the video is manifested as the nineteenth-century gilded age

galore (Image 2, Aesthetics). The music is specific, the narrator exuberates elitism in his voice, and the pronunciation is fundamental to reveal the layers of education that the audience is lacking. The video showcases luxury objects that were found under The Met descriptions of "luxury glass", "awards of merit", "imported luxury goods", and more; Townsends families furniture, a wealthy family that owned the highest number of slaves in Rhode Island, Tiffany Jewelry which exploited native American aesthetics and participated in the extraction of diamonds and gold from Africa, and two portraits of native Americans who were part of an educational trilogy written by Thomas McKenney the Superintendent of Indian Affairs.

These objects that were used to decorate elite hotels, high societies houses, and centennial exhibitions, were picked, categorized, and displayed in a didactyl narrative of national superbness. They perform as a value system and class filter that is made out of silver, gold, fine wood, exquisite color, use of light and shade, admiration for exoticness, french imported furniture, and porcelain. ■

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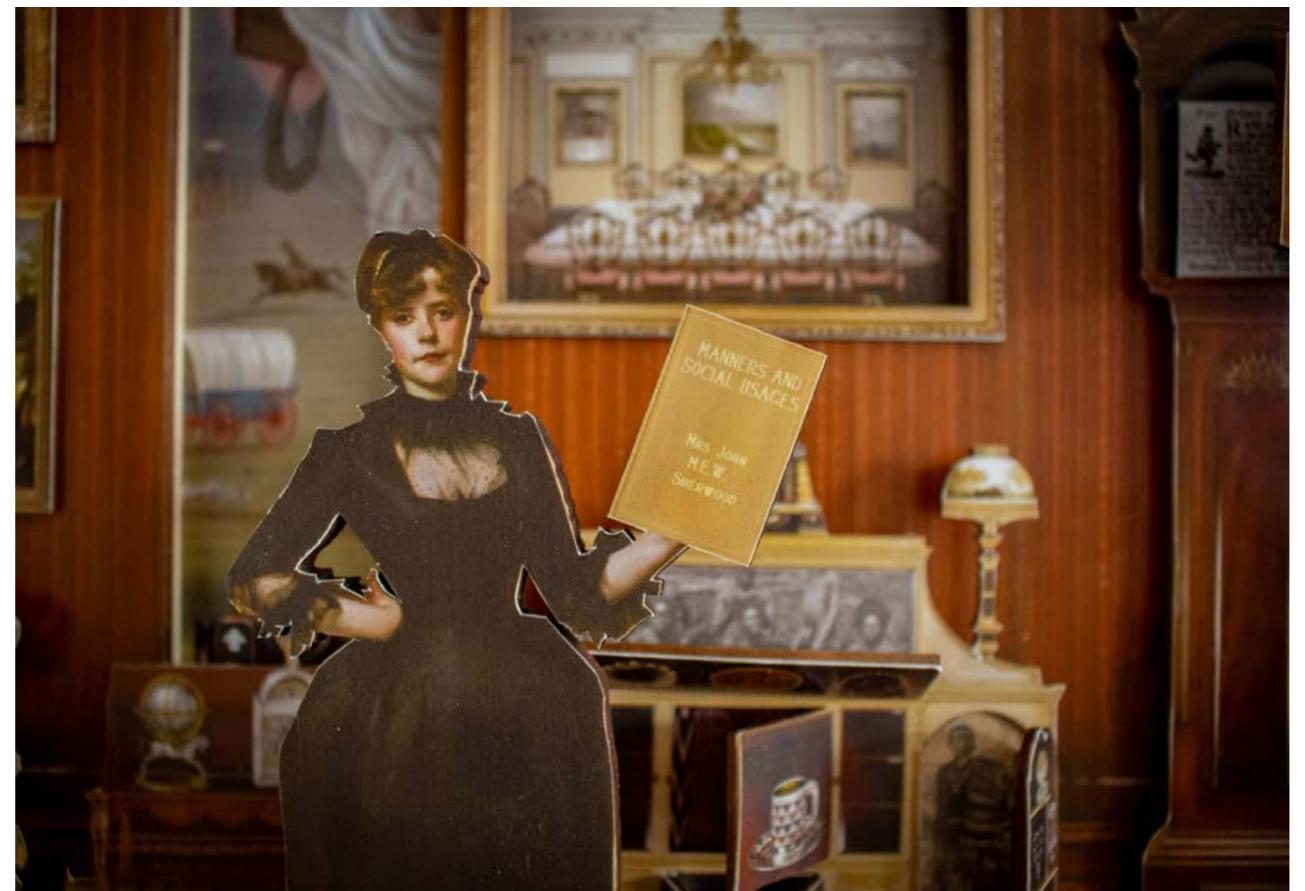
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In a time of great prosperity and wealth, we shall shift this great country from a hereditary regime, and create a new form of conduct that will unite and civilize the nation.
We should hope to diminish vulgarity and form well fashioned civilians

The Etiquette Manual
The Metropolitan Museum of Art

Opening

Scene 1, (00:00:00)

In a time of great prosperity and wealth, we shall shift this great country from a hereditary regime, and create a new form of conduct that will unite and civilize the nation.

We should hope to diminish vulgarity and form well-fashioned civilians with a good heart and mind.

This educational series should be approached as a guide to the civilized gentleman and lady who wish to be part of this greater nation.

Introducing "The Etiquette Manual", published by The Metropolitan Museum of Art.

Music by the talented George Bristow.



Entrance Hall

Scene 2, (00:00:50)

When arriving at a dinner party, the gentleman enters first (gentleman), he will admire the well-decorated space (all the furniture and paintings and flowers), with paintings from William Tilden Blodgett's fine collection (change of paintings).

Looking at the console table he will notice a splendid vase (vase), a reminder of the days before the host's advocacy for the canal's construction (canal images change), a horrible era of low supplies and sluggish movement (supply images).

On the silver tray, he will find a note (note) with his and his wife's name printed in gold (scale note), and a boutonniere to place in his pocket hole (boutonniere). (movement to the side, the door opens)



Bedroom

Scene 3 (00:01:36)

A butler will accompany them to a designated room while informing the hostess of their arrival (scene change). The luggage, Accessory set, briefcase, and a crocodile satchel (objects enter), a high-quality refined material, will be placed in advance next to the dressing table.

Large paintings of vast New World landscapes (zoom in paintings) should stimulate the mind of the guest while waiting for the hostess. It is the solitude of nature at its best, and the origins for the development of the great experiment of liberty; A destiny to overspread, educate and to possess the whole of the continent (paintings change constantly).



Library

Scene 4 (00:02:20)

The hostess will wait pleasantly for her guests in the library (hostess slides in). A place decorated with her husband's latest travel acquisitions; an Iranian carpet, a Limestone statue from Cyprus, a perfume vase from Egypt, A warrior's helmet from Greece, some magical artifacts from Asia, and Two important paintings of savage personnel (items enter accordingly), that were granted by Mr. McKenney, the nations Head of Indian Affairs.



Travelers Cabinet

Scene 4.1 (00:03:08)

(zoom in to the library) Voyages are greatly valued and are a sign for the highest education. They demand a full commitment of preparation and geographical and political knowledge. Map samplers, books, and measurement (items enter accordingly) tools could help the voyager to arrive peacefully after the completion of a colonial battle.

The hostess will head to the drawing room to meet the guests. (scene transition)



Drawing Room

Scene 5 (00:03:34)

The latest fashion of Louis the Fifteenth style dominates the room (furniture drops).

The lady enters first (zoom in center drawing). A lady's dinner toilette should be elegant and suitable for the importance of the occasion.

For this small social gathering, she will wear a perfectly clean silk black dress (gloss), the corsage should be cut square (reveal corsage) and should not be lower than expected. No lady who understands the fine art of dress will ever have her gown cut too low, it is ugly, besides being immodest (picture change).

She will adore fine Tiffany treasures, (all the jewelry comes in) that came from the latest discoveries in South Africa; a golden necklace, a diamond corsage piece, a brooch, and a headpiece that will decorate her hair.





The Dining Room

Scene 6 (00:04:42)

The dining room is well prepared in advance, a butler and two footmen should work in harmony.

A table should be placed with sufficient room for them to pass by. A larger silver salver with flowers, two silver candelabras, and small dishes with fruit will adorn the center of the table (items enter accordingly).

Then the butler will proceed to unlock the plate chest (door opens) and the glass closet. The footman will measure with his hand the space for the water goblets, the other glasses will follow. Then a large plate and a small majolica plate for oysters, then a personal menu and a neatly folded napkin (items enter accordingly). Silverware should be wiped by the footman so that no dampness of his own hand shall mar their sparkling cleanliness.



Kitchen

Scene 7 (00:05:35)

(screen transition)The grand menu is prepared in the kitchen, which is concealed and hidden so that no disruption can reach the senses of the guests. (screen transition)

Five minutes before seven, a servant will remind himself that an invisible servant is the most exquisite servant that could be demanded by many.



Table Manners

Scene 8 (00:05:59)

Dinner is served (lady enters) A la Russe, which is most fashionable (tableware); A fundamental rule should dominate the movement at the table; keeping your elbows by your sides (lady squeeze).

At the beginning of the dinner, oysters are prepared, rare terrapin soup will follow, then the other courses, (the next courses should be in a fast pace) salmon a la Chambord, Soyer ham with champagne sauce, Beef Alamode, terrine of goose livers, turkey wings, mutton cutlets, file of veal, rabbits, rice croquettes, breast of lamb, veal ragout, black ducks, lake ducks, kidney stew, (here slow down) salad and cheeses (the finish of cheeeeses was great in the last recording) (screen transition).

Remember, there should be no evidence of haste at a dinner party, so a napkin should be used to touch the lips in the interval between partaking greasy food and drinking.

The hostess makes the sign for the dinner to break up. (Scene shift)



Smoking Room

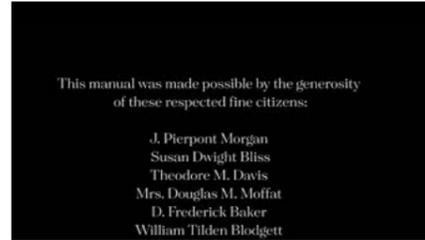
Scene 9 (00:06:54)

The gentleman will retire to the smoking room (smoke effect) with wine, cigars, liquors, and cognac (items pop in accordingly).

The gentleman should avoid political or religious discussions in general (gentlemen enter, gittering). Such discussions may lead to irritating differences of opinion. If you encounter such a conversation, be aware that if your language and action become unsuitable, you should keep your temper (gentlemen move to the side).

Remember, a man in a passion ceases to be a gentleman (gentlemen move back in).

In taking leave of your entertainers (zoom in to doors), be gracious but not effusive in expressing your pleasure. Leaving early, you should follow the green exit sign (exit sign light up) above the wooden door (door open).



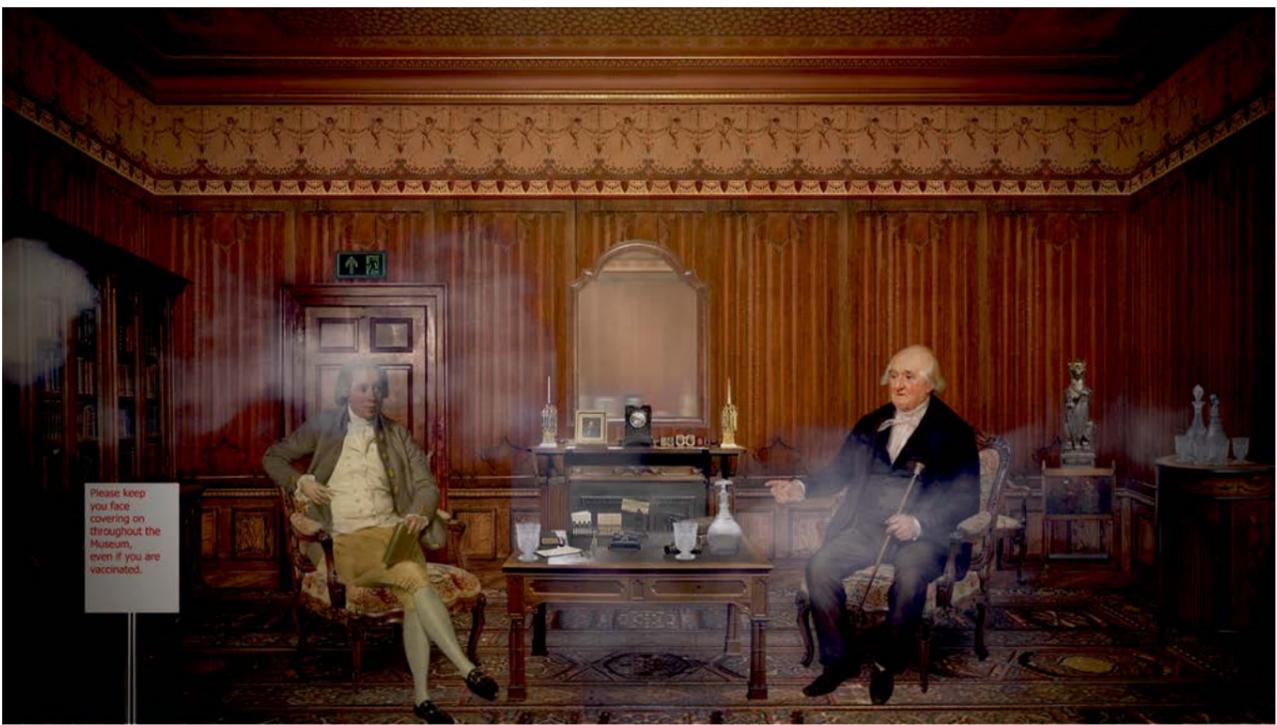
Credit List

Scene 10 (00:07:42)

This manual was made possible by the generosity of these respected fine citizens (names roll down the screen):

- J. Pierpont Morgan
- William Tilden Blodgett
- Susan Dwight Bliss
- Theodore M. Davis
- Mrs. Douglas M. Moffat
- D. Frederick Baker
- Mary Stillman Harkness
- Clara Lloyd-Smith Weber
- Erving and Joyce Wolf Foundation
- Lila Acheson Wallace
- Howard S. and Nancy Marks
- Friends of European Paintings
- Mr. and Mrs. J. Tomilson Hill
- Henry and Lucy Moses
- Claire L. Wilson
- Cyril Andrade
- Catharine Lorillard Wolfe Collection
- Wolfe Fund
- The Elisha Whittelsey Fund
- Mrs. Herbert N. Straus
- Mrs. Charles Wrightsman
- Leo and Frances Bretter
- Samuel H. Kress Foundation
- Stephen Whitney Phoenix
- Rogers Fund
- Miss Adelaide Milton de Groot
- William Cullen Bryant
- Edgar J. Kaufmann Foundation
- Errol M. Rudman

Mrs. Charles Wrightsman



The selection of Frida Escobedo to design the new wing of the Metropolitan of Art Museum, is situated in a larger political and social context of the last decade; the rise of repatriation requests from countries to return stolen artifacts from colonized territories, which were placed in Western structures to protect them. Although some museums such as The Brooklyn Museum and the Paris' Quai Branly museum have answered some of the requests with affirmation, the number of repatriated objects stays microscopic compared to the amount of displaced artifacts. The Metropolitan Museum itself has been in a continuous dispute over these issues; for example, a dialogue with the Benin government for the repatriation of 160 objects from the state, which were looted by the British and dispersed internationally, has resulted with only two repatriated. As the museum's situation aggravated, it has been using different narrative tactics to overcome the obstacles; incomplete and diluted discriptaratory text for the objects, publicly insisting that the museum is the best place for the artifacts, and, I would argue, fitting Escobedo's narrative to their future plans.

Fragmen_t: Excerpts About Practicing Architecture

Course Title: *Immeasurable Sites*
 Professor: Emanuel Admassu
 Collaboration: Vir Shah

No slides, physical presentation (figure 3),
 Lealla Solomon and Vir Shah

L: Hi everyone I am Lealla picture of kid Lealla

V: And I am Vir picture of kid Vir

V: Before introducing our project and practices we believe it would be important to understand

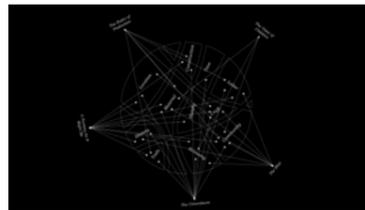


what the intention is behind this seminar. picture of Emanuel Admassu. Immeasurable Sites attempts to explore the

concepts of measuring and traveling within a practice. In this open space, we read and participated in the practice of image making, examining tactics of opacity, occlusion and abstraction, distribute selected images of the class, and mainly discussing our roles, contexts and agendas in production.

L: We were asked to explore and critique two practices. We chose Assemble Studiopicure, and Imani Jaqueline Brownpicure. They are both based in London The Queen.

V: Diagram of assemble Assemble is a multi-disciplinary collective working across architecture, design, and art fancy pictures. Being a collective that 'builds', Assemble measures the stage of their performance through fragmentation. **Measuring means, valuing the devalued;**

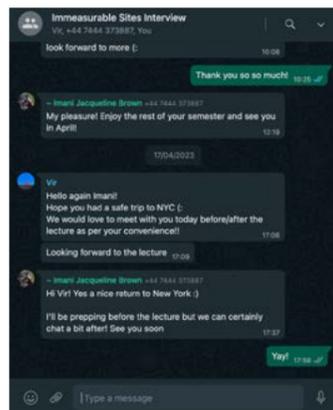


history, an abandoned gas station, material scrap, communities and knowledge. Assemble Studio is driven by the process of construction and how one can have more direct involvement in the way 'buildings' and 'places' are created.

L: Diagram of Imani (figure 1-2) Imani is an artist, activist, writer, and designer who practices the critique of racial ecology fancy pictures through the integration of slavery history and current petroleum extraction in her home state of Louisiana. She uses written manifestations and theory, counter cartography, and physical active presence to manifest her agenda.

V: bring in the brown paper As we studied them, we explored the value systems that encompass both practices. One **being a collective**, whereas the other being the practice herself- and surfaced the values that we aligned to the most.

V: bring in the yellow paper In the case of Assemble we studied and isolated the directions that we believe were worth embracing; most importantly being a collaborative **handout**, critiquing the notion of privilege **handout**, embracing the performance of the process **handout**, everyday engagement **handout** and acknowledging the context in which one is functioning. **handout**.



L: We were lucky enough to sit down with Imani in a virtual space screenshot of WhatsApp group. There, we were able to understand in

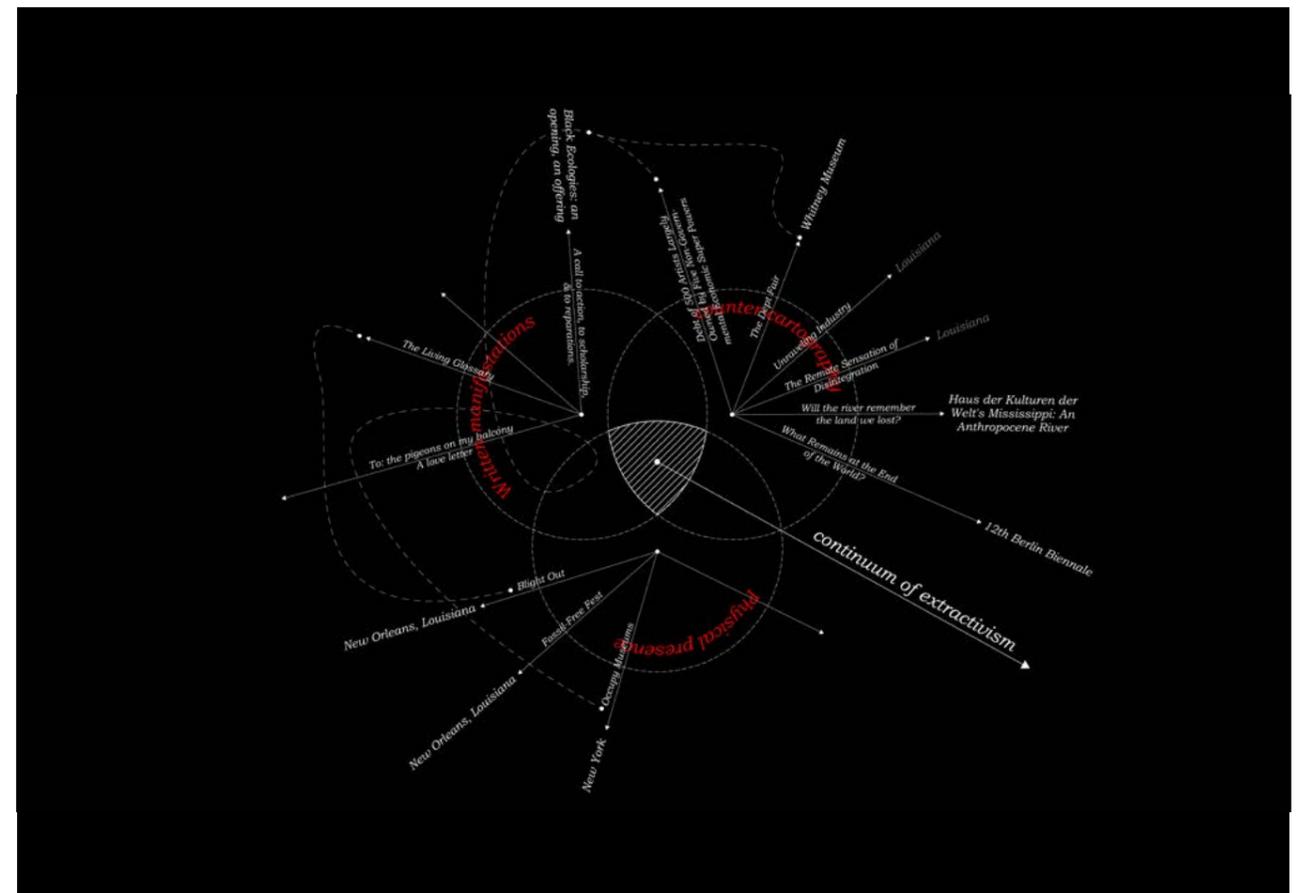
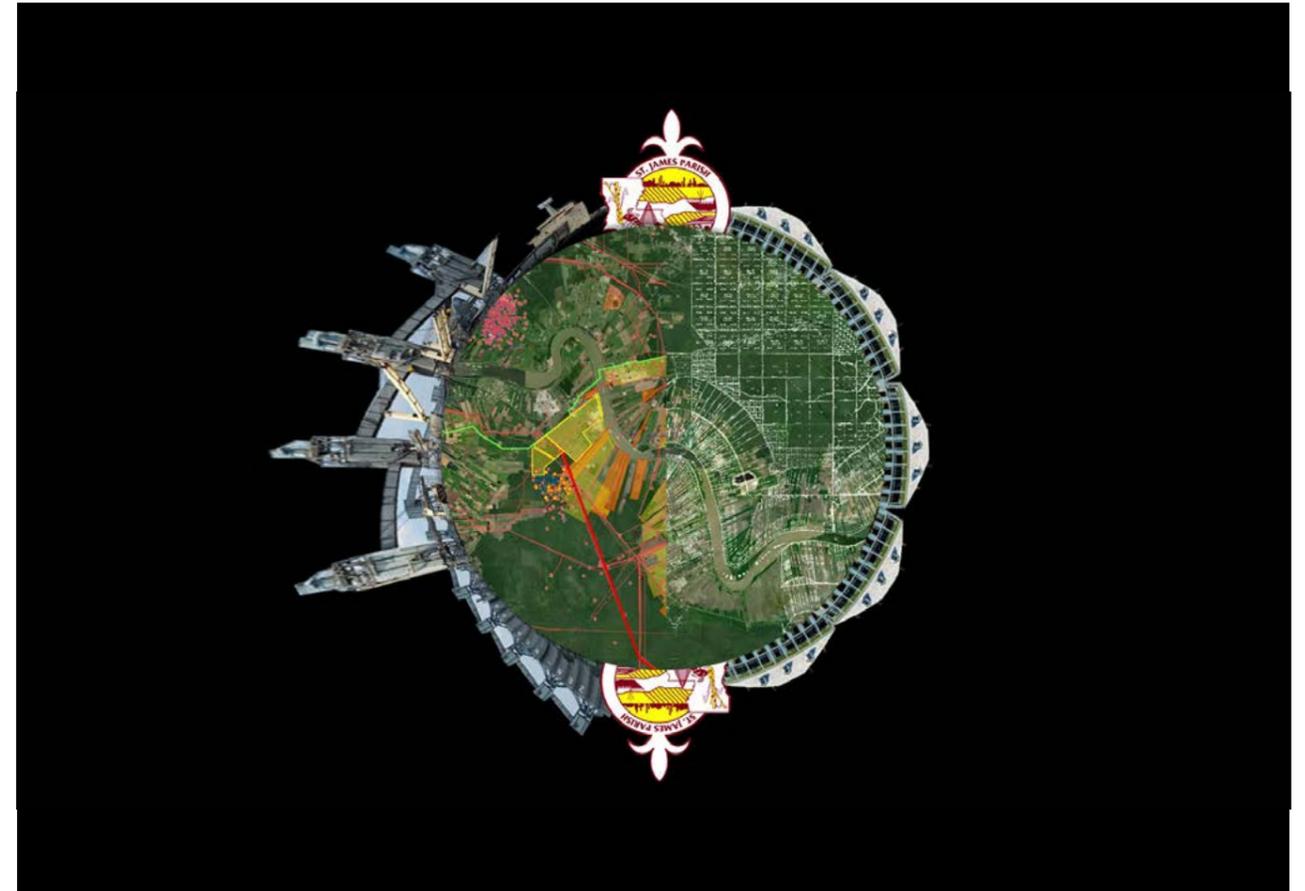
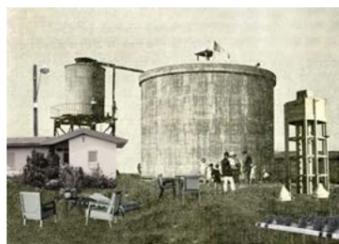


Figure 1-2

Spring 23'

more depth her motivation and passion for her human existence. We isolated the paths in which we wanted to go; **her courage towards action** Fossil FreeFest; her recognition of privilege whether in educationGoldsmith, or participationBerlin Biennale; her total avoidance of ego, which manifests itself in **long-term relationships**, mentorships, and citations Citations; her specific approach to subjectivity to the bird on my window: her action in non-materialistic spheres: avoidance of discipline compartmentalization: and specifically her **relation to home** picture of hurricane Katrina,



where she perceives her body as part of the ecology and cosmology Cosmic diagram, as another manifestation of historical displacement,

where she critiques home, realizes her responsibilities to home, or in general- reframing what 'home' means.

V: I am from India and Lealla is from IsraelImages of India and Israel, we, being international students, in New York City, related to Imani's way of talking about home layout home, and her attempt to recognize her privilege. We perceive the idea of 'Home' in relation to 'Movement', not static. We both recognize home not as a physical object/space but as a grounding flip grounding

experience experience of the fragments of memory flips fragments of memory, which gives us a new lens to look at home in different light cosmic home lens. A home that is always in relation to something.



L: Bring fragment paper in That's where the heart of our practice lies; in being a FRAGMENT.

L: Vir draws on logo A name that is a manifestation of what we are doing, taking FRAGMENTs out of knowledge, our

experiences, and building together a value system which in itself is composed out of partsFlip ephemeral base.

V: FRAGMENT is **always part of a collective**,

L: it is a **part of a home**,

V: cultures,

L: **Disciplines**,

V: Methodologies

L: and Ecologies

V: It connects and disconnects from various practices, thus **having an ephemeral base**, where **movement is the only constant**..

L: Flip humbleness We are always incomplete in a way, **we never work alone**. In it, we practice humbleness and generosity. To practice this our methodology intends to deal with the presentFlip present. While focusing on it, we imagine reconstituting the past to rearticulate the **present**, and not to dream of megalomaniac futuristic structures. Refer readings print title pageBlinda Kazeem Kaminski refers to this rearticulation, which must be done carefully, to not repeat violence show her practices. We will use this methodology. Imani uses the craft of **abundant citation** images of citations to bring history and narratives to reframe the present; she ties the present to generosity.

V: We also referred to the Yellow pages and The green book yellow pages and green book as a tool of **accessibility**. A record, a catalog, a book that physically manifests itself in catering to the audience across geographies. We imagine FRAGMENT itself as **a floating practice**.

Edward Said Said page cover critiques the curriculum as a form of educational and identity power, in the form of who can access it but also who is in charge of the content. We imagine practicing in public education, referring to practices such as the



WAI think tank picture of Wai Think Tank, and creating public knowledgeTheaster Gates picture, like Theaster Gates who gives significance to disciplines and intends towards preserving conversations.

L: Lastly, we believe in not having a structured approach Flip locality in practice, but rather **practicing subjectivity** in context. This is very much relevant to Assemble which uses the forces within local communities. Eradicating Foucault's 'order of things' The Order of Things cover page in order to be able to notice the monsters, and the devalued in each space.

V: We view this methodology as an ever-going process. A manifestation and **continuous practice** in which we now extracted four values in our shared performance....it is a fragment of our practice, as a symbol always evolving. ■

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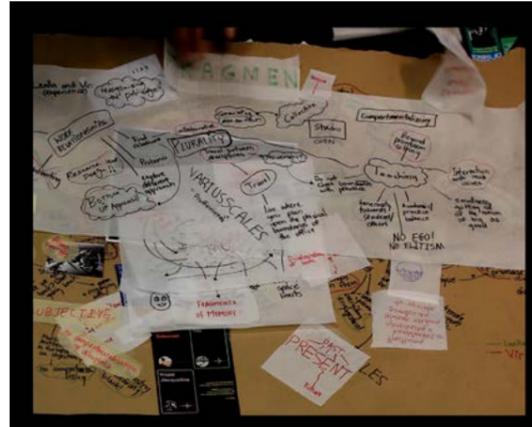
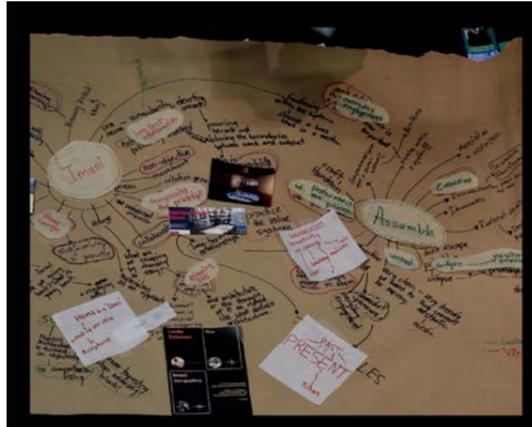


Figure 3

Foucault critiques the causes and manifestations that enabled the scientific quest toward the rationalization of natural life during the 18th and 19th centuries. In his critique, he recognizes the blind spots of natural history that were caused due to spacial methods of categorization. To him, 'monsters' have been missed, and 'fossils' have been taken apart into classified rubrics, in the large binary tapestry of taxonomic classifications. The main question we should ask is how the privilege to organize life, which was given to sciences in the seventeenth and eighteenth centuries, has actually traversed into the architecture field and education, and how the forms of scientific organization have managed to 'purify' the pedagogy, impoverish the lexicon, and define what is architecture and what is not. It is our responsibility, as architects and researches of ways of built life, to understand what has been missed, overlooked, and recognized as devalued, from our privileged education. Only in this way, we can start to address the issues most poignant in our times- such as **cleaning**.

More Than Maintenance

Course Title: Plein Air

Professor: Nahyun Hwang

Mentor: Leon Duval

Collaboration: Karolina Dohnalkova

'More than Maintenance' is about the obsessiveness of air control systems. It originated from an investigation of patterns of home cleaning, and the amount of time and labor that goes into upkeeping the mythical standard of exact air. We were interested in accessible real-world systems of hygiene and how those contrast and are influenced by idealized closed systems throughout history. How mechanized air that has been culturally designed for perfection is unattainable for most, so instead, people become the bodily infrastructure for air control labor, using accessible products such as spray cleaners, vacuums, portable air conditioners, air purifiers, and more.

As an early concept study, we did a sort of homage to Reyner Banham (figure 1), whose work on boundaries and controlled environments has heavily influenced our thinking. But instead of his "technological totem", we wanted to illustrate the huge amount of accessible products people use to replicate the effect of idealized disinfected air. So the fans, plants, spritzers, and air purifiers epitomize the mere reality of this condition.

We started the investigation at a scale that we are all familiar with- the typical American house (figure 3), where we noticed the meshing of apparatuses and labor that work to produce the well-tempered environment. Take for example the bedroom, which has an air purifier, a heater, a vacuum trail, window spray, and more to try and create an ideal dustless and temperate space. Looking at the 'cleanliness schedule' above we see that we are recommended to spend close to eight hours a week maintaining our homes, with the largest amount of time spent on disinfection.

And because of this, we noticed the huge amount of products marketed to keep up these cycles of control. Packed up in a cleaning closet (figure 2),

accessible and ready to use, these products are the real manifestation of idealized domestic air control.

Video link: <https://vimeo.com/785544134>



Figure 1

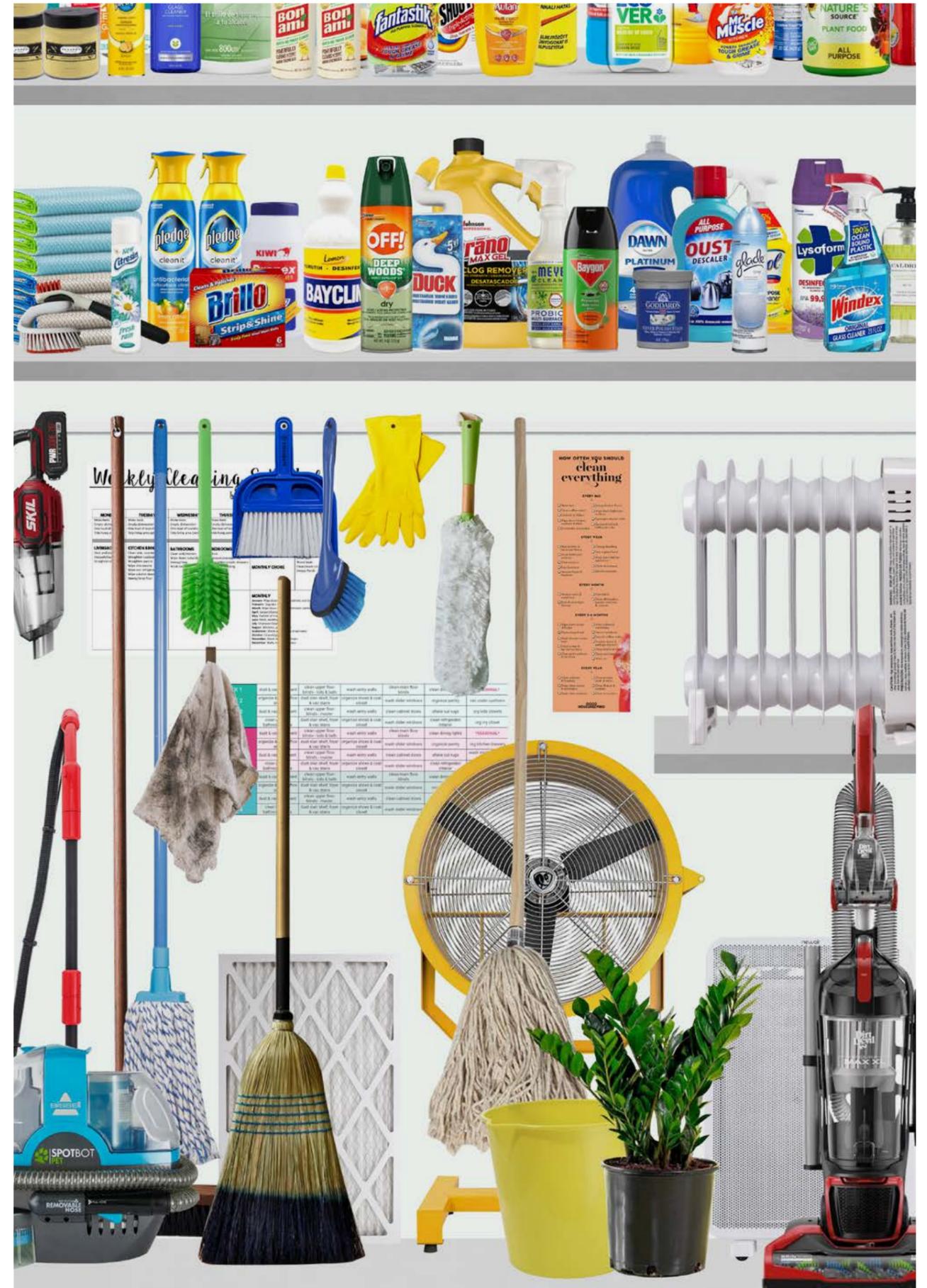
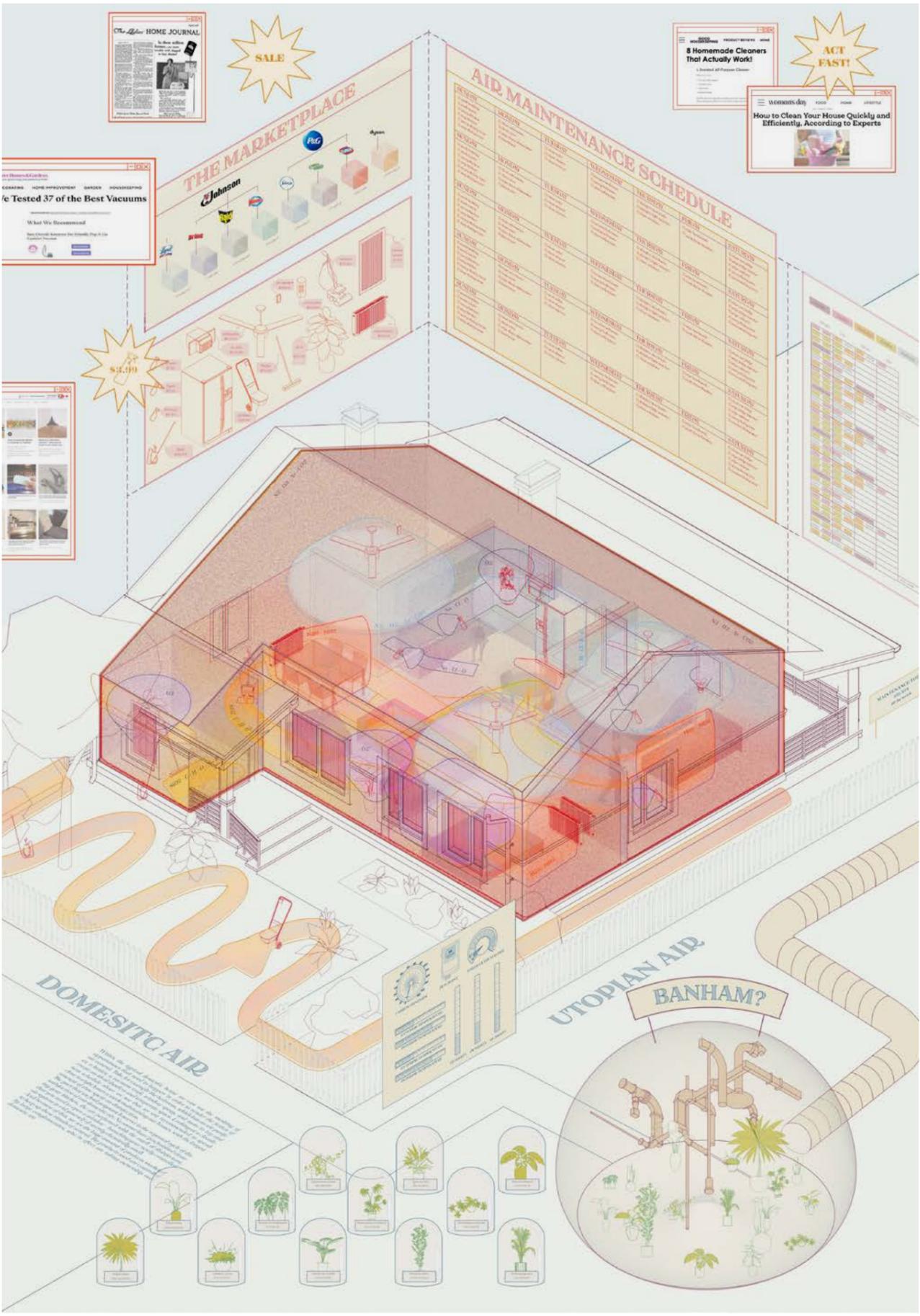


Figure 2



Drawing by Karolina Dohnalkovec

Figure 3

We dived deeper into the evolution of these, and traced their domestic development through history. In the timeline (Figure 4) there is a clear emphasis on two time periods; the progressive era and the post-war housing boom. The foundation of standardized and scientifically managed households was consolidated in the progressive era, leaning on previous industrial and technological revolutions, and coupled with a commercial foundation.

The meshing of apparatuses and labor work to produce the well-tempered environment.

The invention of the radio, the constitution of the credit system, and the technological exploration of air control were all happening at the same time. The period between the wars passes through Le Corbusier's 'Exact Air' which is followed by later domestic architectural explorations, in the post-war era, for Gropius, the Smithsons, Monsanto, and more. Around them a commercial boom of household products, based on domestic suburbanization, the consolidation of the credit system, and the permeation of television into domestic life.

Following the paths of fans, air conditioners, vacuum cleaners, pesticides, cleaning products, and more - reveals a clear tie between standards of exact air to the commodification of air control. From the inside of our house, we turned to critically focus on those who profit from this system.

Looking at various large conglomerates that control tempered air such as Carrier, Proctor, and Gamble, Dyson, and more, we found the SC Johnson company to be particularly fitting and interesting. Located in Racine, Wisconsin, Capitalizing from the Amazon's deforestation, utilizing the adjacent large factories, and feeding off of large polluting chemical producers such as DOW Chemical, SC Johnson is marketed as a family company that produces products for the convenience of your home (Figure 5).

Aside from fitting our commercial timeline, its headquarters had a specific architectural meaning in the realm of air control. Designed by Frank Lloyd Wright in the 1930s, The Johnson Wax Building was planned to be an enclosed architectural beacon of perfected air. Appalled by the town, Wright designed an enclosed space with no windows. Light penetrated through long glass tubes which masked the outside view, and served as insulation from outside weather. Cold air flowed from the two nostrils, symmetrically distributed to the open workroom, floor heating was placed in the ground, and 200 plants were distributed around the building. To showcase the care of SC Johnson to their employees, the two large air compressors were placed next to the entrance on display. (figure 6)

The Johnson Wax Building was planned to be an enclosed architectural beacon of perfected air.

In the 1950s a research tower was planned as an addition. With the same methodology, Wright placed an air shaft that sucked the air from the ground floor, distributed it through the upper floors, and exhausted it through an opening at the top of the tower. Wright described the complex in a bodily language, as it breathed through its nostrils it managed to create, for him, the perfect engineered environment.

We see this building as a representation of the disconnect between idealized and realistic air control systems, in part because it serves the

executives of a mega cleaning corporation with its various biopolitical implications (Image 5), but also because it demonstrates the ironic amount of labor and maintenance that goes into the upkeep of Wright's architectural air beacon. Comparing this to our original investigation of the house, SC Johnson's team of maintenance employees: Janitors, HVAC engineers, steam floor engineers, and cleaners render the impossible cycle of perfected engineered air; Leaking and dusty tubes, 200 thirsty plants, an enclosed air system that needs constant maintenance, an overheated tower, and a dirty compressor spectacle, are only a small part of the endless maintenance cycle (figure 7).

Idealized and realistic air control systems. Also known as a leaking building.

Utilizing its accessible public presence in hosting 9,000 tourists a year, we see its constant upkeep as an opportunity to intervene by making the redundancy of air control visible. Through the fleet of SC Johnson's maintenance employees, we intend to illustrate the never-ending maintenance of air that is performed around the canonical building. ■

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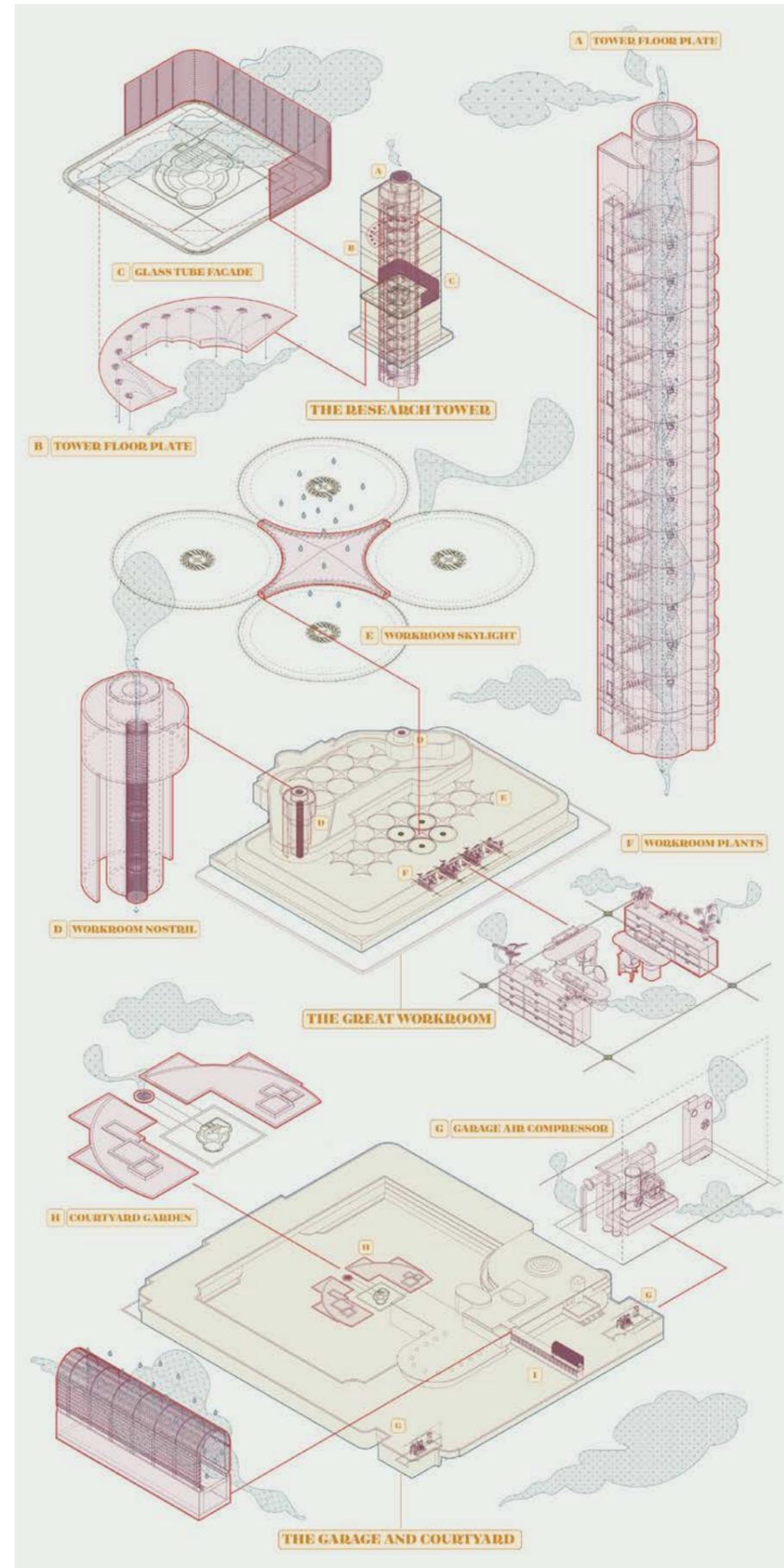
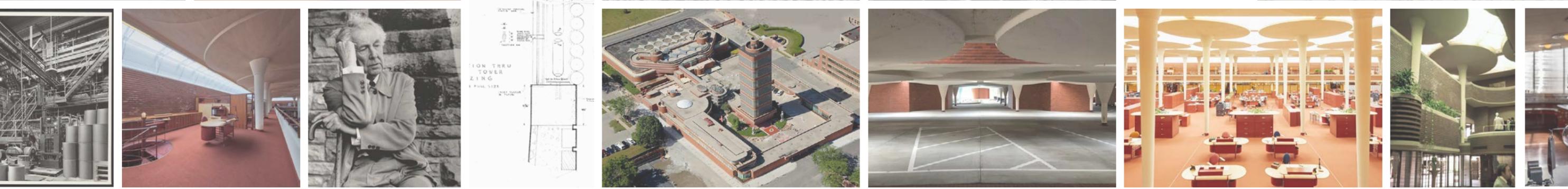


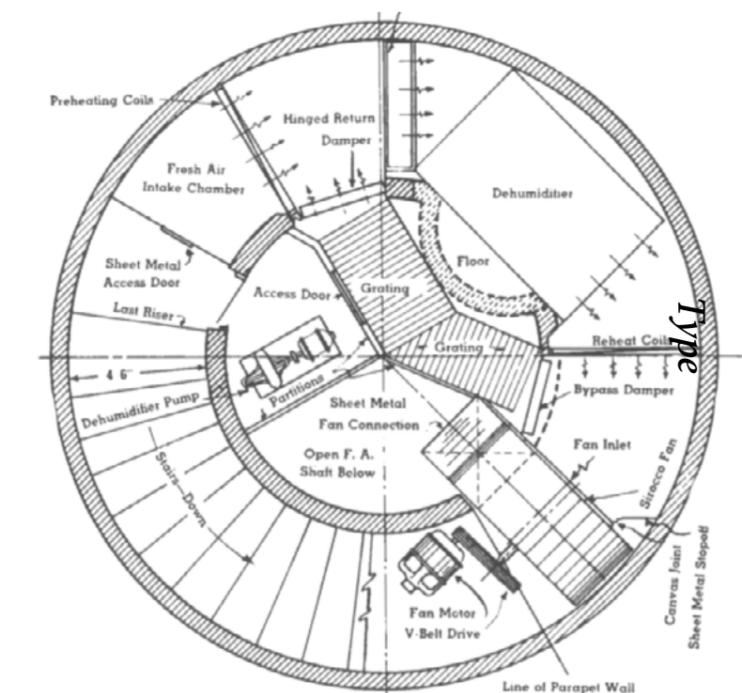
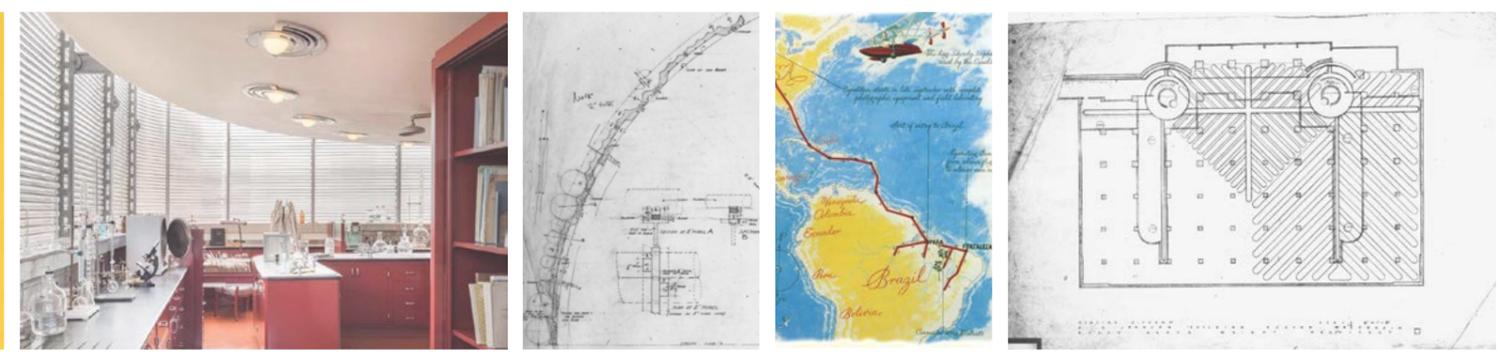
Figure 7 Drawing by Karolina Dohnalkovev



Figure 5



Fall '22'



Special Sale!

GO TO YOUR DEALER AT ONCE... TAKE ADVANTAGE OF THIS Special Offer Both for 98¢

For \$4.40 you can WAX-POLISH the Floors of Six Average Rooms

Easily—Quickly—Electrically —without Stoopng, Kneeling or Soiling Your Hands

TELEPHONE your dealer that you want to RENT a Johnson Electric Floor Polisher for one day. There will be a \$2.00 rental charge. And tell him to send a half-gallon (32-oz.) of Johnson's Liquid Wax with it.

That's ALL you need to bring 1200 sq. ft. of flooring to bright glowing beauty. It makes no difference whether the floor is old or new—of wood, linoleum, tile or composition. No wax there yet—finished—with varnish, shellac, wax or paint. All floors respond wonderfully when re-polished with Johnson's Wax Electric treatment. It's so simple anyone can do it. Just spread on a thin coat of Johnson's Liquid Wax. This cleans as it waxes.

Then run the Johnson Electric Floor Polisher over the floor—you will be amazed at the beauty of the lustrous, deep-toned polish so easily and quickly produced. The speed of the brush is responsible for the beautiful finished appearance.

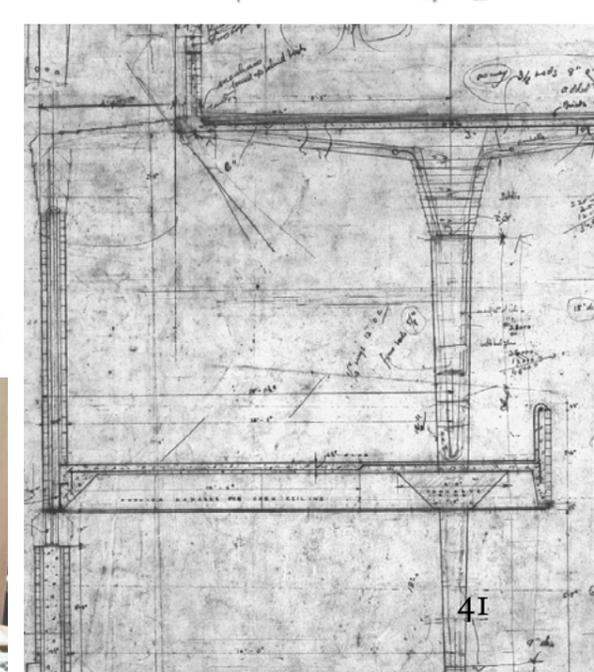
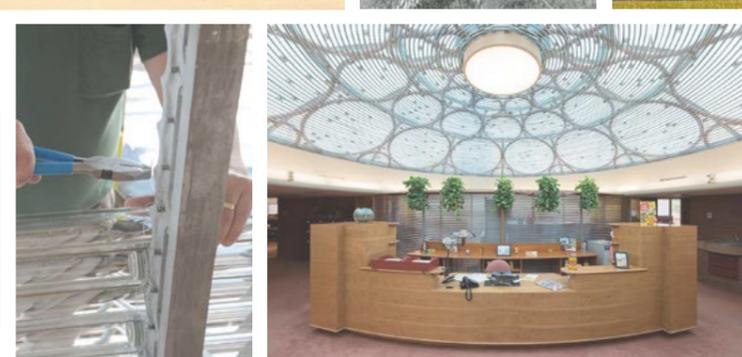
And after you have gone over your floor with Johnson's Liquid Wax and Electric Floor Polisher you will find it easy to keep them in this same sparkling, wear-resistant condition.

WARNED there will give your home that indefinable air of refinement. Your rooms will take on new charm and distinction. The decorative value of your rug and furnishings will be greatly enhanced. In fact, the whole home will look more beautiful and attractive when the floors glow with an electrically polished coat of Johnson's Liquid Wax.

You Can Rent this Electric Floor Polisher

For \$2.00 a day your neighborhood store or your painter will rent you a Johnson Electric Floor Polisher. This wonderful machine mechanically waxes itself—you simply walk along and cruise it with your finger tip—you don't have to push it or bear down on it. With it you can wax-polish all your floors at the same time; it takes to do a single room by old-fashioned hand methods.

Or you can buy a Johnson's Wax Electric Floor Polisher outright for your own exclusive use. The investment is small for so great a convenience. Ask your dealer for a Free Demonstration. Or write us, S. C. JOHNSON & SON, RACINE, WISCONSIN "The Floor Finishing Authorities" Double Dealer Brand!



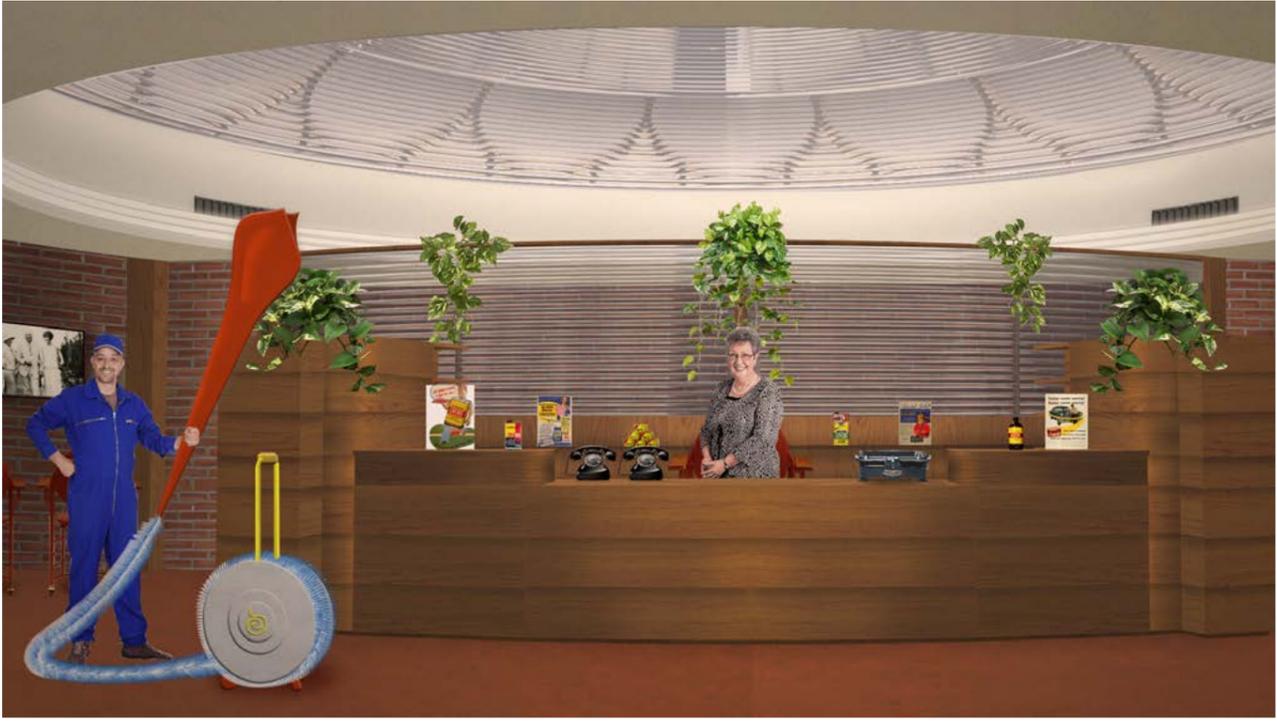
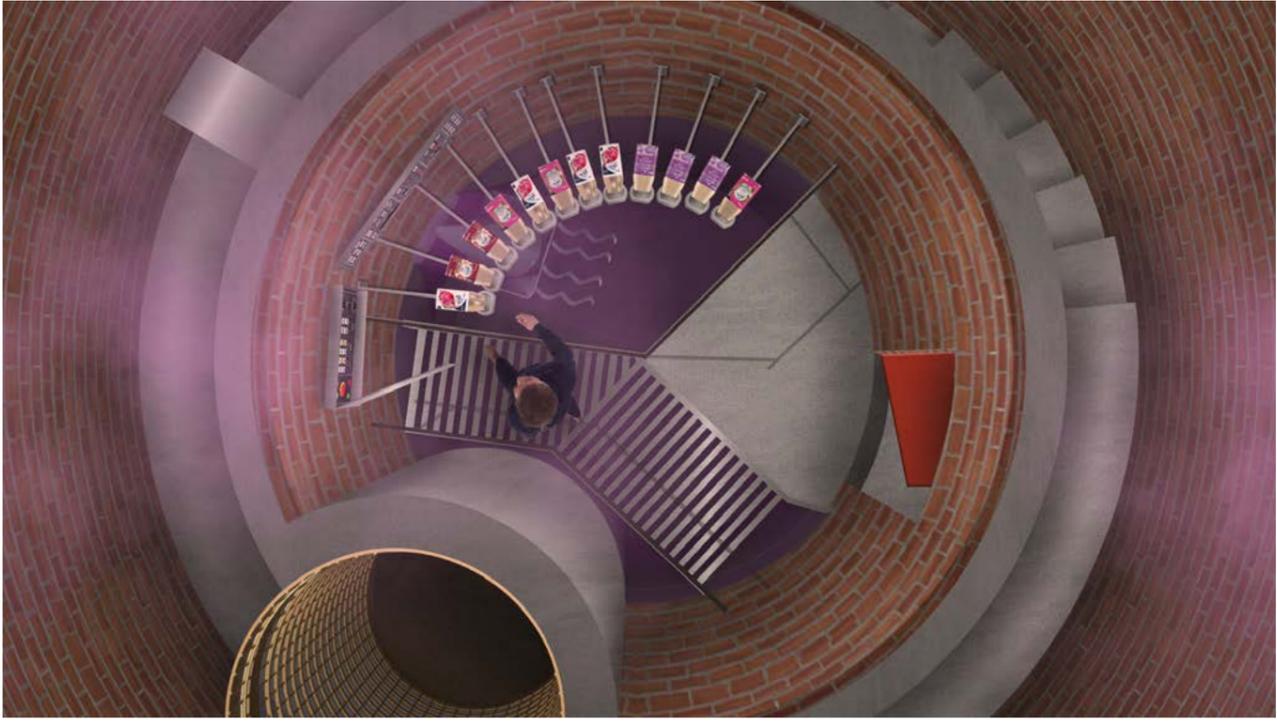


For that we've introduced a deployable body of maintenance apparatuses (figure 8). Designed as extensions from the body to the building, their aim is to refocus the observer from the air-perfected canon to the labor deployed in it. Instead of the pure 'awe' of lily pad columns and overarching skylights, we will highlight the redundancy of upkeep that stem from the failures of architectural idealized spaces, emphasizing their maintenance as a new spectacle for all.

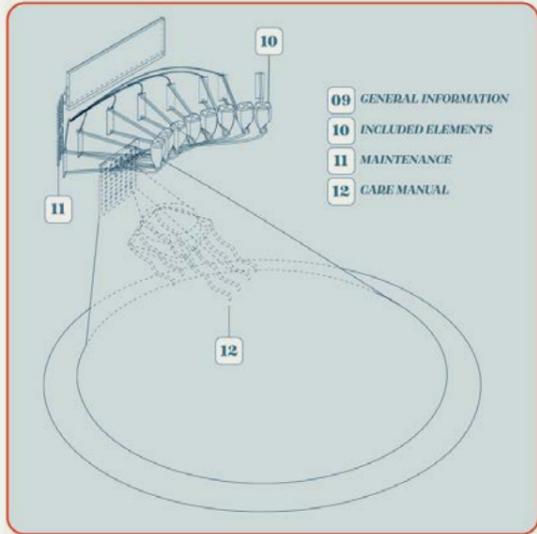
Spread throughout the campus (figure 11), our interventions are ergonomic and easy to use (figure 9-10), as described in our maintenance manual. They feed off of existing systems, together creating a network of air maintenance that surpasses the existing infrastructure. Working at different schedules and scales they produce a system that renders visible the commodification of air and redundancy of the maintenance routines expected from us.



Figure 8



LSKD SYSTEM
Extendable Tube Cleaning System
**THE NOSTRIL
SCENTER**
INSTRUCTION MANUAL



- 09 GENERAL INFORMATION
- 10 INCLUDED ELEMENTS
- 11 MAINTENANCE
- 12 CARE MANUAL

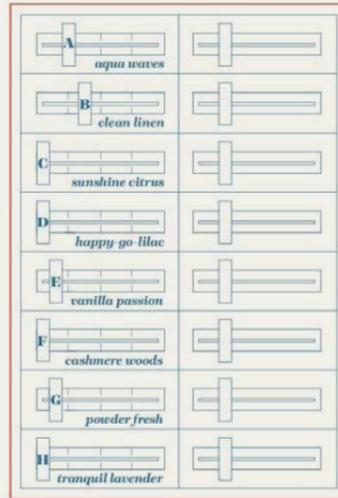
scJohnson company

09

BECOME FAMILIAR WITH THE INPUT SCREEN

NOSTRIL CONTROL SCENTER

DAILY SCENT COMBINATION: PRESS ENTER TO RECEIVE
 A: 25% E: 15% HELP ON A SUBJECT
 B: 45% F: 00%
 C: 00% G: 15% SCENT COMBINATIONS
 D: 00% H: 00% SHOULD NOT EXCEED 100%

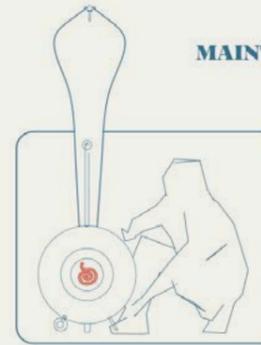


scent sliders to be adjusted dependant on screen instructions

to release an empty bottle from its holder slide the corresponding lever to the right

11

MAINTENANCE MECHANISMS

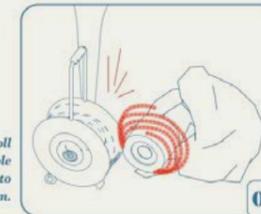


If a feather roll is no longer performing to a high cleaning standard, it may be time to replace it. To release the central feather roll, click the button on the center of the swabber drum, in the shape of a roll icon.



Place the feather roll in a laundry machine on a gentle wash cycle, preferably in a garment bag. Allow to air dry - do NOT machine dry.

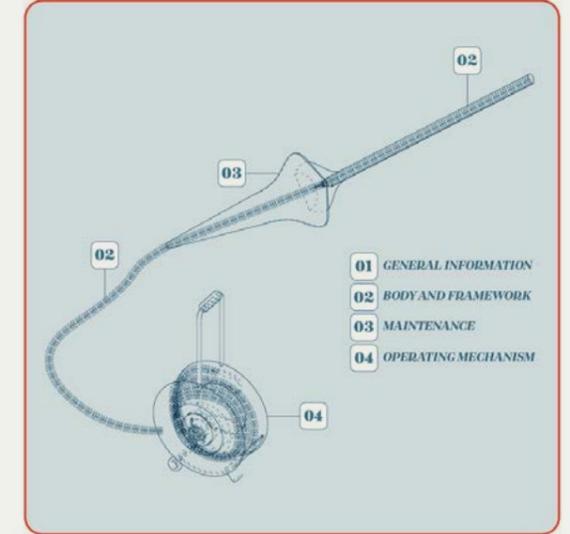
The roll should be easy to remove, do not use force as the roll mechanism is delicate.



When the feathers are dry, roll them back onto the removable holder, and then click it back into the tube swabber's drum.

03

LSKD SYSTEM
Extendable Tube Cleaning System
**TUBE
SWABBER**
INSTRUCTION MANUAL

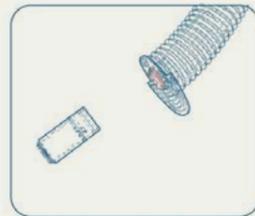
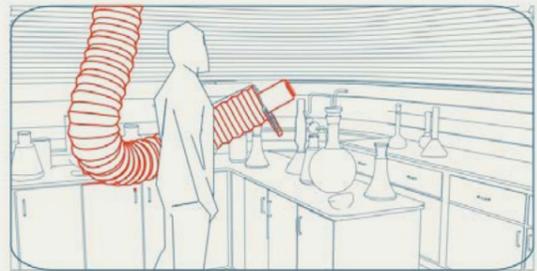


- 01 GENERAL INFORMATION
- 02 BODY AND FRAMEWORK
- 03 MAINTENANCE
- 04 OPERATING MECHANISM

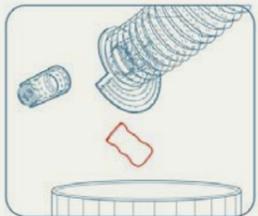
scJohnson company

01

While carefully cleaning the tower historical artifacts, the retractable vacuum may start to give some resistance. This will typically mean that the filter bag has become filled with debris. Please follow this guide in order to assure the proper disposal and installation of a new filter.

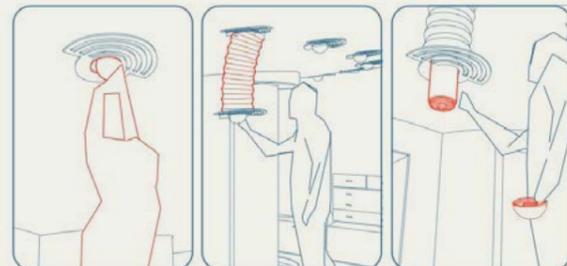


Unscrew the nozzle right below the tube collar. Take care to keep the open end of the nozzle pointing upward to avoid debris falling out of the filter.



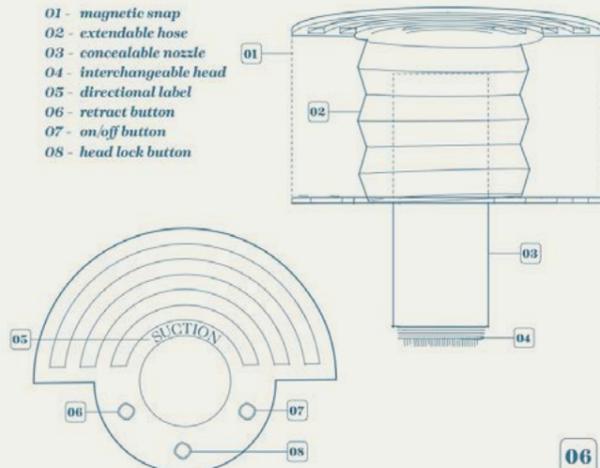
Remove used filter carefully so as to avoid spilling debris, and throw into trash can. Then place a new filter into the nozzle, which should click into the rim of the nozzle.

07



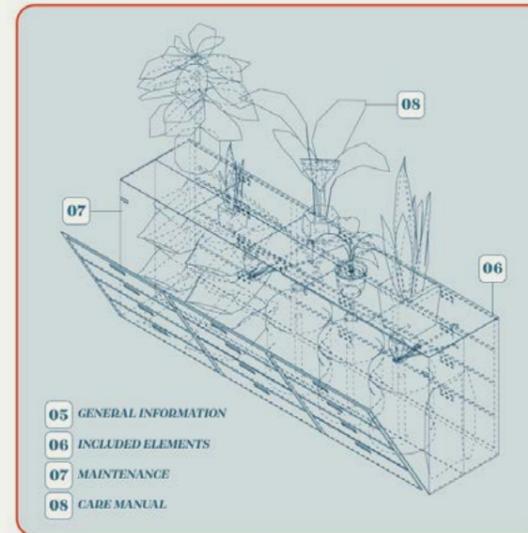
STEP 1: Identify a vacuum head and pull free of magnetic seal STEP 2: Pull down the vacuum head STEP 3: Unscrew the light cap, releasing nozzle

- 01 - magnetic snap
- 02 - extendable hose
- 03 - concealable nozzle
- 04 - interchangeable head
- 05 - directional label
- 06 - retract button
- 07 - on/off button
- 08 - head lock button



06

LSKD SYSTEM
Extendable Tube Cleaning System
**CONCEALED PLANT
CARE CABINET**
INSTRUCTION MANUAL



- 05 GENERAL INFORMATION
- 06 INCLUDED ELEMENTS
- 07 MAINTENANCE
- 08 CARE MANUAL

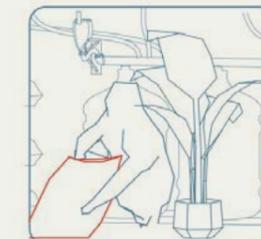
scJohnson company

05

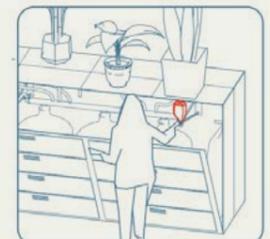
MAINTENANCE MECHANISMS



The Concealed Plant Care Cabinet draws from the building's drainage system, located in the center of each of the Lillypad columns. Occasionally, blockages within this system may occur, in which case please examine the connective tubes and pumps located within the floor electrical boxes. Each column is tied into this system, know the signs of blockage.

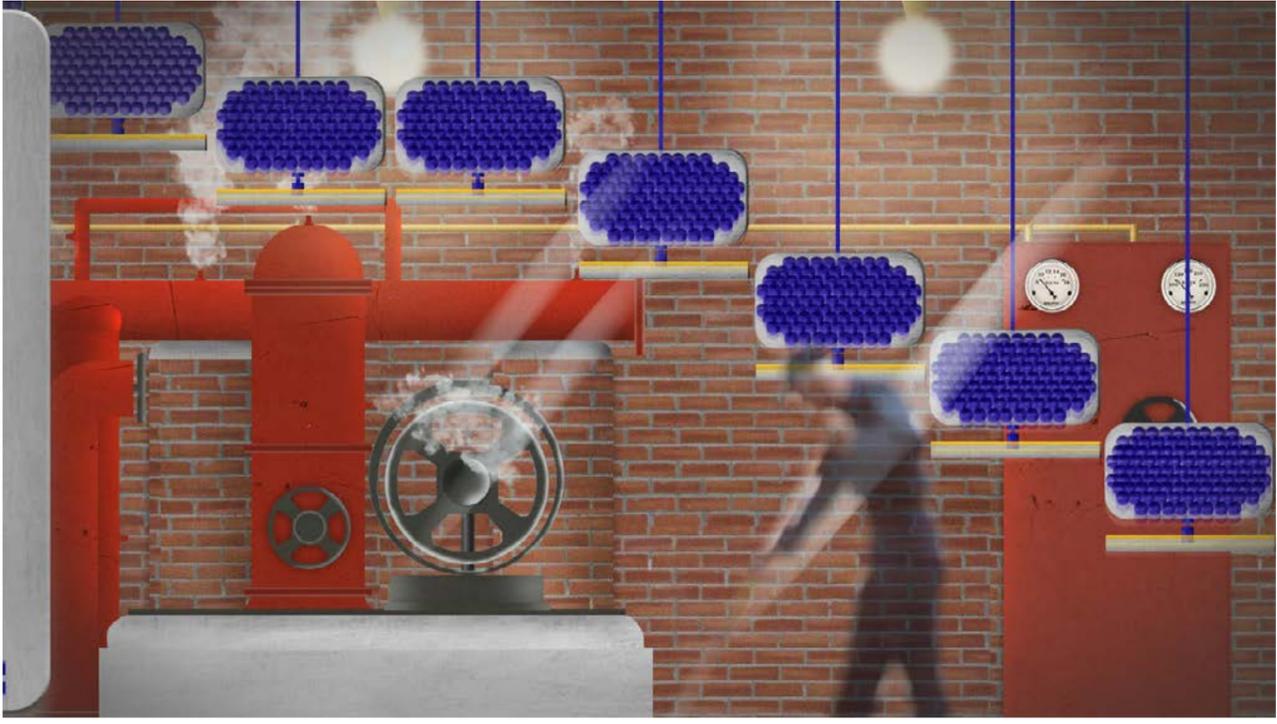


When a plant needs additional soil or repotting, bags of soil, perlite and peat moss are all located on the interior of the cabinet. Mix a ratio of 1/2 soil, 1/4 perlite and 1/4 peat moss for most plants, otherwise refer to guide.



If a bottle of Yard Master fertilizer is running low, remove the bottle and swap out a replacement found in the cabinet. The nozzles on the cabinet are sealed and made for upended use and will not spill while mounting.

07



LSKD SYSTEM
Extendable Tube Cleaning System

INTEGRATED STEAM SQUEEGEE

INSTRUCTION MANUAL

05 GENERAL INFORMATION
06 BASIC OPERATION
07 CARE AND SAFETY
08 SYSTEM NAVIGATION

SC Johnson company 05

LSKD SYSTEM
Extendable Tube Cleaning System

QUICKDRY ROBOPAL

INSTRUCTION MANUAL

01 - wet wiping pad
02 - dry wiping pad
03 - swivel joint
04 - control glove
05 - head protection
06 - respirator
07 - maintenance sign
08 - support mechanism
09 - fluid trigger
10 - fluid container

OPERATING MECHANISMS

SC Johnson company 13

LSKD SYSTEM
Extendable Tube Cleaning System

RETRACTABLE AIR CLEANER

INSTRUCTION MANUAL

STEP 1: Set appropriate schedule for steam system
STEP 2: Interior squeegees will move up/down
STEP 3: Exterior swabber will move left/right

SC Johnson company 05

LSKD SYSTEM
Extendable Tube Cleaning System

INTEGRATED STEAM SQUEEGEE

INSTRUCTION MANUAL

Each tube collar will have the direction of air flow engraved into it. Since the tubes tap into the air shafts, this will provide the power.

FUN FACT: The air flow system is built into the tower core by renowned architect Frank Lloyd Wright

Suction nozzles will tap into the exhaust shaft, while alternating nozzles blow air for dusting purposes.

FRESH AIR SHAFT
EXHAUST SHAFT

SC Johnson company 13

LSKD SYSTEM
Extendable Tube Cleaning System

RETRACTABLE AIR CLEANER

INSTRUCTION MANUAL

STEP 1: Secure cage clasps tightly around body
STEP 2: Fasten straps fitted to torso
STEP 3: Put on adjustable control glove

SC Johnson company 13

LSKD SYSTEM
Extendable Tube Cleaning System

QUICKDRY ROBOPAL

INSTRUCTION MANUAL

When EBDOR 2 appears on the Robopal monitor screen, locate the Robopal and attend to the water tank. The remote has a tank release button, which will spring the tank free from the secure base, and allow it to be removed. Ideally, pour the collected water into the water tanks below the Plant Cabinet, however dumping the tank to the exterior gardens is acceptable as well.

Make sure to always be available to monitor the Robopal remote control. If an ERROR flashes across the screen, an audible noise will be played, and you must immediately attend to the Robopal. Once the error has been resolved, take an image capture and submit it with a resolved error report. Then resume the Robopal's route with the start button.

The Robopal's drying arm is constructed of a permanent and a removable panel. When the removable panel has experienced use-based degradation, and the cleaning function seems impacted, please replace this panel by first lifting the rotatable drying arm upward, and then pressing the panel release button. The new drying panel should easily snap onto the plastic base.

SC Johnson company 13

LSKD SYSTEM
Extendable Tube Cleaning System

RETRACTABLE AIR CLEANER

INSTRUCTION MANUAL

STEP 1: Set appropriate schedule for steam system
STEP 2: Interior squeegees will move up/down
STEP 3: Exterior swabber will move left/right

SC Johnson company 13

LSKD SYSTEM
Extendable Tube Cleaning System

QUICKDRY ROBOPAL

INSTRUCTION MANUAL

The SC Johnson Wet and Dry Extendable Duster is made to ergonomically clean high-angle tubes. If you start to feel discomfort while cleaning, STOP immediately. The optimal distance from the target wall is between 3' and 6' depending on your height, strength and comfort.

SC Johnson company 13

In “Planning and the making of a propertied landscape” Mona Fawaz brings her story and experience as an urban planner researcher of a small village in the south of Lebanon. The series of factual events are given as a standpoint to question the rudimentary perceptions of land possession, the formation of private property as a historical given, and the current planning policies of Lebanon. These questions are framed around a critique of the “long-held assumptions that natural and built landscapes are naturally propertied, that they can be represented as an array of geometric forms where each unit of planning is a land parcel that can be claimed” (366), and of the planning process as constitutive to the public/private tension and reproductive of the social relations it produces. Steering away from Lebanon to a global view of land possession, one can utilize Fawaz’s separation of ownership from possession and the last argumentative theory to explain a theoretical suggestion that land ownership is only a title that prevents a systematic crisis from happening (Fraser 2016). To further explain, “the reality of property involves diverse and entangled forms of ownership... where boundaries are multiple and hard to delineate” (367) - are not public/private binaries but include a vast range of types that can overlap and cross national borders. I propose to look at these as intangible and fluid demarcations of land and examine the objectives of neoliberal conglomerates, as the protagonists of such division, thus questioning the hegemony of land ownership as title alone.

Comment

Land Imaginaries and Israel's Educational Map

Course Title: Architecture, Land, Ground

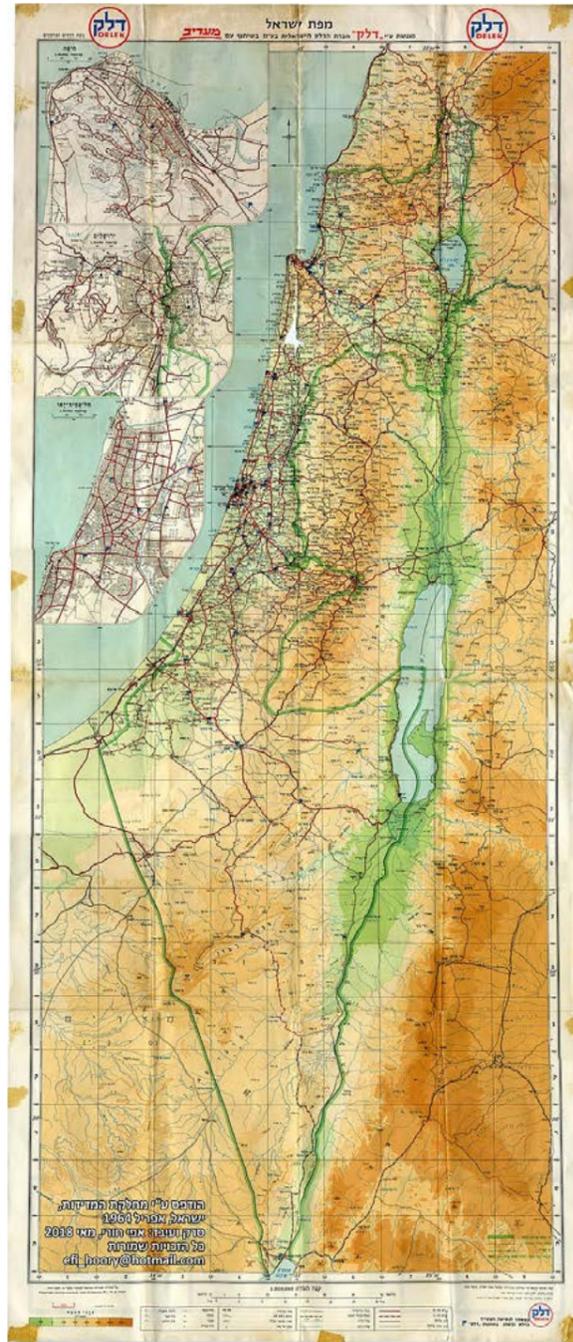
Professor: Lucia Allais

Introduction

Two recent articles focus on the relevance of the Green Line in the Israeli-Palestinian territory; In the first, Meron Rapaport reflects on the May 2021 wave of violence between Israeli and Palestinian forces while focusing on the character of The Green Line, arguing for its blurification and irrelevance in a reality of constant change, crossing and settlement building¹. In contrast, 40 miles away from the line Or Kashti writes to Haaretz about a recent scandal; the decision of Tel-Aviv's municipality to include the Green Line in educational maps. As Rapaport argues for a porous territory, bringing forward many forms of illegal tactics, governmental annexations, organized modern planning typologies, peace organization, police/settler, and Palestinian violence, Kashti's article focuses on the simplified view of a line, in the binary reality of depiction or erasure. The contrast between these two depicts the difference that will be argued in this article; between land ownership complexities and flattened imaginaries of land.

a net that morphs and changes according to the situation at hand

The complexity that Rapoport refers to is vividly depicted in Weizman's *Hollow Land*, where the continuous fury in the "wild frontier" between the 'youth of the hill', Palestinian civilians, IDF forces, and the armed Palestinian militants, constitute the chaos of the West Bank². He describes the frontiers of the Occupied Territories as elastic transformative borders, adding to Zvi Efrat's depiction of Israel's "borderline disorder" as a net that morphs and changes according to the situation at hand³,



Photographed by Efi hoory, The Green Line, Israel, 1964.

and strongly dismisses the idea of a linear one⁴. The back-and-forth operation of setting up an outpost by settlers, who then clash with Palestinian farms, to only be combated by the IDF, to be combated by Palestinian militants, to then establish more outposts as punitive measures, forms the continuous fuzziness of the space. This is shown in a clear mapping (figure 1) of the West Bank, where Weizman illustrates "an incessant sea dotted with multiplying archipelagos of externally alienated and internally homogenous ethnonational enclaves"⁵. This, which is elaborated thoroughly in *Hollow Land*, contributes to Rapaport's borderline claim and formulates the complex reality of the Israeli-Palestinian territory.

I grew up thinking that Palestine did not exist

In contrast to that, and in relevance to the second article, I must bring forward a personal story. Born and raised in a suburban town in the center of Israel, I grew up thinking that Palestine did not exist, it was a country in the past in when Israel was declared, just disappeared. It is not that I was explicitly told that or read about that, but it was the absence of Palestine from my education that formed its complete historical insignificance. The most generous and vivid proof of this absence, that can be historically traced, is the educational map, hung up in every class and referred to when necessary. The map (image 2) containing a topographical representation of hills and valleys is given a holistic character due to the contrasting depiction of its neighboring countries. Palestinian territories, in the most simplified way, are depicted by the same topographical representation, and thus, are imagined as part of Israel's land. A twelve-year length of observation, lead to complete ignorance of the land, which defined my military service, political opinions, and daily life. Recognizing this personal experience as a systemic arrangement, this story must be further historically explored, theorized, and situated in the larger picture of Israel's

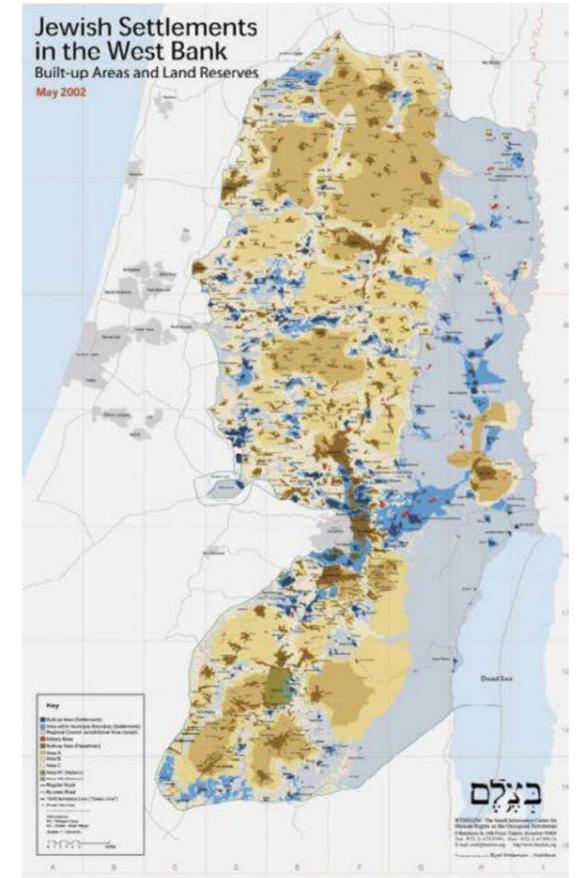


Figure 1: Btselem and Eyal Weizman, Map of the West Bank, 2002.

relation to land.

The aim of this text will be to understand what is the work that the educational map does for Israel's relation to land, or in other words, how it enables land to be rendered possible as negotiable, extractive, ready to be conquered, demarcated, and controlled, and how it is part of a historical enterprise of land imagery. To center the discussion around land I will first give a capture of relevant theories of its possession in relation to its appropriation, resource establishment, and communication. Then I will dive into the historical events that led to the Jewish imagination of land, from the construction of the agrarian Jew to the establishment of the Green Line, and the political discourse that led to its current depiction. Finally, I will connect the dots between map-making, identity production, and relations to land, to reveal the implication of them on the current perception of land through the educational map.



Image 2: Avigdor Orgad, Map of Israel, 2015.

Making Land

Recent work by historians has enabled the critique of historical processes of land possession, such as the colonization of the New World, Africa, and more. They show us that they do not only entail the arrival on land and the wave of a flag, as depicted in many historical paintings and imagery but necessitate a fundamental structure of international law, institutions, cultural framework, acquisition processes, survey making and more. Land titling is a complex process, in which to be accepted by the relevant audience must be planned and structured in a national effort. The following synthetic view of theories of land possession will draw these processes into a framework that will tie large-scale land appropriations with their community's small scaled cultural meanings, claiming the intricacy and complexity of land possession, national identity, and culture.

Land titling is a complex process, in which to be accepted by the relevant audience must be planned and structured in a national effort.

In “Land-Appropriation as a Constitutive Process of International Law” Carl Schmitt, a figure of complex political history but one whose contribution to the thinking of territory in the 20th Century cannot be avoided, offers the important relationship between constitutive acts and constituted institutions in the historical European colonial acts of land appropriations. To him land appropriation is possible with the aid of two terms of legal history; “those that proceed within a given order of international law, which readily receives the recognition of other peoples, and others, which uproot an existing spatial order and establish a new nomos of the whole spatial sphere of neighboring peoples”⁶. Thus, he differs between constitutive acts and constituted institutions; the constituted lies within the space of state legality, where the origin of it is a mere fact in the functioning system and the constitutive, in relation, are the ones prior

to the constituted, serve as the fundamental ground of legitimacy to other acts. In the delicate formation of land through appropriation, where the existing spacial order changes, constitutive acts set the legal foundations for future social relations in terms of land possibilities, and serve as the spacial boundary of neighboring acts.

While the constitutive act renders the land visible, it is not on its own enough to make the land work.

While the constitutive act renders the land visible, it is not on its own enough to make the land work. Tania Murry Li, who is a current anthropologist in the realm of land, labor and capitalism, writes in her 2014 essay “What is land? Assembling a resource for global investment” about the global land rush about a series of following acts that could turn land into a productive object and draw its potential users' attention. To her, this process “requires regimes of exclusion that distinguish legitimate from illegitimate uses and users, and the inscribing of boundaries through devices such as fences, title deeds, laws, zones, regulations, landmarks, and storylines.”⁷ In other words, to make the land into a resource, a state not natural or internal to it, official institutionalized work has to be done. Official measuring of the land, material calculations, statistical picturing, marketing strategies, and more make practices on land thinkable, imagined, and relevant from a distance. They offer modernist legitimacy to a list of future land uses that transform the land into a productive and profitable resource for its potential future owners.

The combination of land appropriation, which involves changing the existing social arrangement, and the process of rendering land as a resource, creates demand for it, which could lead to land ownership frictions between those who previously cared for the land and those who are now its legal possessors. In this situation, according to Carol M. Rose, a professor at Yale Law School who focuses on property, land use, and environmental law, communication

of ownership is the key to continuous clear possession and the way to avoid forms of its loss. Thus, the clear act of the first appropriation is followed by a series of continuous acts that make visible its occupancy. To her “acts of possession” are “texts” which are “read” by the relevant audience at the appropriate time,⁸ and are “published” under useful circumstances. They are actions that have “interpretive communities” that can read the claim and give it significance within the cultural context. For example, acts such as agricultural work, front lawn manicuring, clearing out the mailbox, having lights on at night, and more, can be interpreted in an American suburb as common occupancy and will keep intruders away. In the entangled case of colonial appropriation, these acts are not only a matter of local culture but are definitive for colonial legitimacy and can normalize illegal events within the process of land grab.

These three, which differ in scale, time, space, and recurrence, form a process of exclusive land possession that is entangled with national law and culture. The combination of constitutive acts within an international legal framework, official work that renders land as a resource that drives up demand, and the constituted cultural communication that keeps the land possessed and owned, is bound up with its national institutions. In the process of the emergence of a country, this does not only constitute the title of land ownership but produces a set of national cultural identities and practices that are parallel to it. Understanding the existence of these two processes will help, in the following pages, to analyze how in the process of colonizing the land of Israel a national culture of land emerged. And reveal how and why this cultural history still exists fully today.

National Land and Identity

The previous example of land ownership complexity should not be taken as a given fact. Israeli citizens did not simply arrive in Palestine, they did not settle in the West Bank, the Golan Heights, or Tel-Aviv only because of mere individual will, and they did not always see the land as the one to be 'taken back'. According to

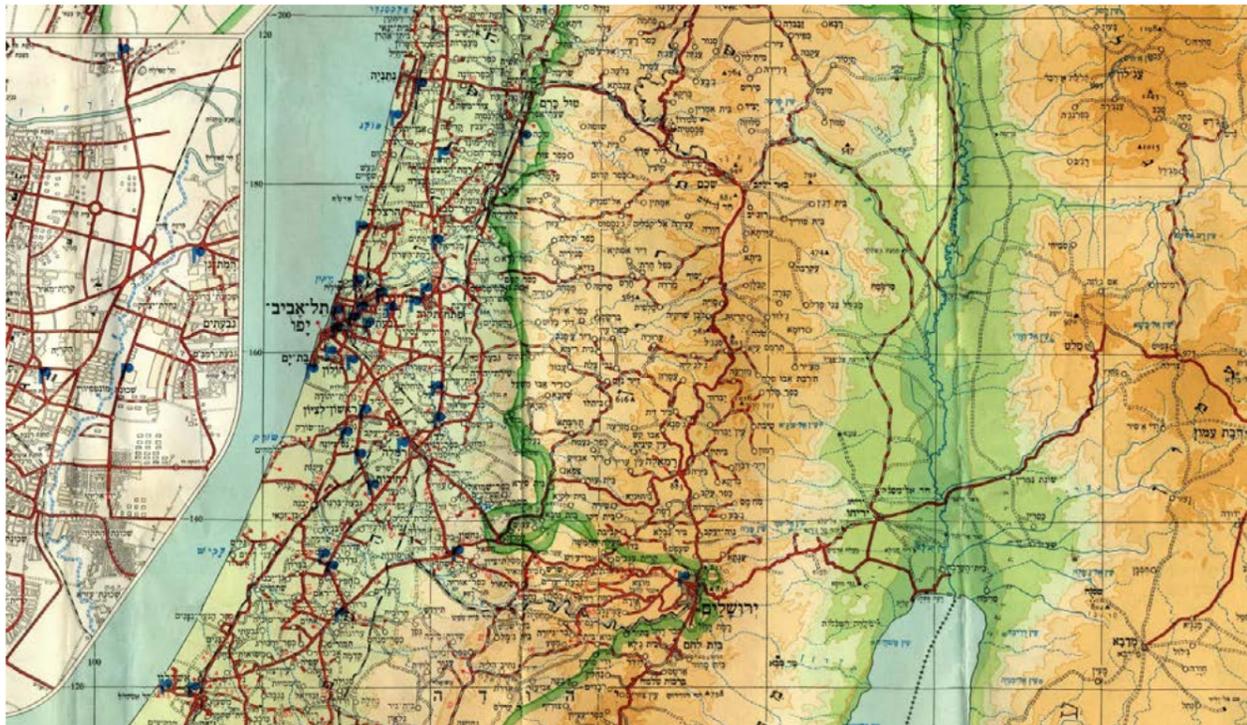


Image 3: Photographed by Efi hoory, The Green Line, Israel, 1964.

Efrat, The Zionist movement was “a peculiarly deviceful architectural movement”⁹, which was in an operative “mode of space-planning, place-making, terrain-marking, land-grabbing, landscaping, facts-grounding, settlement-setting, rural-prototyping and urban-reforming”¹⁰, and involved politicians, architects, engineers, and other experts. While this large enterprise cannot be fully articulated in one paper, pinpointing three land-related historical strategies; the biblical back-to-land mythology and Zionist Jewish Autochthony, the strategic negotiable demarcation of land, and the land's cartographic public imagery could offer an explanation for the current educational enterprise of the imagination of Israel's land.

First, as I explained before, for land to be settled from afar, work has to be done to render it as a resource. In the “The Epos of Jewish Autochthony” in *The Object of Zionism*, Zvi Efrat comes to describe the important nature of the Jewish 'back-to-land' ethos, rooted in the turn of the nineteenth century, as a luring approach for potential settlers. As Zionists argued for the need “to forgo urban areas for rural life on Palestine's moshavot”,¹¹ they combined the land's cultivation potential with

the Jewish biblical calling. Theodor Herzl in *Old-New Land* entailed a didactic narrative to settle the land where he “meticulously built an exhaustive and seductive mise-en-scene of sumptuous landscapes inhabited by well-informed, happy farmers and creative urbanites.”¹² The Zionist narrative produced an enterprise of architectural typologies, propaganda, fiction, literature, and preparation schemes, that rendered land barren and ready to become a resource to potential settlers. Thus, the work done to form the imaginary peasant utopia of Palestine was a calculated, well-thought Zionist venture that pushed the Jewish diaspora to see the land as a future possibility.

land demarcation strategies turned out to be fruitful in rendering the occupied land negotiable

Aside from this production, land demarcation strategies turned out to be fruitful in rendering the occupied land negotiable and thus, available for possession. Its legal roots can be pinpointed

to the 1945 Declaration of independence when “David Ben-Gurion registered his opposition to drafting and announcing the borders of the imminent State”¹³ and insisted on waiting for the end of the war. This halt later transformed into an “open-ended project—a diplomatic, military, and colonial enterprise subject to ongoing negotiations”¹⁴, where possession of the land was subjected to physical existence on it. In other words, Rose's theory could not be more evident, where the one who speaks louder, with all the violence entailed in it, is the one who owns the land. Efrat describes this tactic as a net that morphs and changes according to the situation at hand, which later transformed into a continuing “open-ended project, a diplomatic, military, and colonial enterprise subject to ongoing negotiations”¹⁵.

where the one who speaks louder, with all the violence entailed in it, is the one who owns the land.

Leading Israel's perception of land ownership, this strategy was used in a particular way in the border changes that occurred due to the 1967 war. Before it, the boundaries were almost identical to those of mandatory Palestine except for the addition of the Green Line which was drawn in the West Bank and the Gaza Strip according to the position of military presence at the time of the cease-fire¹⁶ (image 3). Now the 1967 war brought about the expansion of the territory that Israel controlled; according to Eyal Weizman, “Soldiers were deployed behind clear territorial boundaries of mountain and water: the Suez Canal, the Jordan River on the Jordanian front and the line of volcanic mounts about 40 kilometers into the Syrian Golan Heights”¹⁷. In this particular situation, Israel tripled its presence on land and erased the existence of the Green line, an action that required a supplementary constitutive system in order for it to be accepted by international law. In other words, presence on land was not enough and another kind of work had to be done.

This system came forward through deliberate decisions of Israel's security cabinet made after the 1967 war and took the shape of a national cartographic project, the new public map (image 4). First, on December 1967 a decision to erase the 1949 “Armistice Agreement's Green Line... from all atlases, maps, and textbooks”¹⁸ took place. Then, in representing the new picture of reality Menachem Begin ordered the map's colors to be those that portray reality as it is, and advocated for a cohesive topographical representation; green for a valley and brown for the hills. The use of other colors, to him, “could highlight the two hypothetical things”¹⁹, a situation that he did not want to be on display. Finally, he suggested naming the map “Israel-The Ceasefire Lines from June 1967”. To him, adding the word ‘State’ to the name was not necessary, ‘Israel’ alone was a known concept as it is²⁰. Serving as a cartographic base for future public maps, these political decisions were crucial in Israel's imagination of land.

According to John Pickles in *A history of spaces: cartographic reason, mapping, and the geo-coded world*, maps have a significant role in providing “the very conditions of possibility for the worlds we inhabit and the subjects we become.”²¹ To him, maps do work; when they are read social spaces are produced, not vice versa. Henri Lefebvre describes this production as a process where spaces exist but are then modified and reorganized by the state; they are “at once a precondition and a result of social superstructures.”²² Thus, it is important to understand that social imagination is not only defined by the division of class, or related to the means of production but is tied up with relations to land, where communities are imagined through territorial boundaries. In our case, the land was seized by war, but then was reorganized by the cartographic map, to only then be reproduced by the imagination of its audience. In this imagination, the land was reproduced as whole and empty, as a clean slate for modern architectural configuration.

Conclusions

These three depictions of land possession strategies differ in time, scale, and cultural conditions, but produce the same image of land; the first renders the land as a resource and uses historical production to legitimize ownership of land, the second uses international law and a strategy of physical presence, and the third uses constitutive cartographic imagery to showcase the availability of land and mark it in national institutions. Projected to a certain cultural audience, whether the Jewish diaspora coming back to their land, the 'state pioneer' ready to work the land or the growing child in today's hinterland, they showcase the same wholeness of Israel's land and produce a social order where land is historically legitimately owned, and absent from its previous order; from Palestinian culture and historical significance. Thus, it is not just a fifty shekel map sold in a bookstore and hung up in class, but a cultural systemic enterprise of a national imaginary of land.

showcase the same wholeness of Israel's land and produce a social order where land is historically legitimately owned

So it is not surprising then that Eyal Weizman's map of cheese-like cartographies in Israel's land is not sold in every bookstore, or that the decision to showcase the Green Line in Tel-Aviv's schools produced such political backlash. The tremendous work that has been done to erase the Green Line and the holes from Israel's consciousness and to render the land as a continuous blank sheet of possibilities, has historical roots and evident political and economical significance. Such work entails the deployment of national resources, efficient use of international law, creative use of media, and the clever selection of what to represent and what to erase from the collective memory. Thus, a powerful enterprise as such cannot be dismissed with a single alternative.

In contrast, theories of possession of land can make us rethink how the establishment of a disciplined society is formed. How rendering land as visible, as possible for extraction and exploitation, can produce an army of ready-to-serve citizens; ready to fight for their land, for their right to settle, cultivate and even die for it. To us, the disciplined society, Israel is not a hollow land and never was, it is a continuous horizontal surface of the land, from sea to river, and from Egypt to Lebanon.

We see it as a resource, a blank biblical Jewish land of milk and honey, a land of heroic possibilities, as ready to serve us as we serve it. It is the homeland that was marketed and showcased to us in the turmoil of Jewish European persecution, won by us after the 1967 war, and declared by us through public imagery and physical presence. It is not a question of the binary existence of the Green Line, but of an enterprise of a disciplined society. ■

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Footnotes:

1. Meron Rapoport, "The Line Separating Israel From Palestine Has Been Erased—What Comes Next?," August 10, 2022, <https://www.thenation.com/article/world/green-line-apartheid-equality/>.
2. Eyal Weizman, *Hollow Land: Israel's Architecture of Occupation*, New edition (London New York: Verso, 2017), 3.
3. Zvi Efrat, *The Object of Zionism: The Architecture of Israel*, 1. Auflage (Leipzig: Spector Books, 2018), 3.
4. Weizman, *Hollow Land*, 6.
5. Weizman, 7.
6. Carl Schmitt and G. L. Ulmen, *The Nomos of the Earth in the International Law of the Jus Publicum Europaeum* (New York: Telos Press, 2003), 82.
7. Tania Murray Li, "What Is Land? Assembling a Resource for Global Investment," *Transactions of the Institute of British Geographers* 39, no. 4 (October 2014): 589.
8. Carol M Rose, "Possession as the Origin of Property," 2022, 84.
9. Efrat, *The Object of Zionism*, 14.
10. Efrat, *The Object of Zionism*, 14.
11. Efrat, 25.
12. Efrat, 27.
13. Efrat, 14.
14. Efrat, 3.
15. Efrat, 3.
16. Efrat, 3.
17. Weizman, *Hollow Land*, 11.
18. Weizman, 15.
19. Adam Raz, "If we give them a map, they will see how big the areas are.' This is how the green line is deleted," *Haaretz*, accessed November 24, 2022, <https://www.haaretz.co.il/magazine/the-edge/2022-08-31/ty-article/highlight/00000182-f327-d9fb-a1c7-fbef5d800000>.
20. Raz.
21. John Pickles, *A History of Spaces: Cartographic Reason, Mapping, and the Geo-Coded World* (London ; New York: Routledge, 2004), 5.
22. Pickles, 96.

Vermont and the duality of lawn
cultivation in possession

Promises of fast spaces, fresh air, and serenity will make every new resident of New York, especially me, travel up to Vermont for Summer vacation. A four-hour drive, with an Avis Mitsubishi, out through Washington Bridge's pollution, Jersey's traffic jams, opened up by the fresh greenery of the 87, then Albany, and finally a relief sign: "Welcome to Vermont". Vast green landscape, narrow perfectly paved roads, New England Houses, and maple syrup, it is a tourist cliché, but nevertheless, it serves the purpose. Part of this picturesque landscape is the ever-interesting, ever-going, act of lawn mowing. A hand-wave by a lawn mower is a frequent form of communication common to a Vermont tourist, and it raises a few questions; what is its importance? Why is it done so frequently? Is it replacing the purpose of a fence? And why with the absence of adjacent neighbors and frequent spectators does a human need a perfectly mowed lawn? In "Possession as Origins of Property" the purpose of lawn mowing has a dual character. On the one hand, it is a concept of land possession, as Locke regarded it, mixing labor into the land in the form of growing grass, will establish ownership of it (74). On the other hand, it is regarded as a sort of communication that can reaffirm the possession of the land. As the land owner is required to "continue on speaking" (79) so he does not lose his title to forms of "adverse possession". Adhering to the two, grass has two meanings; it is a form of possessing the land and a means to continue to possess it. Thus, Vermont's patches of grass, studded with private cottages, get a new meaning in historical conquest and private neoliberal possession, in the form of the **continuous practice of mowing the grass.**

The Suborder: Military Segments of a Suburban Landscape in Israel

Course Title: Reparation Architecture
 Professor: Claudia Tomateo & Paulo Tavares
 Mentor: Abriannah E. Aiken

“Girl, are you listening? This world was not built for you. They said you had nothing to worry about, that until they are here the monsters won't come. And it's not a coincidence that you never asked what monsters look like.

They determined your range of dreams and shut down in advance your range of possibilities. They never wanted you to be who you are. In this world, that they built, for them, you are supposed to be something that you are not.[...]

They will explain to you how to transcribe your connection to a place which is home...They will make you long for their history and implement it in your memories that you will not be able to erase. They will adore you, they will complement you. They will play with your head.....don't believe them”

Yuli Novak, Who are you, anyhow?

This project attends to the militarization of the everyday in neoliberal, middle-class, suburban societies in Israel. Where Zionist ideology is constructed, transmitted, and reproduced through everyday mundane repetitive practices (figure 1).

This is important because, unlike areas where national Zionist culture is thoroughly and openly criticized, through architectural-specific manifestations, suburban societies in Israel take on the resemblance of peaceful pockets of perfected families, great education, and leisure life- A condition that deprives them of any kind of criticism (figure 2).

So although they serve as the highest taxpayers, which fund the army, and are among the towns with the highest army recruitment percentage, suburban societies are seen as neutral spaces of middle-class progress. And thus quietly continue the patterns of segregation and occupation, saturated with race and inequality, of the first Zionists who built the country.

How did this come into formation? how does it continue to reproduce itself? These are the questions I ask myself as a human product of these communities. Why did I want to go to the army? Why was I so afraid of the monsters? And why do I have the strong affirmative urge to ‘serve my country’?

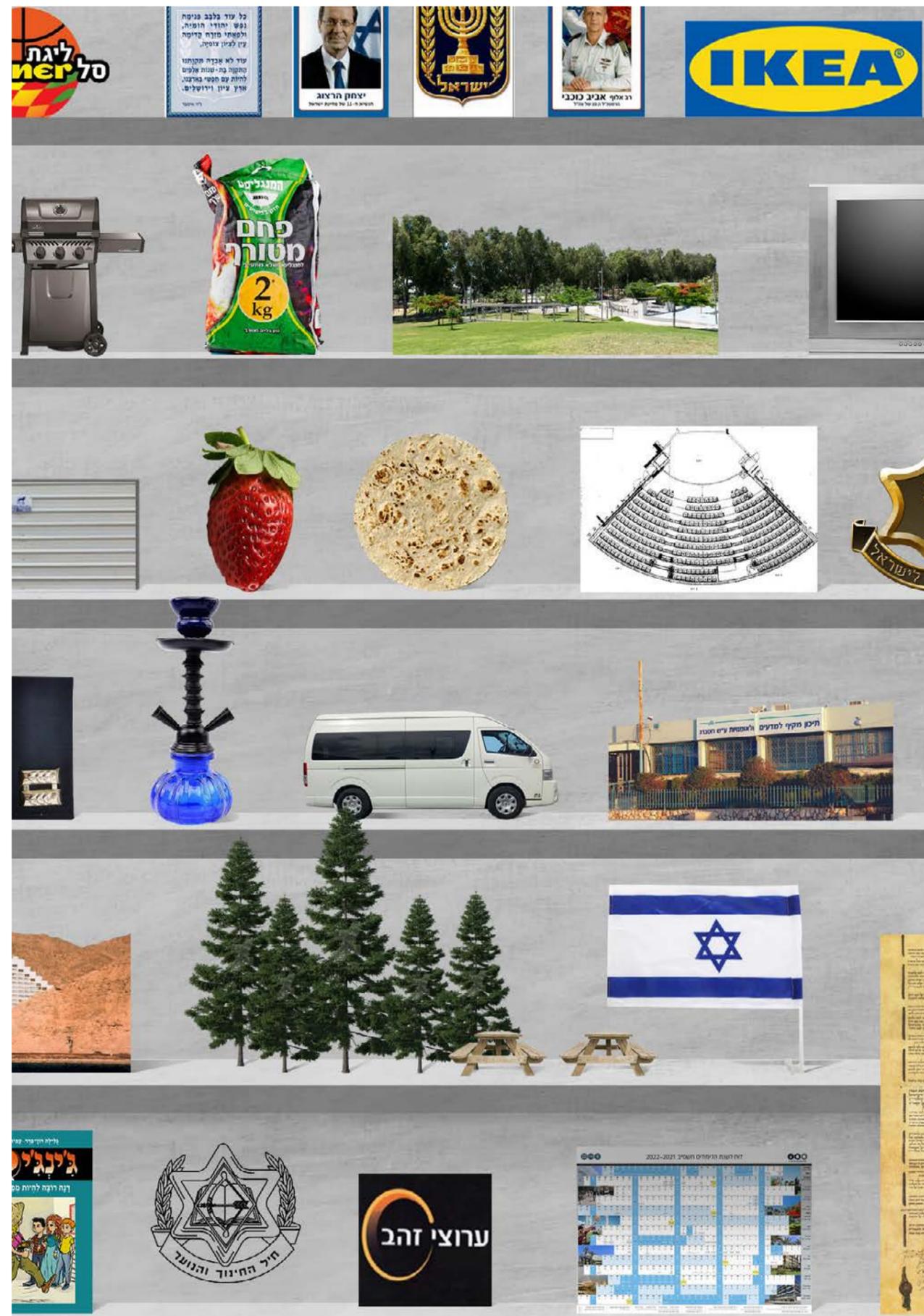


Figure 1

Studio

Spring 23'



Figure 2

In this case, Ramat Hasharon, my home town, will serve as a case study of personal exploration, But it is nevertheless important to note that it is part of a larger context of suburban towns North of Tel Aviv, such as Herzelia, Ranana, Hod Hasharon, Kfar Saba, and more, that were founded in the 1920s, in the course of the 4th Aliya, termed: the bourgeoisie immigration, and have a resemblance in their ideological narrative (cluster 1).

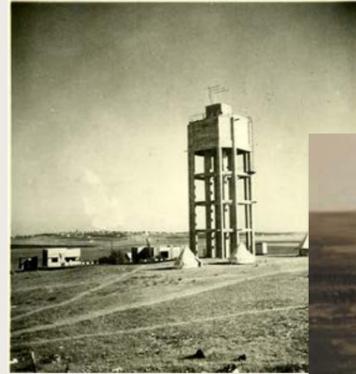
Ramat Hasharon was founded in 1923 as Ir Shalom, the city of peace, by a group of immigrants from Poland.

In a short and rather superficial history, Ramat Hasharon was founded in 1923 as Ir Shalom, the city of peace, by a group of immigrants from Poland. They were looking to break away from Jaffa, from the density of the city to form a more open and calm community (cluster 2). They bought the 2,000 dunams of barren land, for a cheap price from the local Beduins, and situated themselves between two villages; al-Jalil and Abu Kishk (cluster 3); one which is now literally under a free-way, a cinema hall, and a high-tech campus, the mear facade of Israeli postmodern neoliberal architecture.

In 1949, after the war, they were declared as a settlement, or a 'Moshava' in their vocabulary. The town expanded with the next immigrations (cluster 4) and enjoyed the modernist suburban architecture of some of the most prominent architects in Israel, And in 1977, with the political turnover and the break of neo-liberal economies, it attracted middle and high-class families (cluster 5).

From then until today it is a manicured landscape of a center-winged society. It has two commercial streets with cafes, great extracurricular activities for the kids, a famous women's basketball team, a nice country club, and some malls nearby, It is very nice.

cluster 1,
The National Library Archive



Herzelia, 1926



Ramat Hasharon, 1920s



Raanana, 1927



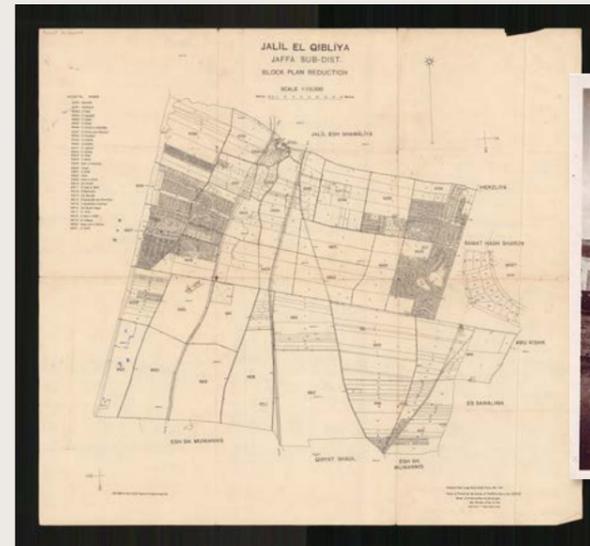
Ir Shalom, 1929

cluster 2,
The National Library Archive
& Ramat Hasharon Photo Archive



Jaffa Map, 1917

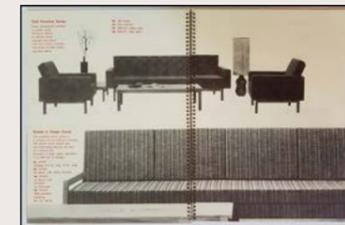
cluster 3,
The National Library Archive
& Ramat Hasharon Photo Archive



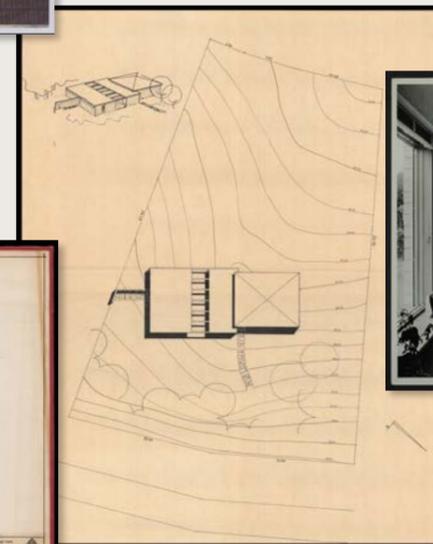
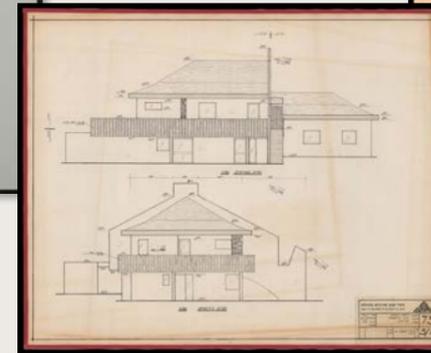
Ramat Hasharon, El Jalil and Abu Kishk, 1947



cluster 4,
Open Palestine Maps
1970-today



cluster 5,
The National Library Archive



Zarchi House

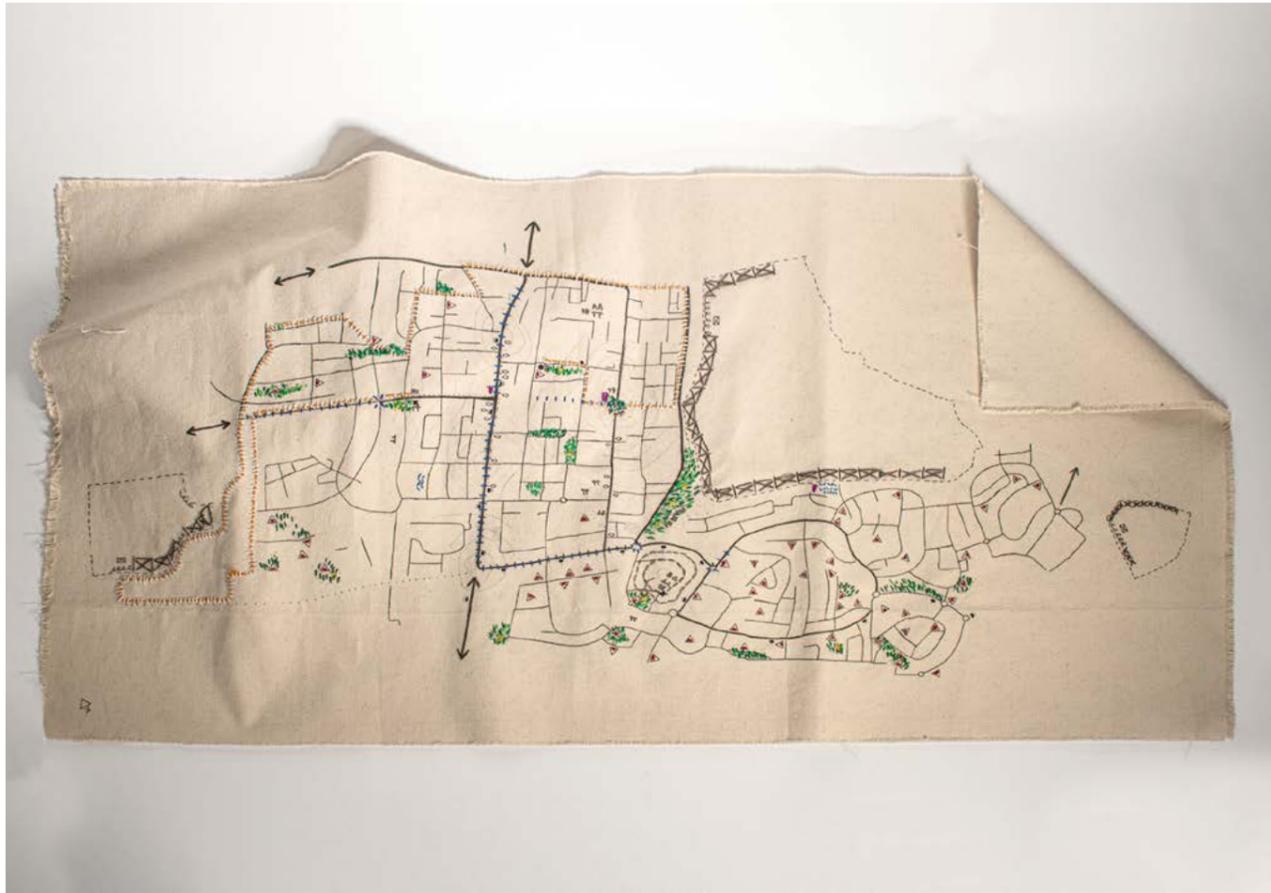


Figure 3-4

In the act of self-repair I dissected this landscape, intuitively highlighting the aspects connected with its occupational presence; the communal bomb shelters, the streets named after heroes, the flag-traced roads, the stages and paths of memorialization, the locations most populated by soldiers and more (figure 3-4). They were obvious but evasive due to their normalization. My physical distance from them made them visible.

This moment was important, I was determined to pause it.

Thus, it yielded a grided collaged dissection of the frozen landscape (figure 5). A new highlighted one, an archive of vistas of militarisation and zionist production, calling public attention to their complex character, and embedded hidden ideology. A mesh of color and racial being, that gave significance to the mundane construction of identity.

To this, I paired the voice of a story and a folder of filed data (figure 6), of each and every one of the collaged moments. Thus not only focusing on the constructed moment but dissecting it to its national ideological segments, laws, regulations, commercial trends, and more.

Recording:

A1 Was produced when I was ten, when we moved to our new house, it was completely newly constructed, I was fascinated by the pantry. For the first time, candy was so accessible, I did not even need to open the doors. I used to go in and out of it at least 15 times a day; to fetch baking supplies, treats, or frozen meals. I usually tipped over the small metal door frame. In 2008, during the operation of Tzuk Eitan, I wondered, with so much food, will we still be able to sleep in our shelter.

A4 Wakes up to the sound of a crowd, and a ray of sun that comes through my window. My mom called me down and filled up my water bottle. I must say as a child I never understood this march, for these boys, it was too long, and when you entered the fields it was also muddy. In the end, as a reward, you received an orange, what kind of reward is an orange?

A2 Strives to get my uniform fitted, I visited the seamstress for each and every one of my suits, we were taught to be representable towards citizens, and as a combat-supporter officer, I wanted to make sure I looked good.

In the end, as a reward, you received an orange, what kind of reward is an orange?

C4 Takes a short ride to the edge of the town, A nostalgic commemoration of the last strawberry fields left, of those who came to work the land. As I picked, my mom paid and looked towards the antennas and the skinny soldier who guarded them.

C3 is a monument to my education and to a memory of a map that could only allow me to imagine Palestine as non-existent **A3** is a concrete slide out of the fences of a regulated park, a ground for adventurous play on top of a metal door that never opened.

D3 and **D2** are the symbols of a Friday noon, where the brave come home. I always looked at them in awe, with their pressed uniform in

contrast to their dusty bag. They filled the Falefel and burger joints, offering them a discount. And celebrated their temporal freedom. **C2** exemplifies their evening.

C1 is the moment of change and freedom. A desk of a discharged soldier options. Of free state deposits for your SATs or like me, some money left from the extra service I did in the army. Go to school, be efficient, or plan your big trip, if you did this, the service I mean, you can do anything now. ■

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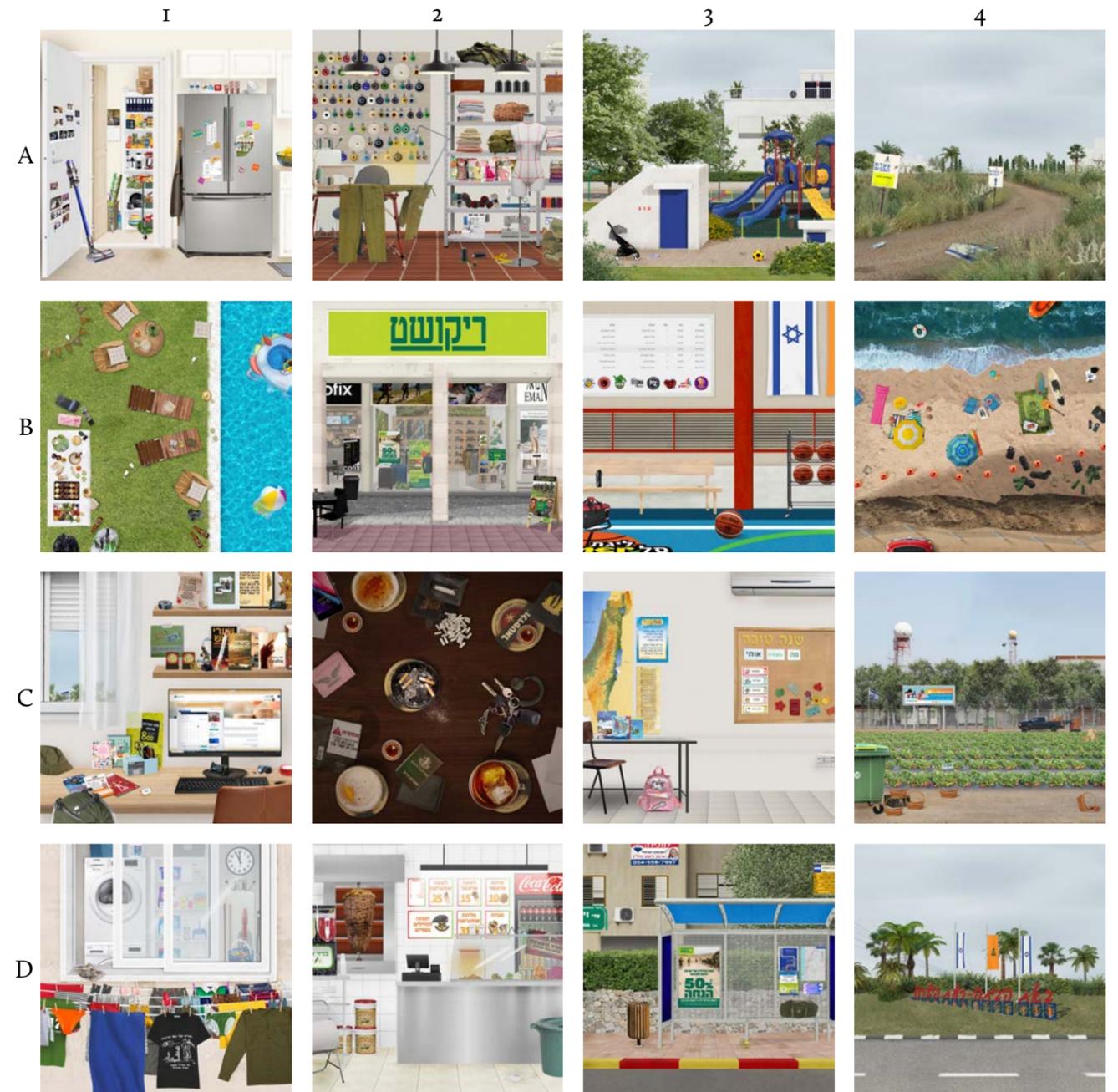


Figure 5

Legend:

A1 Bomb Shelter

A2 Seamstress

A3 Public Bomb Shelter

A4 The Boys' March

B1 Drafting Party

B2 Ricochet for Army and Travel

B3 Basketball Court

B4 Pre-military Training

C1 Release Day & Benefits

C2 Friday Freedom Night

C3 Preschool Class

C4 Strawberry Picking & 8200 Base

D1 Weekend Laundry

D2 Discount Falafel

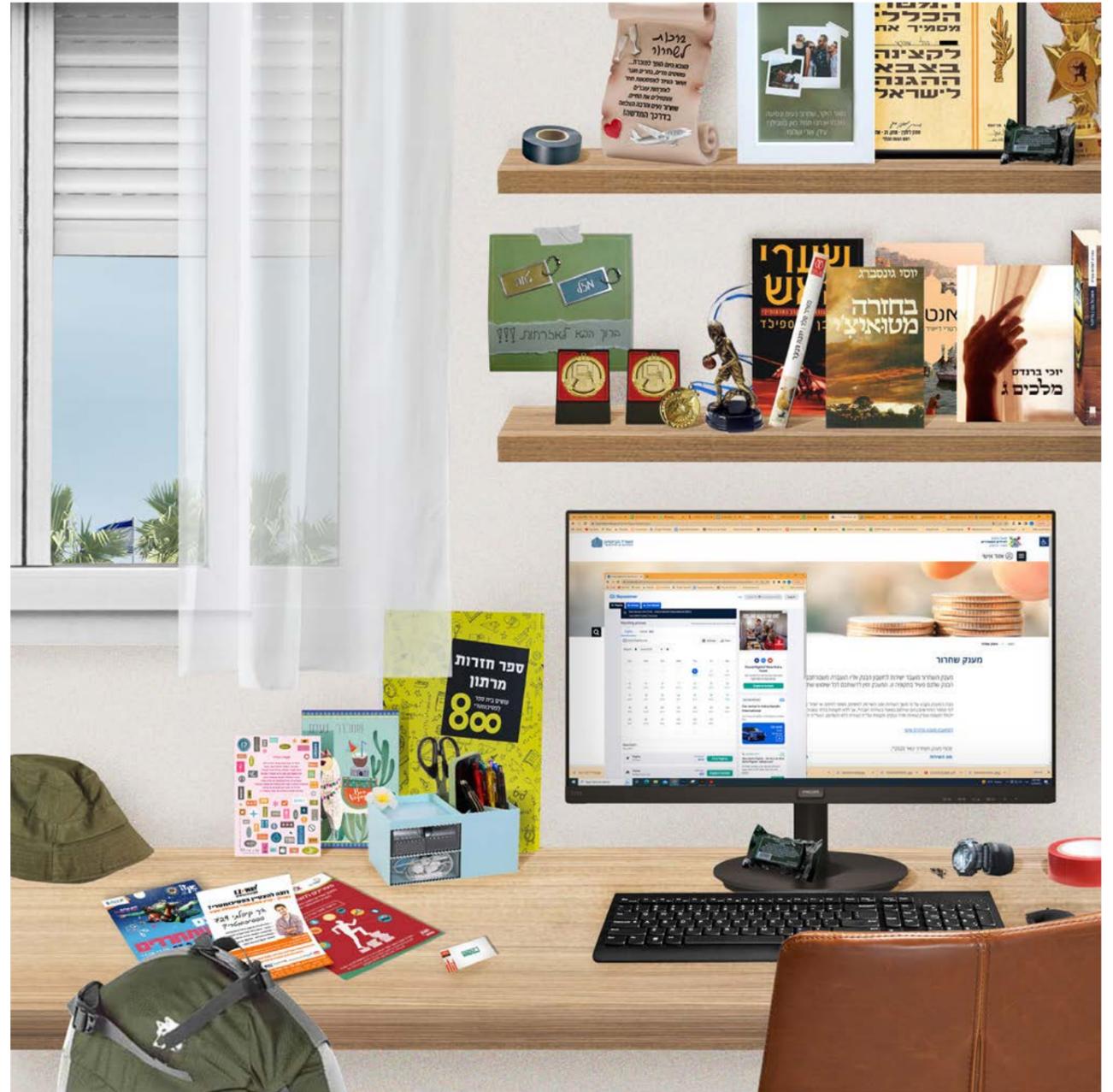
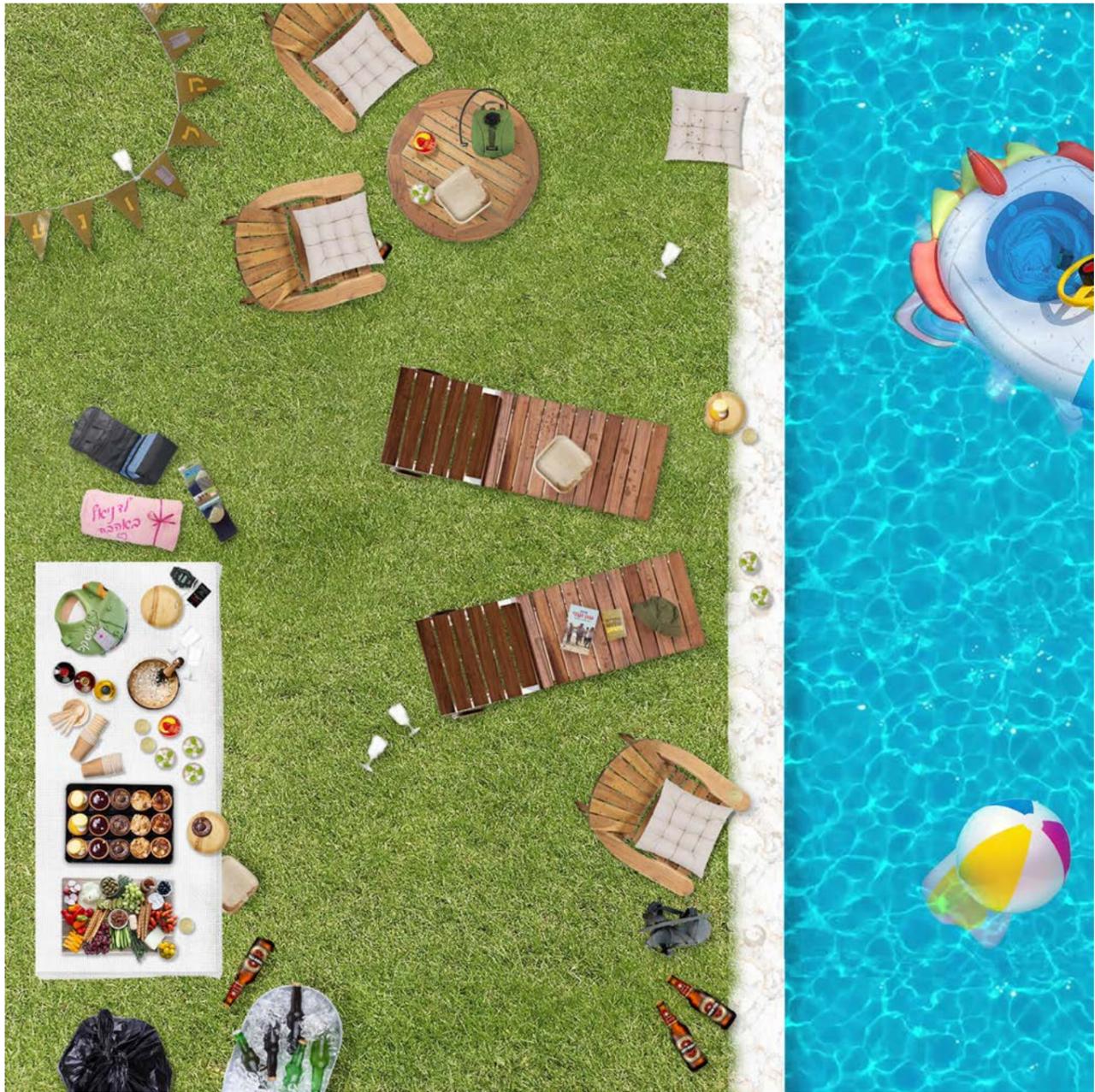
D3 Friday Noon

D4 Welcome Home

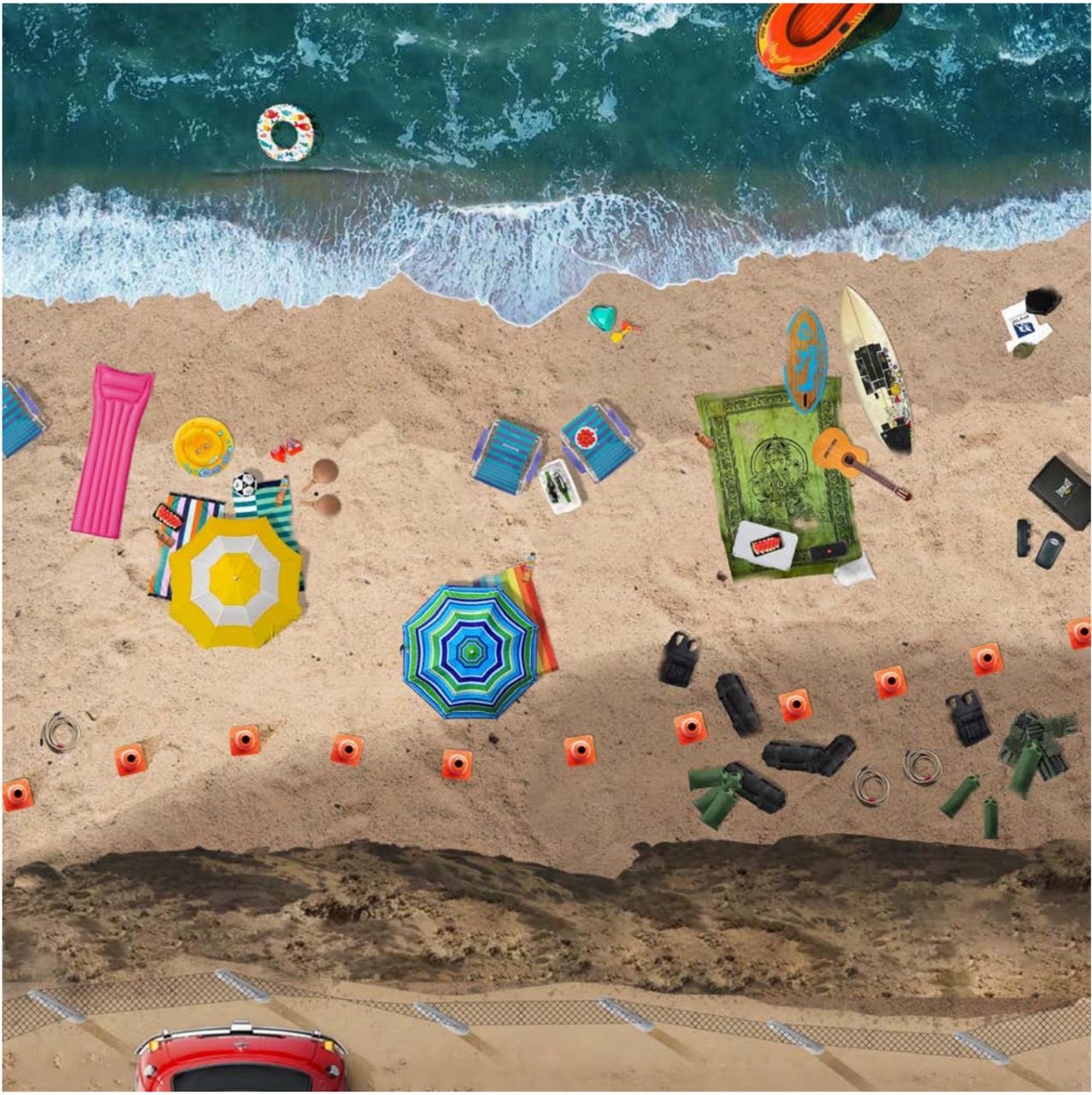




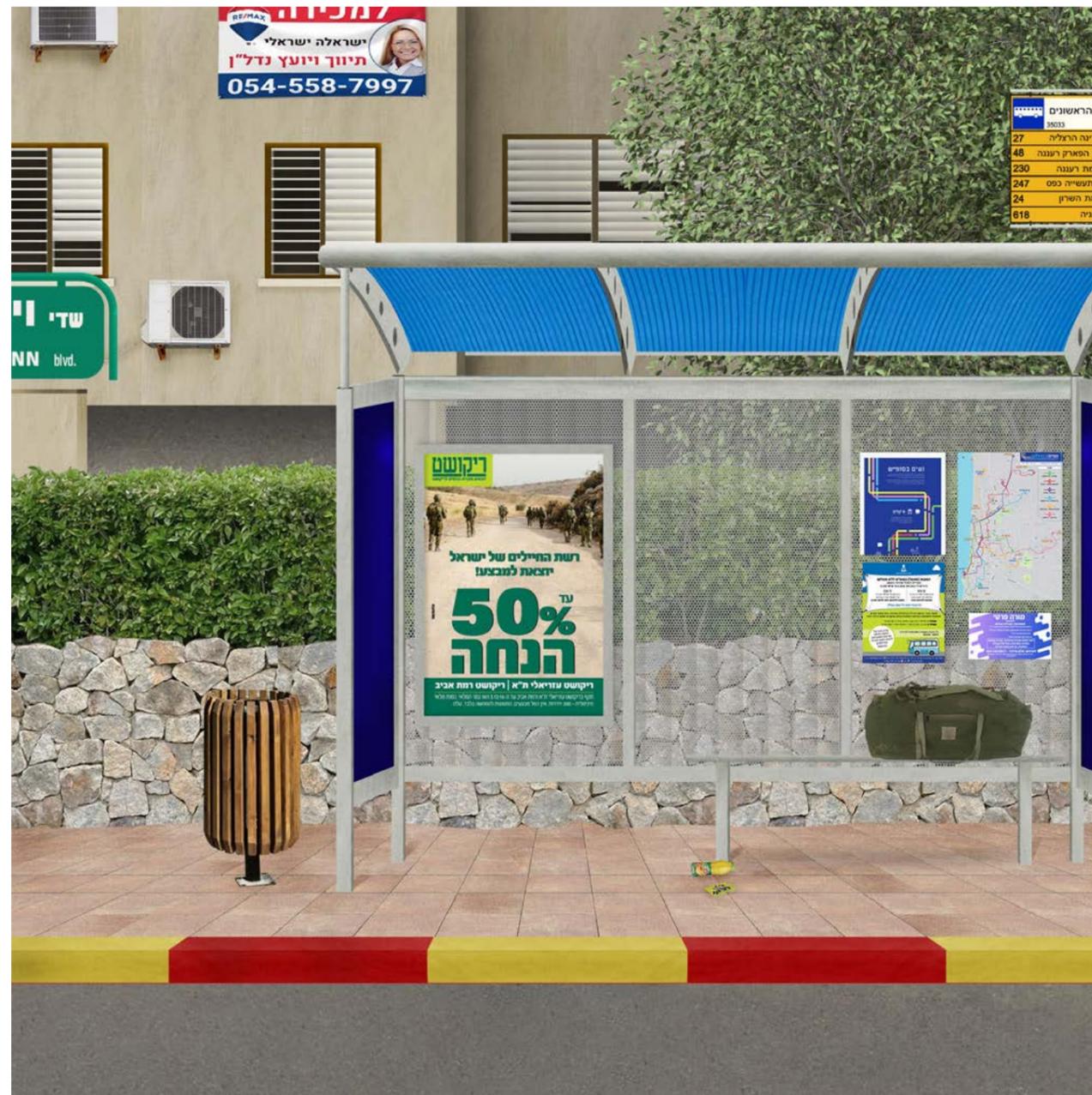
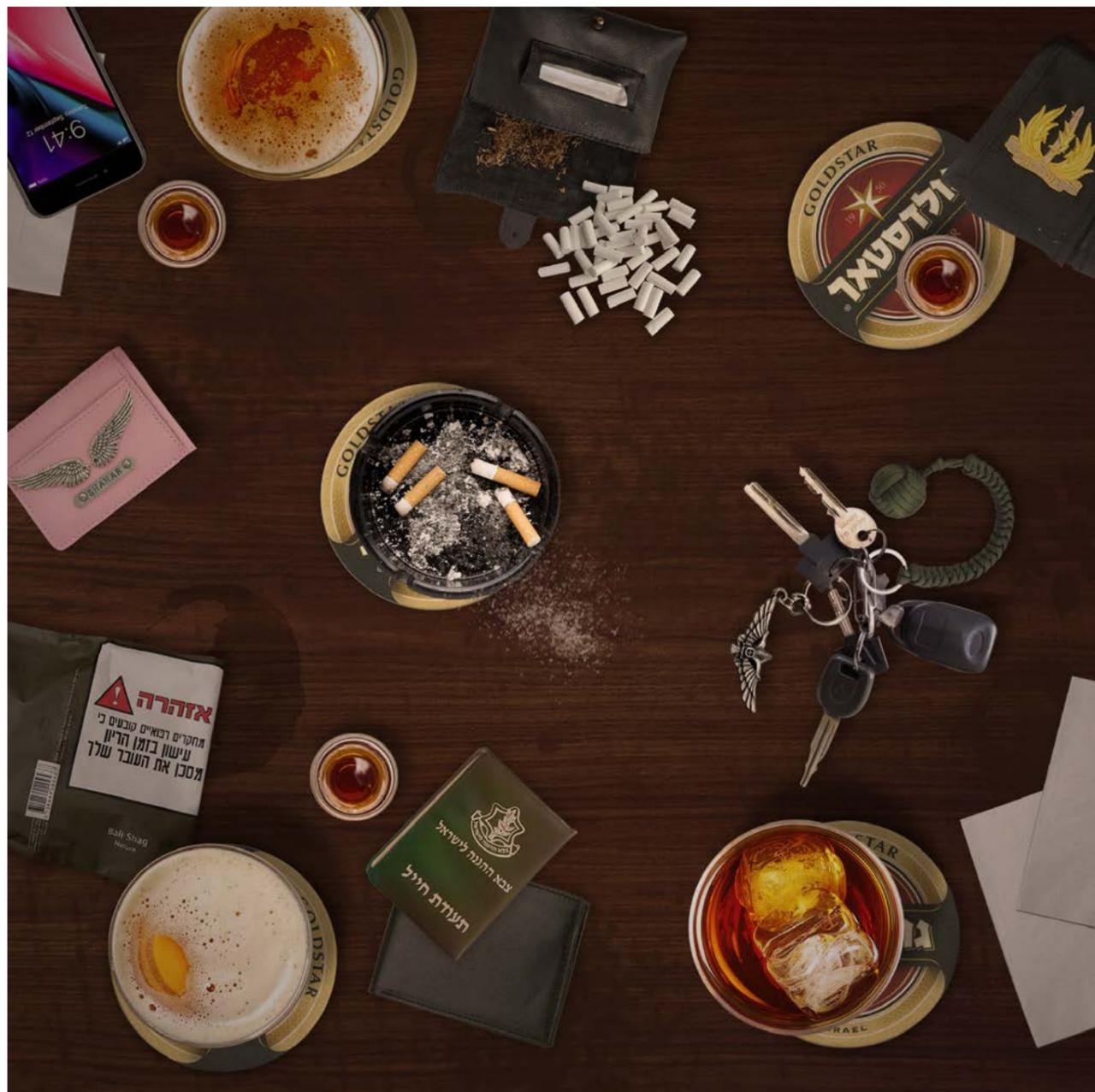




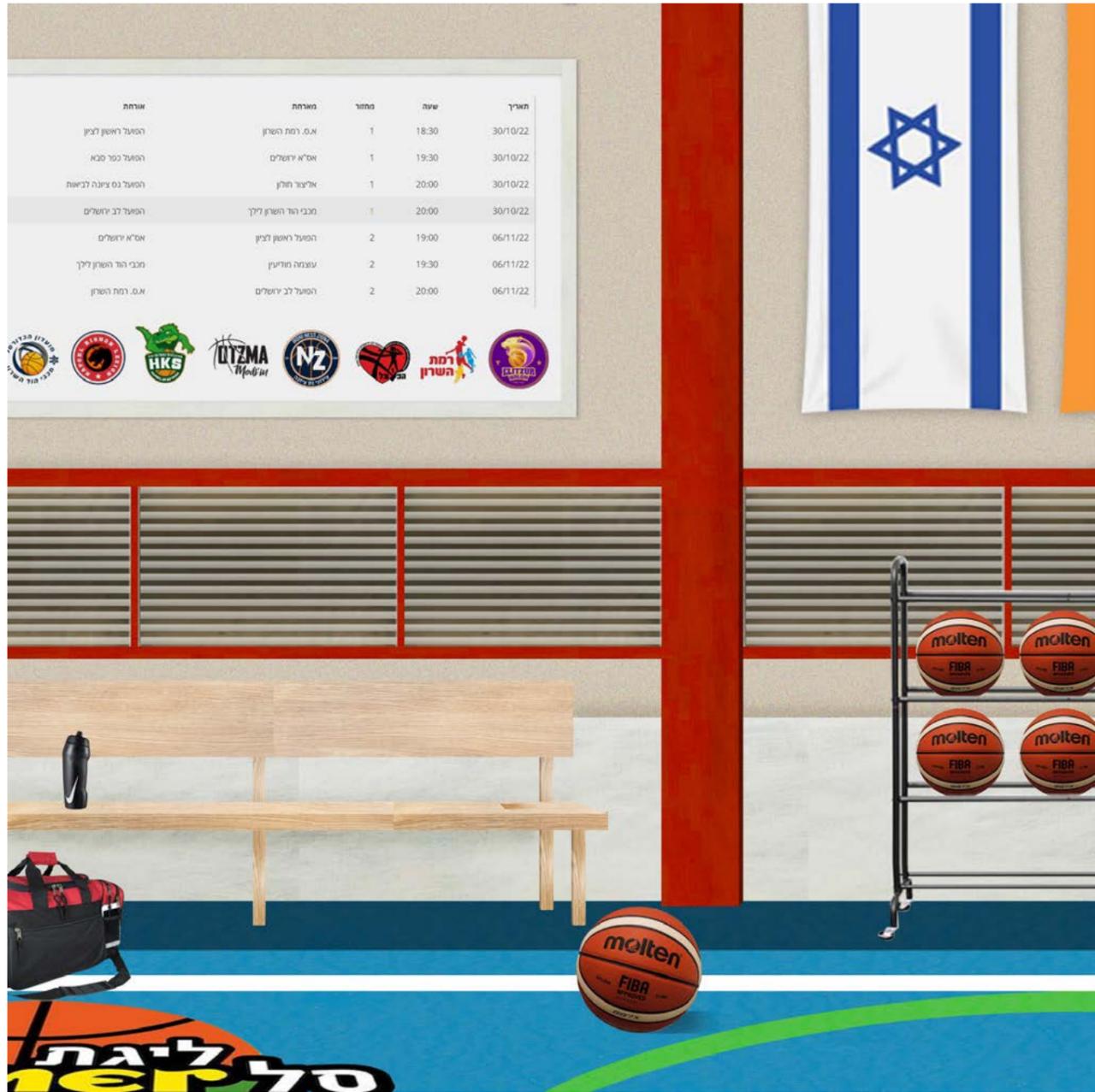
Spring 23'



Studio







Building Otherness

The occupancy of Poland through the colonial buildings regime administered by the Prussian state under the auspices of the Royal Prussian Settlement Commission (RPSC) is covered thoroughly by Hollyamber Kennedy in “Infrastructures of “legitimate Violence”, The Prussian Settlement Commission, Internal Colonization, and the Migrant Remainder”. The campaign of the RPSC was manifested through colonial architectural practices in the German-controlled regions of Eastern Europe, which were meant to dominate the movement of non-German ethnicities, and to fixate German farming settlements as a “breathing bulwark to ward against the advancing “Slavic flood”” (61). In the text, one of these fixations is articulated in the design of **the model settlements**, a systematic planning model of industrial worker's settlements constructed to negate the “unstructuredness” of the previous occupants of the land. The village of Golenhofen is given as an example of the aesthetic legacy of the RPSC; a closed domestic area with an urban core, surrounded by rows of houses that exhibited “roof lines, window treatments, and facade compositions drawn from the same set of the interchangeable feature” (83). One element in German industrial settlements, which is unmentioned in the text, but dominates one-third of the images, is the permanent existence of the German front lawn. Looking further in this direction can reveal more information about German landscape design and its racial significance. Gert Groening and Joachim Wolschke-Bulmahn in “Some Notes on the Mania for Native Plants in Germany” give account to the realm of “biological comparison” that proved the “relation between poorly developed vegetation and “primitive” people” (119). Although this was noted in the years of the 2nd World War, it stemmed out of Willy Lange’s philosophical theory of gardening at the beginning of the century and was practiced through The Association for the Promotion of Horticulture in the Royal Prussian States in the mid 19th century, in the form of German landscaping and specifically German garden art. The formation of garden landscaping, the Darwinian concepts that were imposed on it, the invention of the word “ecology” and much more, were all part of inner colonialism in the occupancy of Polish landscapes in the 19th century, and are modernist concepts that are worth further exploration.

The Limestone Industry and Racial Capitalism

Course Title: Architecture, Engineering, and Political Ecology

Professor: Reinhold Martin

Introduction

In *The Object of Zionism*, Zvi Efrat argues for the architectural nature of the Zionist project in Israel in the late nineteenth century and early twentieth century, defining the planning industry as an ideological political enterprise. In his introduction, he states "that Zionism is primarily an operative mode of space-planning, place-making, terrain-marking, land-grabbing, landscaping, facts-grounding, settlement-setting, rural-prototyping and urban-reforming," (Efrat, 2018, p. 13) that included various actors such as engineers, architects, politicians, military personal, and more. To him *The Object of Zionism* "practically all works of architecture produced in that period "are manifestations of a single political hegemony, efficient enough, for a time, to dictate a social-realist regime of taste, envision a fully designed model state, and administer an elaborate building project." Through the examination of the genesis of the Zionist movement in Europe, the design establishment of Israel's moshavot, kibbutz, Bauhaus interpretations, brutalist agendas, utopian planning, refugee camps, cross-border settlements, and much more he is able to construct the image of a national project of identity making and erasure. Efrat entangles the story of the planning, architecture, political ecology, and engineering in Israel with its ideological nature, giving us a supplementary critical overreaching analysis of the story of nation-building.

As learned and discussed throughout this seminar, when looking at systems of planning and extraction in colonial enterprises, a fundamental racial aspect is always present. From the calculated displacement of people in Africa to the design of sugarcane cash crops farms in the South of the United States, to the

segregation caused by red lining, the congestion of certain populations in certain areas, the distribution of public resources and much more, it is evident that surplus capital is generated for one, on the expense of the other. Cedric J. Robinson, and Nancy Fraser look at these systems through the lens of racial capitalism; they argue for the inherent aspect of racism in the capitalist economy, the addition of the expropriated to Marx's exploited, and for the important consistency of racism in a system where with the abolition of expropriation will just find another form of existence. Shifting back to the middle east and the Zionist movement, bringing this aspect forward could help us reexamine the building industry in Israel, as a capitalist ideological racial enterprise of colonial settlement.

an economic racial project that utilizes and exploits the indigenous displaced population

The purpose of this paper will be to examine the racial aspects of the building industry in Israel, and to prove that within the ideological process that Efrat describes, lies an economic racial project that utilizes and exploits the indigenous displaced population. To do this I will follow the footprint of one material in Israel's building industry, limestone, in the 1950s when the mandate law of stone building in Jerusalem received an economic character that supplement its ideological mythical purpose. With the aid of racial capitalist theories, and historical data in Andrew Ross's *Stone Men* and Eyal Weizman's *Hollow Land*, I will reexamine decisions that The Stone Construction Committee made in a series of municipal meetings regarding



MILSTONE Jerusalem stone, Israel

construction materials in Jerusalem in 1953. I will then connect them to the extractive operation of cheap labor and material, unregulated natural resources, lack of safety rules, and more, in the racial capitalist operation of city expansion.

Racial Capitalism

The general argument of Cedric J. Robinson in *Black Marxism* is that capitalism "was influenced in a most fundamental way by the particularistic forces of racism and nationalism"²³. To prove this he brings forward and explains the history of the formation of Europe in relation to race and conflict from the eleventh century, showcasing how "from its very beginnings, this European civilization, containing racial, tribal, linguistic, and regional particularities were constructed on antagonistic differences"²⁴. To him, capitalism was not formed as an objective rational system, devoided from wars, social conflicts, and material crises, and disconnected from other eras, but rather a system that was saturated by them. In other words, in the very genesis of it, capitalism was formed on racist relations and was dependent on them to create a capital surplus.

A first indication of this is that societies were

formed around exclusion rather than unity. For example, Robinson opposes the known history of the barbarians in the Western Roman Empire in the eleventh and twelfth centuries who came to conquer the southern European land.

capitalism was formed on racist relations and was dependent on them to create a capital surplus.

Rather, he explains that these people came to work, and their exclusion was quickly exploited by the natives in the form of slave labor. Moreover, the formation of other classes is also dependent on particular ethnic and cultural groups; such as the bourgeoisie, the proletariat, and the peasantry. To Robinson "the tendency of European civilization through capitalism was thus not to homogenize but to differentiate—to exaggerate regional, subcultural, and dialectical differences into "racial" ones"²⁵ in order "to provide the state and its privileged classes with the material and human resources needed for their maintenance and further accumulations of power and wealth."²⁶

The immigrants not only filled the ranks of war but the reserve for "European domestic service, handicrafts, industrial labor, the ship and dock workers of merchant capitalism, and the field laborers of agrarian capitalism"²⁷. The differentiation and categorization became profitable, and thus, worthy of reproduction. Methods of dividing people such as the mystification of citizenship and the genesis of national boundaries were used for others to dominate. The state was seen as "a bureaucratic structure, and the nation for which it administers was more a convenient construct than the historical, racial, cultural, and linguistic entity that the term "nation" signifies."²⁸ The production of the other became a significant historical aspect of European economies²⁹, where the urban proletariat was unable to function without his "indispensable immigrant"³⁰.

Nancy Fraser contributes to Robinson's conversation on the important difference between expropriation and exploitation in the realm of racial capitalism. To her, while Marx's critique revolves around capital's exploitation of unencumbered individuals, 'free' to sell their labor power, and deprived of direct access to means of production³¹, it misses an internally bonded process of expropriation. In it, unfree, unwaged labor enables more capital accumulation and affirms the "status of free individuals and citizens...while constituting others as lesser beings"³². Thus she is able to conceive a world where "the expropriation of racialized "others" constitutes a necessary background condition for the exploitation of "workers,"³³ and where expropriation is severely entangled with racial oppression³⁴.

the subjugated remain outside of the wage system

To Fraser "an expropriation is accumulation by other means"³⁵. It is a political racial process of confiscation where "hierarchical political relations and legal statuses.. distinguish right bearing individuals and citizens from subject people"³⁶. Through the fabrication of their

political status, the subjugated remain outside of the wage system, regardless if they are several thousand miles away or in the center of industrialization. With confiscating capacities, whether downright violent or embedded within the state's system or commerce, the system feeds the right-less expropriated into the circuits of self-expansion. Transnational or embedded within the immigrants of the country, political subjectification remains a crucial factor in a capitalist society, where one social order is dependent on the other.

Stone City

In the period between 1949 to 1967 Jerusalem's border went through ongoing changes due to conflict and war between the Israeli and Palestinian forces. On June 27th, 1967 the occupation of East Jerusalem aimed to reinstate the 1949 borders, and "to include empty areas for the city's expansion."³⁷ In the process of uniting "the western Israeli city, the Old City, the rest of the previously Jordanian-administered city, Palestinian villages, their fields, orchards, and tracts of desert, into a single 'holy', 'eternal' and 'indivisible' Jewish capital,"³⁸ great governmental efforts were in use. Subsidized housing, infrastructure development, and regulated architectural planning through masterplans, and regional codes, defined the city's landscape and geopolitical character to come.

The adoption of the Mandate era bylaw of the use of local limestone played an important part in this unification. In 1918, the British governor of the city, Ronald Stroos, "mandated a variety of different kinds of limestone...as the only material allowed on exterior walls in the city."³⁹ Once "an attempt to preserve and incorporate local building traditions, materials and crafts within contemporary buildings", and reigniting the mythical character of the biblical city through orientalist aesthetics, it was now a tool to unify the periphery with the historical center and create a homogenous geopolitical landscape. Deployed in the 1968 masterplan, the inherent mandatory landscape of stone cladding managed to ignite a new collective memory of the holy city among its colonized territories.

From the beginning of the Mandate era, the law sparked an extensive demand for the local limestone, which although at first used as a local vernacular, soon became out of the local financial reach⁴⁰. The arts and crafts traditional stone construction "came under attack from developers and builders," which demanded the use of cheaper available methods of construction. An ordinance from 1936, allowing the use of stone for mere cladding rather than full construction, formed the genesis for later 1950's municipal regulations, which now tried to solve the economic problem in the city's expansion. Here, the ideological unifying principal took a turn and became an economic capitalist equation of the limestone enterprise.

The solutions took on an economic character in light of an ideological drive to keep the material hegemony of the city

An evident example of this transition took place in the 1950s in light of a construction boom in Jerusalem that entailed a challenge to the construction law; where buildings required a limited budget and fast assembly, the stone industry risked irrelevance and was bound to be replaced by cheaper, less logistically complicated materials. In the protocols of a series of meetings between 1953 and 1954 of "the special committee for determining a final position in relation to building with stone or other materials"⁴¹, the economic nature of the problem was discussed. The attendees included representatives from the municipality, the Engineers and Architects Association, such as R. Avram, the Craftsmen's organization, such as Mendel Cohen, the city's engineer, Y.L Berger, his deputy, and the city's road and planning engineer, were led by the architect then deputy of the mayor, Meir Rubin, to debate if the restrictions in the stone construction law should be observed or abolished at all. To him, "a disregarded law was worse than no law at all"⁴².

The solutions took on an economic character in light of an ideological drive to keep the material hegemony of the city. In a meeting from February 1954, Berger suggested that as long as the natural stone was more expensive than Artificial one, there is no need to force the builder's community to build only from it; Rather, it should be distributed according to location; in the city center natural stone should be mandatory and in the periphery, artificial stone can be acceptable. Cohen, in return, rejected that possibility and advocated that natural stone buildings should be built in all parts of the city from housing to factories. To him, there wasn't a substantial difference in the total cost of the building whether built from either stone, and the architectural structural benefits of using natural stone trumped the artificial one. Avram supported Cohen but mentioned that the current limited provision of natural stone, and its high price, will cause a deceleration of the building industry in the city, and the transfer of it to other parts of the country, a situation which they wanted to avoid. Marinov offered another point of view; where there will always be a price difference between natural stone and other materials, a stone culture should be cultivated. Without it "there will be no investors interested in the development of the stone industry and no possibility to improve the processing and production processes"⁴³.

In a different meeting from March 1954, representatives from the local stone industry, both natural and artificial, were invited to express their opinions. Mr. Shelif, the local representative from the 'Shchavot' ('layers' in Hebrew) natural stone industry, stated that:

"Today, except for 'Evan Vaseed' (Lime and Stone) factory, the scale of the industry is small, thirteen workers work in our factory and the monthly output is 500-600 square meters of flat stone. If there was an increased demand for stone, we can increase the output three times fold; But it is not possible in the present situation to provide the necessary material, as long as the work is not reorganized and carvers and stonemasons, who once worked in this profession, but abandoned it in the meantime, are added. There were several quarries in Deir Yassin territory, and they must be reopened..."⁴⁴

The conversation then took a monetary character; calculating the exact amount of material layers, labor, finishing, and more, in the process of producing a stone that will meet the standards of high-quality architecture. The conclusions were unanimous; in order to increase Jerusalem's construction industry while keeping the use of the local stone; the stone industry must expand, and the price of it must be lowered.⁴⁵

To do so, in its conclusion document, the committee recommended not to prohibit the use of all other materials but to encourage the stone industry; to effectively develop the quarries, and to enhance the education of the profession. To them, it was not an architectural problem but an economic one; inducing healthy competition, investing in technological advancements, and distributing public funds in the industry, will help in the natural distribution of material to every builder⁴⁶. In addition, to take pressure off the industry, they recommended keeping the mandatory requirement of full natural stone construction only in monumental public buildings and those that were close to the city center, and in the others require a mix between natural, artificial, and other materials. In any case, they concluded, they will not be discussing any more private cases that required mitigation in stone construction.

it was not an architectural problem but an economic one

Revolving around an ideological purpose but economically and objectively approached, these conversations were only the tip of the iceberg in the matter of Israel's nation-building. From the Mandate era to 1948 and through the expansion of Israel's land in 1967, the country's economy was reorganized to fit its ideological purpose of creating the Jewish nation. In this process industries became ideologically institutionalized, Jewish labor organizations were established, new immigration laws and movements were installed, and more. As The economic quest for cheap and high-quality labor and materials,

introduced in the pages before, clashed with the nation's ideological formation (involving the Nakba and the preference for Jewish labor), it managed to produce the integrated exploitation of Palestinian labor and land, a process that established the racial foundation of the construction industry.

According to Andrew Ross in *Stone Men*, the vast expulsion of the Palestinian population in 1948 led to the immense loss of "rural and urban property, movable assets, bank accounts, businesses, communal property, religious endowments, Arab share of state property and infrastructure roads, hospitals, railways, seaports, airports, schools, irrigation networks, public buildings"⁴⁷ and more, which accumulated up to a total of than \$3.4 billion dollars. Without land to cultivate, the loss of total livelihoods, and the blockage of economic development in the West Bank by policymakers, the Palestinians were made into a "tractable and dependent workforce—a reservoir of unfree, and all but compulsory, labor."⁴⁸ In light of depressed wages, souring up poverty, and dependency on the Jewish state, Palestinians saw no other option than working for the occupier. Through the fennel of military limitations and controlled movement, this cheap pull of labor was made available to Israeli citizens as early as the beginning of the 1950s.

In contrast to this availability, the Zionist settlers were not keen on hiring Arab labor to cultivate the mythological "barren wasteland of Ottoman Palestine"⁴⁹. So they embarked on "the long-running 'Zionist campaign to dominate the regional employment market, known as the Conquest of Labor (kihush ha'avoda)" between 1948 and 1967. There, the national push of "Jewish self-reinvention"⁵⁰ quickly transformed into "a militant strategy to win and then consolidate an exclusively Jewish share of the labor market." For example, to compete with Palestinian agricultural products the Zionist movement initiated two campaigns; one in urban areas that promoted the purchase of only Israeli produce, and the second, Hebrew Work (Avoda Ivrit), that encouraged and subsidized the hiring of Jewish labor. With the institutionalization of the state, the aid of overseas funding and forgivable loans, the national boycott

of Palestinian produce and labor, and the "miraculous clearing of the land,"⁵¹ the Zionist movement was "able to finally guarantee Arab exclusion from workplaces."

An institutionalized relevant example of this general mood was the establishment of the Histadrut, The General Union for Hebrew Workers in the Land of Israel, in 1920. Through its central power it controlled every aspect of the Zionist settlement; "from the incubation of the Hagana paramilitary defense to the hard-nosed enforcement of Arab exclusion from workplaces"⁵². As an administrative foundation, it grew in 1948 to become "a corporate enterprise; Israel's largest non-state employer, controlling wages, pensions and medical benefits for the vast majority of the national workforce." Working outside the economic constraints, the Histadrut used overseas funding and forgivable loans to avoid bankruptcy in its quest for European wages for its Jewish members. Working along Ben-Gurion's resistance to "integrate Arabs and Jews into the same organized trade unit"⁵³, it advocated for Jewish proletarianisation and Zionist unity, thus depriving the Arab population of equal working rights and employment.

Through its central power it controlled every aspect of the Zionist settlement

The Histadrut became a monopoly of labor control, as it was not only a representative institution for workers but also an employer. It hired workers "through its various industrial arms, in construction, manufacturing, transport, health, and financing," thus becoming "the largest source of Jewish jobs in Palestine"⁵⁴. For example, its own construction firm, Solel Boneh, which was responsible for various nation-making projects in infrastructure and housing, was given funds "to make up the difference between the government wages, pegged at Arab rates"⁵⁵ to align them to the Jewish aspirational rate. Fitting to the pattern of "protective subsidy...Solel Boneh was fully inducted into the campaign to push Arabs out of its workplaces," and to integrate Hebrew Work in the process of building the

nation. It was a material and labor monopoly that controlled where the material came from, who worked, and how it was planned.

The events of the Nakba and the institutionalization of labor control produced an unregulated, cheap Palestinian workforce with few civil rights. Andrew Ross describes their condition in detail:

"Households that could not survive on subsistence farming or were newly landless had no choice but to hire out their male youth for day labor in Jewish workplaces, but they were required, under military rule to secure permits to travel outside their villages. Others who were homeless (and classified by Israel as "present absentees") lived in tin shacks on the edge of their expropriated villages and were often employed by the new occupants of their former property to tend crops and renovate housing. The workers with travel permits were still barred from Histadrut membership (until 1959), and so they had no labor rights or national health benefits and only scant protection from employer abuse, and they had to return to their domiciles before curfew. Others, desperate for survival wages, risked traveling without documents to work for employers always on the lookout for cheap off-the-books labor."⁵⁶

In this situation, although the immense ideological effort to conquer the labor market, and the displacement of its population, the demand for Palestinian labor in the private sector only rose. "From 1954 to 1963, the percentage of non-Jewish men employed in construction, quarrying, mining, and manufacturing increased from 27.2 percent to 43.8 percent"⁵⁷ proving that the economic factor of cheap labor in the effort to gain capital surplus prevailed over the ideological one.

In the case of the construction economy in Jerusalem in the 1950s, the demand for the expansion of the stone industry, due to the extension of the construction law, which erased the competition with Jewish cement factories, drove the previously Palestinian craft business of stone masonry to an industrial boom. Here, the Occupied Territories supplied the Israeli construction industry not only with labor but also with material. Coupled with the national foundations discussed before, the effort to

expand the sector and lower its price, this created a geopolitical, three-dimensional, landscape of unregulated material and mastery. Thus, Jerusalem's expansion industry laid the foundations of the exploitative character of "one of the most important branches of the Palestinian economy"⁵⁸.

In terms of labor, stonework was not chosen out of necessity, but was a trade that was passed on from generation to generation. From the Ottoman era and the British Mandate stonemasons were highly sought; "every large village in historic Palestine hosted a master mason who designed and constructed homesteads and common-use buildings."⁵⁹ Passing on their artisanal knowledge, expertise, and tools, they modernized "the regional Arab vernacular styles, built palaces, hilltop villages, and township cores". At the turn of the century as many as 1,000 stone masons worked in Jerusalem's building boom, extracting limestone from the local quarries, and producing the now known cluster of workers, factories and workshops in Bethlehem and its surrounding villages.

In the wake of the 1950s, the demand for stone expertise grew. Coupled with the desire to industrialize it; make it cheaper and expand it, stone masons found themselves tied to an unregulated labor system; deprived of social rights, limited in their movement, and supplied machinery and work permits. Their payroll was subjected to a long hierarchical chain, that was controlled by the rais of the town and contractors in Israel, and to Israeli competition, subsidized by state funds. Supply of machinery and tools was short, slow, and dominated by military say-so, and the unsurprised work quickly led to their deterioration. Although this faith seemed unparticular compared to other Palestinian work sectors, its spacial adjacency to high-quality material made it singular in its exploitation.

The limestone mainly came from the bedrock around Hebron and Ramallah, with the "largest of these quarries, located just outside the northern limit of the Jerusalem municipality,"⁶⁰ According to Ross:

*"...the Bethlehem-Hebron highland geological corridor harbors some of the best-quality dolomite limestone in the world. Boasting minimal defects, an attractive color palette, and fairly reliable texture, West Bank stone, quarried from Turonian and Cenomanian geological layers, is relatively easy to hew, and it hardens well after exposure and carving. The color range runs across a geographic spectrum: gray and black from Birzeit; blue from Nablus; cream from Jama'in; beige from Jenin; gold from Tarfur; and yellow and white from Beit Fajjar, Sioukh Sa'ir, and Bani Na'im."*⁶¹

Stone masons found themselves tied to an unregulated labor system

It is not that the Israeli parameter did not own within its boundaries this high-quality stone, but the environmental regulations towards stone dust hazards restricted the quarrying industry, especially next to residential areas. Thus, "stone quarries mushroomed in the West Bank to cater for Jerusalem's endless appetite for stone."⁶² Here "250 quarries, along with hundreds of factories (where the raw blocks are cut into slabs and tiles, dressed, and finished in a range of styles), a variety of smaller artisanal workshops (where custom handwork is done), and crushers (where low-grade stone is pulverized into gravel aggregate)"⁶³ were supporting the building blocks for Jerusalem's expansion. Without environmental limitations, the Israeli authorities gave incentives to quarry owners to expand their business, which first prospered but later faced a diminished environmental town, covered in stone dust.

This set the ground for a much vaster net of geopolitical exploitation due to competition, setting from after the 1967 territorial expansion to Israel's today's neoliberal character of privatization. With the division of the Oslo agreements of the West Bank, quarrying in area C, where even the light regulations of the Palestinian Authority did not hold, became very popular, and the great competition there lowered

the prices even more. During the 1970s Jewish producers found a way to cross the Green Line into these areas, and open their own quarries and crushes⁶⁴. Later this led the Civil Administration to grant concessions only to Israeli mining companies, and deny permits to Palestinian quarry owners in the same areas. According to Ross "Since the Paris Protocol was adopted in 1995, and in violation of the spirit of the Oslo Accords, no new quarry permits had been issued to Palestinians, and most of the preexisting ones in Area C had been denied renewal".⁶⁵ In total, in 2013 "the World Bank estimated that the quarry restrictions cost the Palestinian economy upwards of \$250 million annually, while the total loss from Area C restrictions amounted to \$3.4 billion."

The restriction did not end with only permit grants but was expanded to technological and logistical constraints. According to Ross Israeli owners had access to explosives, which was denied from Palestinians after the first Intifada in 1987. This made the Palestinian stone crushes much less efficient than the rapid and consistent power of explosives; "Israeli-owned quarries can excavate 5,000 tons of stone in one hour using explosives, whereas Palestinian operators might take two to three days to produce one ton using a jackhammer". Moreover, logistical obstacles "to moving and distributing Palestinian product also amplify the transaction costs"⁶⁶; waiting through checkpoints, switching hands between Palestinian trucks and Israeli ones, and delays in the port led not only to higher costs but to material defects.

Finally, the exploitation also included not only labor but also that of the ground and air. With no environmental regulation process actively intact, workers are constantly afflicted to lung diseases, in addition to the quarry's constant safety hazards. Further, because of its location next to residential areas, the "airborne pollution generated chronic ailments for villagers, even when they did not work inside the facilities."⁶⁷ In relation to the ground, the unregulated extraction nature leads to material exhaustion; according to Ross, there are only twenty-five years left of stone to quarry in the area and the quarries are left to dig deeper and deeper to find

high-quality stone⁶⁸. In the absence of it, global competitors buy the low-quality stone cheaply, mix it with their own stone powder, and with advanced machinery are able to reproduce the golden product, a technology that is not in the hands of the local producers.

Racial Construction

In his very basic argument Robinson asserts that processes of nationalism and racism are internal to capitalist economies. Although first based on socialist ideals, Israel's Zionist ideology quickly took on a capitalist character that was saturated by racial and national agendas and capitalized from war and conflict. From the start of its foundation, it was intended for a Jewish population, with its administrative institutions catering to its incorporation into the country through economic processes. The basic example of the Stone Committee meetings in the 1950s showcases the agenda of the expansion of Jewish Jerusalem at the expense of expropriated land and Palestinian labor. Through exact calculations of industry expansion, with not even one Palestinian attending the committee, a capitalist stone enterprise based on national and racial principles was possible.

Exclusion, rather than unity, is a key factor in racial capitalism.

Moreover, according to Robinson, exclusion, rather than unity, is a key factor in racial capitalism. The strategy of the Zionist movement to conquer the labor market was significant in this process since it framed the Palestinians as separated from the Jewish population. Kibush Haavoda was based on the sole factor of taking work from the Palestinian laborers, and Hebrew Labor was constituted on boycotts of Palestinian produce and labor. In the stone industry, this was manifested through unfair competition, movement regulations, and logistical obstacles posed on Palestinian quarries in the West Bank. Unity was racial exclusion, and this, like in

Robinson's slave labor of Barbrains, led to a vast network of Palestinian labor exploitation. With the help of the government, in the regulation of the Palestinian movement, and more, materials and labor were made cheaper, and in turn surplus capital was accumulated.

Because the system worked, reproducing it was profitable; methods of urban planning divided the populations even more and the division of the Oslo Agreements to areas A, B, and C managed to deepen the conflict between the severed sides. The establishment of institutions such as the Histadrut and its construction arm, Solel Boneh, managed to institutionalize Palestinian-Israeli segregation through labor benefits, and unions, in the construction industry. Here a class formation of planners and architects, which were Jewish, fed off the lower class of builders, and stone men, which were Palestinian. In this grand irony, the people who built Israel were always institutionally segregated from it.

We must then recognize the stone industry in terms of expropriation, rather than just exploitation.

Finally, we must then recognize the stone industry in terms of expropriation, rather than just exploitation. An industry where Palestinian labor was put under such constraints that it was not free to sell, but rather unfree and inappropriately waged. An industry that in its quest for cheapness led to environmental pollution and the sickness of others. Where an ironic image of Israeli exploited citizens living in decently priced houses in Jerusalem, comes on the account of expropriated labor and material on the Palestinian side. One dependent on the other, but completely oblivious to its existence. Profiting from this relationship the state reproduced it, as stated before, and fed it to the circuits of capitalist expansion. The entanglement of confiscated labor, materials, land, and constant regulation led to a cycle of violence still prominent today.

On its very base, the Zionist movement was a movement based on nationality. Thus, their whole enterprise of space-making was internally initiated through national and racial factors. The construction industry was internal to this process, and the story brought forward here of the limestone in Jerusalem, serves only a small fraction of it. But although tiny, and incomplete, it manages to exemplify the foundations of the current construction industry that are based on race and segregation, all in the matter of profit. ■

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67. Ross, 182.
68. Ross, 173.

When reading “The Mediation of Nature through Society and Society through Nature” a current discussion of gender conditions comes to mind. It is the purpose of **the breast pump** in its current reality, that takes the form of a gender-freeing device, as it is supposed to free the woman from the binding work of nourishment. The argument of this “freedom” is important and relevant, but it is its rhetorical result of it that I would like to discuss. In the context of this device, a sub-discussion is formed, that of animal comparison, especially- the cow. It is a frequent answer to the questioning of this device, that the separation between woman and cow occurs in the form of considering the act as essentially animalistic, thus, degraded. The position of the act of breastfeeding in the realm of animals can render the ‘Enlightened’ approach of human separation from nature visible, and mark the alienation from the supposed work that Marx refers to. As he points out “when succeeding in universally mastering nature... by transforming it into a world of machines, nature congeals into an abstract in-itself external to men.”(82) It is this separation from nature, in the form of an excuse for freedom, that leads to the metabolic-rift; the pump, extracted by nature, is used as a technological advancement to push women back to the working force, uses rhetoric to place women above nature, and enters a cycle of extraction, alienation, “freedom”.

PEEL

The AAD's Student Journal

Title: Student Initiative

Collaboration: Niriksha Shetty, Kriti Shivagunde, Javier Flores, Karolina Dohnalkova, Haseeb Amjad, Alejandro Martin, Ted Pisutigomol

General

In mid Summer semester, we were inspired to initiate a new student journal at GSAPP. This came for the strong feeling that young emerging architects and students must have a place to share their thoughts and ideas which concern the practice. In a collaborative effort, we have generated an open call, gathered for events, edited, sifted, and curated our first issue of PEEL, which will launch at the opening of the AAD's next cohort.

Manifest

Peel is a digital student-run journal with an ethos of accessibility - a platform to discuss architecture as much more than an aesthetic art - to peel away the superficial layers and reveal the core impacts architecture has on our world. Peeling can be intense and transformative - it can reveal fresh layers not usually allowed to breathe. It can scrape off potent thoughts and put them on display. This is the ideology of Peel - emerging within GSAPP's methodology, we aim to expand the understanding of topics that can be engaged by architecture. Through examining the notion of "building," not as a noun but as a verb, we expand our understanding of building as a process rather than a static form and reveal a broadened scope of trans scalar examinations, social and political relationships, and ecological impacts. As a generation inundated with social responsibility, we know that practice goes beyond mere aesthetics, program, and material catalogs - and as such we must re-evaluate the goals of our field in relation to the current global crisis. Peel will render visible architecture's pressing responsibilities today.

Open Call

In this issue, we will be peeling motion, challenging the thought of architecture as a static establishment. Buildings are not endpoints, but processes - from the factors that deem their creation necessary, to the design practice, their construction, inhabitation, and onward. Architecture even as a discipline is not inert - it is open-ended, with ideas fluidly moving between collaborating fields. With this in mind, we look for peels from all formats and perspectives that evolve the way we think about architecture in motion. From migrant displacement to the rhythm of a dragonfly's wings; the supply chain or the experience of time. We're excited to be surprised by the ways you peel motion! Submissions for this issue must be received by January 1st, 2022.



Drawing by Niriksha Shetty

SUBMIT TO- PEEL-GSAPP@COLUMBIA.EDU

DEADLINE - JANUARY 1, 2023

1 TO 1000 WORDS



PEEL MOTION

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Drawing by Niriksha Shetty

OPEN CALL PEEL Journal

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Issue 1: MOTION

In this issue, we will be PEELING MOTION, challenging the thought of architecture as a static establishment. Buildings are not endpoints, but processes - from the factors that deem their creation necessary, to the design practice, their construction, inhabitation, and onward.

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We're excited to be surprised by the ways you PEEL motion!

Submissions for this issue must be received by January 1st, 2022.

Submission guidelines:

- Please submit your PEEL and images combined in a zip folder through Wettransfer to: peel-gsapp@columbia.edu
- Under the email subject line please include: Issue 1 MOTION
- We are accepting short format PEELs - from 1-1000 words
- Do not include your name, as there will be a double-blind review process.
- Admitted papers will be contacted by January 10th.

Photos

All images must be less than 8MB. There is no limit to the number of submitted images. It is the author's responsibility to secure permission to use and publication of included images.

Images that do not include sources and the correct formatting will not be accepted.

Format

Please save the file as either a .pdf or .doc Please make sure to format all references and citations in Chicago Manual Style.



FROM SHIT TO FOOD

CLOSED WORLDS, BUBBLES, AND VOLUNTARY CONTAINMENT

Screenshot from Saturday Night Live's sketch "The Bubble," in which "We continue as if nothing ever happened." Originally aired on November 16, 2008.

November 16, 2008: winter has suddenly arrived, and outside it snows. I am inside, though, alright and connected to the world. I breathe my own exhalations while reading the news of dismay over the US elections and exhale to make patterns on my superinsulated window. Just seeing the condensation dripping along the glass surface assures me that I am unaffected by the piercing cold, as well as the political dismay in Washington. I see the city steadily reading, yet my own sphere is warm, cozy, and equipped with power and high-speed WiFi. My synthesized eggs and devices deliver all possible scenarios about my schedule, as data refreshes. Synching might be more useful for survival than food, in fact. Looking behind the walls, where this synching happens, I reconnect Rayner Stanham's (1985) words: my home is not a house. It is a labyrinth of rocky-headed ductwork, pipes and wires sustain my voluntary detachment from the visceral, raw experience of urban wandering and forge my total immersion in electronic information trends. My atmosphere is fully recycled by heavy weight infrastructure that I cannot see, nor would I wish to see. If I could add plants in these pipes and soil rooted in my place, perhaps my habitation that I am unaffected by climate change and these political ruptures around the world could be prolonged. Memorations of water dripping through the hallway—its lush homegrown garden program—offer some distraction from the ongoing newsworld. Now anyone can grow a garden inside, and my plan is to grow vegetables and tomatoes, feeding them with my own AM. Inside my microcosm, my safe replica of an unstable world, the living and the manufactured have been interwoven to secure a compound geochemical affinity between capital and excrement. ...of this supersystem, this "agosphere," as Peter Bordenjok (2007) has called it. ...the one. Do I personally the contemporary human subject. ...needs? This subject-me—is literally ...curated replication, ...the bubble.

FROM SHIT TO FOOD

How can architecture produce food, and be eaten away? How can we define the architecture of metabolism? This talk seeks to reveal how architecture constructs, distributes, and leverages power via material upcycling, interspecies alliances, biopolitics, and excremental processes. It maps and redraws the affinities of the built environment as a product of many forces, translated into the tensions between products and by-products, production, and consumption and, finally, creation and decomposition.

Lydia
 When: Tue
 Where: 6
 Ho



Lydia Kallipoliti
 When: Tuesday, April 4, 6PM to 8PM
 Where: 600 Avery (Ware Lounge)
 Hosted by Peel Journal



"From Shit to Food" a conversation with Lydia Kallipoliti

Images by Niriksha Shetty, Kriti Shivagunde, and Javier Flore

**Collaboration is truth
Help is freedom,**

Thank you to my friends and teachers that changed my life

Lealla Solomon

