

“Built Pedagogy”: The University of Auckland Business School as Crystal Palace

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Bodies in air

“All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life and his relations with his kind.” (Marx and Engels, *The Communist Manifesto*)

Thus Karl Marx and his guardian angel announce modernity – *an annunciation*, winged and with a halo of capital. They were half right: today, transcendental capitalism, omnipotent and orbital, encloses the solid (the local worlds of producers) in the airy (the global world of corporates).¹ We consumers go about our business enclosed in the atmospheres of offices, malls, gyms, apartments and cars, all air-conditioned “immune systems” (Sloterdijk 2009a). We are all *somata* in *atmos*: bodies in air. But, *pace* Marx and Engels, no-one today is actually “compelled to face with sober senses his real conditions of life and his relations with his kind”. Modernity is intoxicating, etherising. As Engels puts it, “[t]he real motives impelling [us] remain unknown to [us]” (1968). We cannot see the air we cannot but breathe.²

If all is unthinking busy-ness, the exception that constitutes its rule is the *logos* of capitalism, a death-dealing breath, an inverse hau (Māori “air, wind, spirit”) that hovers above the chaos in the “orbit of capital” (Harvey 2006: 415). When the winds are favourable, that is, when local conditions are attractive (cheap labour, low taxes, a favourable exchange rate, an amenable government, etc.), transcendental capital touches down from on high – and just as easily takes flight when they’re not.³

What this tells us, the authors, is that politics today – hegemonic and counter-hegemonic – concerns space, or more precisely, topology (Greek “place[d] discourse”). In *On the Shores of Politics*, Jacques Rancière reads the politics of philosophy through its spatial metaphors to generate a topology of philosophy. While he talks philosophy as *foundation*, the “set[ting] down [of politics] on terra firma,” we talk philosophy as *construction*, namely, the geopolitics (and thus biopolitics) made visible in the relation of architecture to a place (1995: 1).⁴ In the new Business School of the University of Auckland, we construe a certain “distribution of the sensible,” to use another phrase of Rancière’s: an “apportionment of parts and positions ... based on a distribution of spaces, times and forms of activity”, a distribution of “what is seen and what can be said about it, [and] who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time” (2006: 12-13).

What, then, can be seen and said (or not) about the University of Auckland’s Business School, and who can see and say it (or not)? It might be nobody else’s business but the Business School’s if its building were not the very temple and template of the transcendental University 2.0.

If the University 1.0 is the old university of the guilds, which survives in the Oxbridge model, the University 1.5 is the national university modelled on Wilhelm von Humboldt’s Kantian “University of Culture”. Our local universities were

1 For “transcendental capitalism” as more than global or transnational, as omnipotent (“generic”) and orbital (“hovering”), see de Caeter (2002: 273) and Hage (2001: 4). The term thus combines a philosophical and an everyday sense: transcendental capitalism seems a Kantian *a priori* (necessary) condition of our experience, and a lofty, almost supernatural, phenomenon.

2 See Irigaray on the “forgetting of air” (1999, *passim*).

3 See Hage (2003: 18-20).

4 For “construction,” see Toscano (2004: 110), who draws on Deleuze and Guattari’s “What is ‘Philosophy?’” (2003) for his “materialism of the concept.”

University 2.0: The transcendental idea of the university – excellent/transparent, transportable/transcendental (Gollings 2009).



instituted in its spirit, with the aim of creating cultural capital for the nation (Readings 1996: 11). Witness the University of Auckland's landmark Clocktower and onetime Arts building, opened in 1926.

The University 2.0 (hereafter "U 2.0") is the "University of Excellence" that aims to produce intellectual capital for the market. No longer the bricks-and-mortar ecclesiastical edifice of old, it is glass and modular, (supposedly) transparent and transportable in its protocols, processes and practices: a *transcendental* university. Witness the Owen G. Glenn Building of the University of Auckland Business School, the flagship building of the University's enterprise that was launched – or landed – in 2007. For a comprehensive set of architectural drawings and photographs, see Saieh (2010).

The U 2.0 is thoroughly and transparently market-oriented and -driven – *econocratic*: in other words, it is governed econo-mantically and econometrically, that is, by means of prophetic (mantic) mission statements, policy documents, even course outlines that are formulated in the language of performance metrics – aims, objectives, outcomes, etc.⁵ Its built environment works likewise to produce a certain academic atmosphere – and "atmospheric politics" (Sloterdijk 2004). That is to say, its *academosphere* is vacuum-packed for the market. We will argue that this "distributive" impetus or *design-drive* dislocates the present from the past, people from place, work from life, and learning from teaching in the university. The Business School, as the temple and template of the U 2.0, discloses this design-drive, its very openness seeming to close off other kinds of talking and thinking, and its architectural vectors to generate a vortex into which all academia is drawn. (We say "seeming" because we will argue that a certain kind of *democratic* talking and thinking cannot be captured by this econocratic design-drive.)

The Crystal Palace

[T]he enormous Crystal Palace – the valid prophetic building form of the nineteenth century ... already pointed to an integral, experience-oriented, popular capitalism, in which nothing less was at stake than the complete absorption of the outer world into an inner space that was calculated through and through. (Sloterdijk, "The Crystal Palace")

The backdrop to this tableau is Peter Sloterdijk's theory of globalisation, in particular, his analysis in "The Crystal Palace" of the "global inner space (*Weltinnenraum*) of capital", embodied in the image that he takes from Fyodor Dostoyevsky's "Baal" (1997: 37) and *Notes from Underground* (2009: 23, 32-33) of the apocalyptic Crystal Palace (built for the Great Exhibition of the Works of Industry of All Continents in Hyde Park, 1851, and recycled in Penge Common near Sydenham as a tourist attraction, 1854-1936). For Sloterdijk, the Palace was both "a giant hothouse and an imperial cultural museum", the enclosed atmosphere where the biopolitics of transcendental capitalism began (2008: 12).⁶

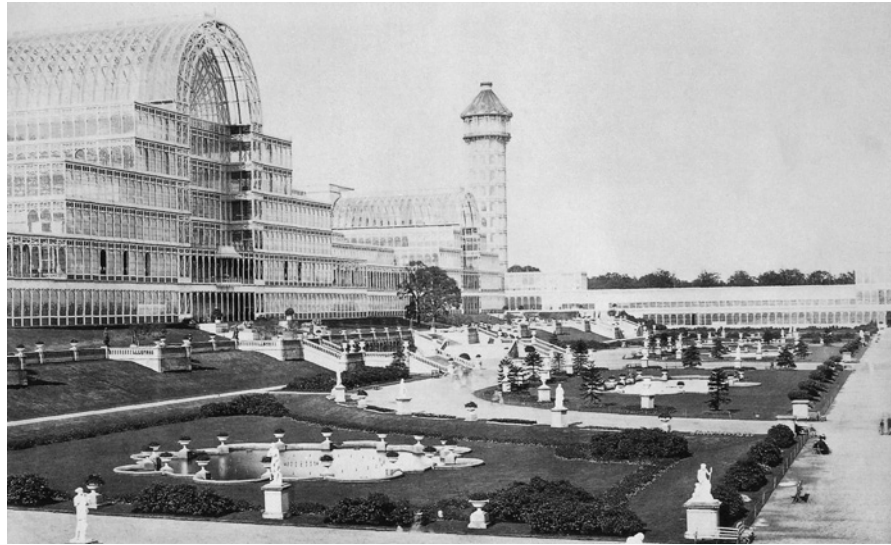
Sloterdijk takes the word *Weltinnenraum* from Rainer Maria Rilke, for whom it implies a pantheistic space, "one space," in which everything communicates psychically with everything else (Rilke 2008: 193). In the *Weltinnenraum* of capitalism, says Sloterdijk, everything communicates capitalistically with everything else: through financial, intellectual, cultural and human capital (recall the "logorithm" of the academosphere: the language of the market).



University 1.0/1.5: The traditional idea of the university – ecclesiastical/cloistral, rooted/national (Colin Rose, 2007)

5 For the effects of econometrics in the university, see Sturm and Turner (2011).

6 See Sloterdijk's comment in "Something in the Air" (2009b): "the London Crystal Palace ... is for me the major symbol of the Postmodern construction of reality." In short, Sloterdijk (2009b) takes the Crystal Palace to symbolise the step from "the primitive [Parisian] arcade of the early 19th century" to "the modern shopping mall" in that its assemblage of imperial artefacts (for the original Exhibition) in an "artificial interior" embody "the power of interiorization" in "Postmodern capitalism."



The Crystal Palace at Sydenham. (Delamotte 1854)

The upshot: it seems that we are thoroughly *owned*. Though we moderns think we believe nothing, we serve a jealous god unawares. Dostoyevsky’s description in “Baal” of the colossus of the Crystal Palace at Sydenham, as he saw it on a visit to London in 1862, captures the seemingly totalising, triumphant, global, posthistorical – and thus postpolitical – spirit of this premonition of transcendental capitalism:

You feel a terrible force that has united all these people here, who come from all over the world, into a single herd; you become aware of a gigantic idea; you feel that here something has already been achieved, that here there is victory and triumph. [...] It is all so solemn, triumphant, and proud that you begin to gasp for breath. (1997: 37)

The Crystal Palace as icon of Empire exhibits *par excellence*, then, what Harold Innis calls a “monopoly of space” (1995: 358), a bias toward the “less durable and light” media, suited to “administration and trade”, toward “centralization” and “government less hierarchical in character” (2007: 26-27). This is not unlike the telematic (wired; Greek, “acting at a distance”) Business School, which, as befits our national penchant for fast-following, transplants neoliberal business practice from the “centre” of neoliberalism (whether we take that to be Chicago or Washington or, rather, their transcendental equivalents, the School and the Consensus).⁷ To grow right, such a species requires a glasshouse – in Sloterdijk’s terms, an “immaterialized” and “temperature-controlled” enclosure (2008: 12).

According to the principal architects of the Business School, Richard Francis-Jones and Jeff Morehen, the exterior is “open and inviting” and fits with the landscape and site, “creating a new public domain”; the inside emphasises “exchange, transparency, openness and collegiality”; and, between, an “environmental breathable skin” that “mediates” inside and out:

The design has embodied some key environmental and social sustainability initiatives consistent with the University’s aspiration:

- An open and inviting building form inspired by the landscape and “flow” of the site ... creating a new public domain;
- Emphasis on exchange, transparency, openness and collegiality in the design of all spaces;
- The environmental breathable skin that mediates the conditions. [...]

⁷ For New Zealand’s “fast following,” see Skilling & Boven (2007: 40-41).

The New Business School focuses upon the process of learning. It combines the structured and unstructured, the formal and informal, an environment characterised by fresh air, comfort and natural light. [...] This new “built pedagogy” represents the vision and architectural embodiment of the University’s educational philosophy. (FJMT and Archimedia 2010)

More than a public domain, then, whose exchange of inside and outside makes the enclosed space feel “natural,” the Business School embodies a “built pedagogy” – and it offers us an education in topology. As we move from outside to inside, we will consider its “perceptible atmosphere,” as Merrifield described the Crystal Palace, in order to discern the principles that guide its construction of public space (1970: ii). To wit, in its “monopoly of space” there is no outside because the outside is already inside.

Enclosure as disclosure

The transparent glass walls of iron and glass buildings like the Crystal Palace ... do not visually define the barrier between inside and out sharply. From the outside we can see whatever goes on inside or vice versa. [...] The walls of glass direct the flow of visitors through the building and their transparency denies any sense of enclosure, giving a feeling of space and light throughout. (Conway and Roenisch, *Understanding Architecture*)

Transcendental architecture encloses a space for transcendental capital, but it also discloses the space it encloses. Its buildings exhibit a *negative* monumentality, the grandeur of which comes from a feeling of light and space *in excess*, an excess that bespeaks an else- or an everywhere. This is the new – read neoliberal – Gothic of the U 2.0, a hybrid of high-tech and deconstructivist architecture. The Business School is template neoliberal Gothic. Three features bespeak its excess: the capacious atria, the predominance of curved over rectilinear surfaces and the use of glass as *prima materia*.

There are several atria, from the lobby (with its image of the master of the house, Owen G. Glenn), and the *plein-air* café *inside* to the foyer of the lecture theatres – a chapel, as it were, to the ancestral spirits of the School, with its *New Zealand Business Story Wall* installation, “celebrating New Zealand’s entrepreneurial spirit” (Messiah Ltd. 2006); not to mention the giant stairwell, a *dead space*, an excess, seemingly, for excess’s sake. It encloses a space full of natural light supplemented by full-spectrum lighting that mimics natural light, which illuminates the subterranean spaces through stairwells and indoor-outdoor flows at various levels.

For Levien de Cauter, such atria embody our “capsular civilization”: “the postmodern atrium is the prototype of capsularization. It is external space simulated within a sealed-off piazza. The capsule abolishes the public sphere.” The side effects, he says, are two: *genericity* (sameness) and *anaesthetisation* (“numbness”), which together lead to *apoliticality*. (2002: 275) At the Business School, even the supposedly open external spaces bespeak a generic and anaesthetising excess when ornamentalised like the grassy “knoll” of the John Hood Plaza.

Ordinarily, no one much uses this lawn, though it was designed to “create a sense of scholarly community” (Saieh 2010), perhaps because it looks like a work of art to be looked down upon from the School that gives onto it. Closed in by the hyoid (horse-shoe) superstructure of the School, the lawn encloses, in turn, the vertical



Light and air, inside and out. All photographs, unless otherwise stated, are by Caryline Boreham, 2010.



Dead space



Transcendental park

space of the forecourt in such a way as to encapsulate nature – and, in some sense, the atmosphere by which it is nurtured (air, moisture, room to grow). The forecourt’s columnar volume is a microcosm of the monocultural species-islands engineered by transcendental agriculture. In capsules such as these, says de Caeter, “the everyday is abolished”: there is no room for idle talk or any other “unplanned spontaneity,” it seems (276), however the University tries to engineer it.⁸

While the School’s architecture thus discloses the space it encloses, it does not do so uniquely: its design wasn’t new but transcendental by design. In a *NZ Herald* article on the opening of the building, “The Building Means Business”, Chris Barton reported that its spiritus rector, Barry Spicer, the then retiring Dean of the Faculty of Business and Economics, “brought the atrium idea back from Boston after looking for the best in design from business schools around the world” (2008). Business schools in and around Boston are a seedbed of transcendental university architecture: from the Hult International Business School to the Simmons School of Management and MIT’s Sloan School of Management. Best practice in transcendental architecture is the new neoliberal Gothic, like old Gothic “a transcendental architecture composed of space, light, line, and geometry”. However, its aspiration is not upward – toward heaven – but outward – to all points of the compass. (Trachtenberg & Hyman 1986: 252) Hence the curved surfaces and the use of glass as *prima materia*, to which we now turn.

If inside such buildings, to quote Sloterdijk, there seemingly exists a “gigantic hothouse of détente” (2008: 13), a space that promises an end to history (posthistory) and thus to politics (postpolitics),⁹ outside no quarter is given – whence Barton (2008) on the Business School: “The building cuts and thrusts. Its facade, in bands of shiny glass and aluminium, curves as a bay out to jutting headlands. Glass blades sweep past the building’s ends, slicing the air. It means business.”

From the rear elevation, it is all gentle lines, such that the building appears to embody the architects’ design of “[o]rganic and flowing forms ... which anchor the building and reinterpret the natural topography of the ... site” (FJMT & Archimidia). They stress the “heritage of cultural exchange and flow” embodied in the

Curvilinear perspective



Aeolian harp



8 For an example of the *planned* spontaneity that goes on there, see the *Some other places* performance (November, 2010) by dance students (“Events” 2010).

9 For Sloterdijk on the relation of space to posthistory and -politics, see Couture (2009).



Interior of the Crystal Palace, Sydenham, c. 1854

resemblance of its “organic flowing ribbons” to the Waipapa stream that once flowed through the area down to the Auckland Harbour, and that was a site for trade between early European settlers and Ngāti Whatua, the local Māori (Saieh 2010).

But from the front elevation, the School looks like a lyre that receives the winds of transcendental capital or, more fittingly perhaps, a sickle that sweeps out to reap the city that is its target market – and beyond. Its seeming “gesture of invitation, outreach and optimism” turns sinister (Saieh 2010). It means business.

What’s more, such a temple to transcendental capital ought to look effortlessly weightless, as Marshall Berman describes the Crystal Palace in *All That Is Solid Melts Into Air*:

What we see is a glass structure supported by barely perceptible slender iron beams, a structure with gentle, flowing lines and graceful curves, light almost to the point of weightlessness, looking as if it could float at any instant into the sky. (1982: 237)

There ought to be none of that architectonic monumentality that tries to impose itself on the landscape. Hence, the glass of the Business School serves both to refract and reflect its environs, to combine the window and the mirror. Its quasi-divine transparency bespeaks the blue haze of sea and sky to which its curved lines lead the eye.¹⁰ But, as Spicer said at its launch, it also reflects the University, into the midst of which it landed: “Now the school [or rather, the University] sees itself.” (Barton 2008)

Indeed, the Business School originated in a proposal drawn up by Spicer and John Hood, then Vice-Chancellor of the University, for a public-private partnership for “Building a World-Class Business School.” During Hood’s tenure, there was a move afoot in the University to add a “third stream” to the traditional streams of teaching and research, whereby “universities run more like businesses and in partnership with business to develop money-making spin-off companies”, and thus to nurture an “entrepreneurial ecosystem” (Barton 2008). However, where the Crystal Palace was visionary, a triumph of modular construction, not to mention *new*, the Business School is capsular (in de Cauter’s sense) and thus generic – a “space capsule” imported wholesale from elsewhere. And whereas the Palace (at least,

¹⁰ See Merrifield (1970) on the Crystal Palace.



Airport, hotel or conference centre – or university?

when at Hyde Park) contained all the objects of the Empire – flora, fauna and artefacts – the Business School building encloses only the empty space of ideology: its ecosystem is an *econosystem*. Thus, its “massive use of glass seeks,” as befits a temple to transcendental capital, “to allude to the integrity and reliability of the company that inhabits the building” (Presas 2005: 26). At once robust and transparent, the design of the Business School suggests a template not only for university architecture but also for the university per se.

Enclosure as closure

The Crystal Palace was a thing of wonder; as Chris Otter puts it,

Here was sensuous force in abundance: 293,000 windows generated an experience of radical excess, making the Crystal Palace a disorienting, shimmering, emotive *thing* rather than a mere utilitarian *object*. This experience could intensify into disarming transparency, of a “shadowless, limpid, indefinable medium ... like living in an underwater world.” (2009: 96, quoting Armstrong 2008: 152)

Likewise at the Business School, though it’s not an underwater world: excepting its glass and aluminium superstructure, it is an underground world, a teaching and learning bunker. All the machinery of teaching and learning – teachers, classrooms and cloisters, books, projectors, source code and operating systems, wires and other technological equipment – are placed behind screens of various kinds, translucent to give the appearance of transparency. We see only surfaces: hosts and personalities; “open” spaces and open plan offices; terminals, real or virtual; images, projections, GUIs, and panels.

The thaumaturgic (wonder-working) power of transcendental capital doesn’t end there. Its real magic is to make its distribution of light, air and space seem natural, unquestionable, ecological. The atria, curved surfaces and glass of the Business School seem at once to open it up to its place, to settle it naturally (see Hardy 1995), *and* to evoke other characteristic spaces of transcendental capital like airports, hotels and conference centres, to naturalise an “in-transit condition” (OMA, Koolhaas & Mau 1995: 1252).

Paradoxically, such spaces close off the local as they disclose the transcendental. Their capacious, curvilinear, well-lit enclosures disclose the odd weightless weight – the vacuum – of transcendental capital. The Business School’s vacuum-packed ecosphere compresses local space to maximise the return on capital to the market. Thus, its econocratic design-drive ensures an academosphere of “constructive alignment”: the very architecture ensures that teaching and learning are calculable and replicable – econometric and economantic, that is to say – in accordance with international best practice (Biggs 1999: 11). So, here, we are acted on telematically. The template, writ large in the Business School as the temple of the University, is vectoral, its out-reaching arcs tracing the flight lines of transcendental capital that puncture and striate, and so redistribute, local space.¹¹

Such a design aims to crystallise transcendental capitalism as immutable and eternal – posthistorical. As Sloterdijk suggests, Arnold Gehlen foresaw this outcome in his essay “On Cultural Crystallization”:

¹¹ For more on the global reach of the transcendental, a.k.a. the transnational, university, see Whiteley, Aguiar & Marten (2008).

I am predicting that the history of ideas has come to an end and that we have arrived at the *post-histoire*. ... In the age in which the earth has become optically and informationally surveyable, when no event of importance can happen unnoticed, there are no more surprises. (Gehlen 1963: 323, quoted in Sloterdijk 2008: 13)

Yet, newness and progress are normalised in such ecosystems through their neoliberal fetish for growth and innovation, review and restructuring; there seems to be no place for critique. To repeat Dostoevsky's "Baal": "you feel that here something has already been achieved, that here there is victory and triumph. [...] It is all so solemn, triumphant, and proud that you begin to gasp for breath". (1997: 37)¹² There is no hau here.

The geometry of bodies

"All space is occupied by the enemy. We are living under a permanent curfew. Not just the cops – the geometry." (Kotanyi and Vaneigem, the "Manifesto of Unitary Urbanism")

How, then, can we circumvent the "curfew of geometry" under which we live in the transcendental University 2.0, the laboratory of transcendental capitalism? We need something akin to what Raoul Vaneigem calls a "true urbanism": "True urbanism will start by causing the occupying forces to disappear from a small number of places. That will be the beginning of what we mean by construction". (quoted in Gray 1998: 26) When we, the authors, think construction (the geopolitics, and thus biopolitics, of the place that we have described), we think about being and breathing in the U 2.0, but also about what the U 2.0 excludes: affect, ignorance, sharing, fallibility, just talking, idleness, invention, etc. Dostoyevsky's Underground Man thinks similarly: "I'm advocating ... my own caprice ... [ellipses given]. In the Crystal Palace, it's unthinkable: suffering is doubt, negation, and what kind of Crystal Palace would it be if doubt were possible in it?" (2009: 32)

What room is there in the Business School for doubt or negation, let alone caprice ... or idleness (we imagine a student in it, underground, having underground thoughts)? The Business School makes sitting around and just thinking or talking – about anything, business-orientated or otherwise – transparently business talk, always already orientated to and, thus, circumscribed by the aims and objectives of the building. Instead, we need "idle spaces" to allow us time to talk – and think (LaFond 2010: 61). As Innis argues in "A Plea for Time," to redress this imbalance of space and time, we must reinvigorate the oral tradition in universities (1995: 358). For him – as for Kant in *The Conflict of the Faculties* – genuine dialogue within the university, between individuals and across faculties, is "the blueprint for the modern research university" (Rand 1992: vii)¹³ and can contest "any concept which threatens to become a monopoly" (Innis 1946: xvii).

Such talk implies that space itself must be critically constructed, not merely deconstructed by critics. If to be critically literate is to speak truth *to* power by contesting, and thereby prescribing, what counts as true, then we would argue that to be "positionally" literate is to speak one's truth *in* power by describing, that is, giving an account of one's position in space, space being a field of positions of relative power (a "distribution," in Rancière's terms. Needless to say, our essay is just such an account – and gives the lie to Sloterdijk's claim that we cannot but be posthistorical and -political in such a space as the Business School). Such a *positional literacy* traces the topology of templated education as it is manifest in the built

¹² For "modernity triumphant," see Touraine (1995).

¹³ See Kant (1992).



Makeover culture

environment of the university. Our position is not unlike what Kenneth Frampton calls “critical regionalism,” which demands in building a critical adoption of the idea of transportability and a selective adaptation to place:

The fundamental strategy of Critical Regionalism is to mediate the impact of universal civilization with elements derived *indirectly* from the peculiarities of a particular place ... in such things as the ... quality of local light, or in a tectonic derived from a particular structural mode, or in the topography of a given site. (1983: 21)

By way of an example, let us walk Wynyard St (parallel to Symonds St in the University campus), from the (now gated) Alten St entrance toward the Business School, which blocks its end (this is still possible, despite the fact that wandering around the Business School means soon to encounter no-go areas).

Begin with Waipapa Marae on your left and you will pass on your right side a series of buildings that are testament to the local make-over of metropolitan desire: the 1930s’ stucco concrete of the History building, the brutalist International Style of the Human Sciences building, the 1980s Pomo pagoda of the Arts building and the twenty-first century neoliberal Gothic of the Business School. The history of the place has no effect on the the architecture. In the Business School images above (Figs. 7 and 8) you may have noticed two buildings that uncomfortably about the Owen Glenn spaceship, namely the administration building on Grafton St and the Arts building on the corner of Symonds St and Grafton Rd. The Business School bears no relation to these. But our local makeover culture has inured us to the jarring effect of moving from one to the other (see Turner 2007: 86): one should not pause in Auckland, which is a city, above all, of business. To back up to the marae would be to beg the question as to what was here before Wynyard St, namely a place with a long history, in which the Business School is just another instalment.

It is on the basis of this sense of place that we consider positionally literate architecture to be “up-building,” a term that embraces well-built spaces, not to mention the *democratic* virtues of talking and thinking. Up-building attends to topography (land, buildings, orientation) and meteorology (light, wind, water): positioning rather than mere scenography.¹⁴ It adds the sense of touch (not to mention sound and smell) to an architectural sensorium ruled by vision. Most importantly, it heeds the hau of history, the air we share: not for nothing do Māori call home te hau kāinga – literally, “the home wind” (Mead 2003: 220). Simply opening up the Business School to allow air to circulate inside and out (rather than giving the illusion of circulation by using glass), as did the designers of the *Fale Pasifika* next to the marae, would have invited in the hau (Jasmax 2011). Such positional literacy counters transcendental capitalism’s makeover of living spaces. To its “non-places” (Augé 1995) or even the expressive *polis* of Vaneigem’s true urbanism, we prefer what Frampton calls a “bounded place-form,” which conceives itself in view of

14 For the role scenography plays in local topology, see Park on “theatre country,” the “nature-controlling, nature-as-theatre imperatives” implicit in settlers’ ways of seeing landscape (2006: 157).

its suburban and rural neighbourhood (1983: 25). For us, atrium and plaza, not to mention “perimeter block ... galleria ... forecourt and ... labyrinth,” emptied in the architectonics of transcendental capitalism of a true public, are potentially political places (Jasmax 2011). So too, we think, is the University.

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