

In-Between Spaces:

*Detroit Disassembled* and the Other Side of Capitalism

Emily Merrill

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## Abstract

This thesis will be answering the following question: what can industrial ruination in Andrew Moore's photographic anthology *Detroit Disassembled* reveal about the strategies of capitalism in architectural space? To answer this question, this paper engages an integrated methodological approach developed by Henri Lefebvre in *The Production of Space* and Edward W. Soja in *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. These methods are utilized to analyze several factors of the Detroit Packard Plant's cohesive, standardized and functional modernist design as they have become transformed in Moore's photography as images of disunity and disruption. It is the assertion of this paper that the oppositional and counter depictions of this design as ruins construct representational and lived spaces, which enable interpretations about capitalism outside of ideological presumptions and preconceptions.

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Fig. 1. Andrew Moore, *The Packard Motor Car Company, plant*, in *Detroit Disassembled*, 2008 and 2009. Copyright by Andrew Moore, reproduced with the permission of the artist.

Fig. 2. Andrew Moore, *Former “Splatball City” paintball arena, Packard Motor Car Company plant*, in *Detroit Disassembled*, 2008 and 2009. Copyright by Andrew Moore, reproduced with the permission of the artist.

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## Chapter 1

### Introduction

#### I. Overview of the Problem

During the financial crisis of 2008, photographers, tourists and journalists all descended upon the city of Detroit to record and document a real-life drama unfolding—a city in crisis entrenched in both economic and societal collapse. Today a good portion of these representations of Detroit convey a devastating portrait of desolation and destruction that foregrounds the loss of a golden age of America’s productivity, prosperity, and strength in the twentieth century. Detroit resident and scholar Jerry Herron in *After Culture: Detroit and the Humiliation of History* describes these twentieth-first century representations of Detroit as “singular, cautionary disaster[s] from which people elsewhere imagine they still have time to retreat.”<sup>1</sup> This use of ruin imagery, as described by Dora Apel in *Beautiful Terrible Ruins: Detroit and the Anxiety of Decline*, is indicative of America’s ambivalent relationship with global capitalism, in which national fear and anxiety have been focused on Detroit in order “to soothe and domesticate the sense of brokenness, fragmentation, and violence at the core of ruination.”<sup>2</sup> According to author and journalist Rebecca Solnit, Detroit’s ruins present a version of America in a “post-American”<sup>3</sup> state and identity. In other words, Detroit’s identity as a fallen American city conveys a reality about America, which demonstrates

the end of an economic era and thus signals a troubling transition to a next phase, marked with anxiety and trepidation.

Today the “post American,” city of Detroit has generated a frenzy of images. Whether in photographs or in news coverage such as *Time Magazine*, *The New York Times*, *The Detroit Free Press* or *The BBC* website, Detroit has become an icon of collapse, apocalypse, and destruction. This popularity and interest reached staggering heights following the housing crisis of 2007 and 2008, with Detroit serving as a cautionary model for impending widespread economic collapse. In the days following the 2009 recession, coverage of Detroit’s decay became overwhelming as it traversed the line between noteworthy to exploitive and thus prompted residents, scholars, journalists and politicians to express outrage with these ruin images. James Griffioen, a Detroit resident, blogger and photographer, coined the term “ruin porn” in an article in *Vice Magazine* by contributing journalist, Thomas Morton to describe America’s fascination with these images and their provocative role in aestheticizing disaster.<sup>4</sup>

Today a majority of Detroit’s ruin imagery, or “ruin porn” is inherently controversial as it initiates a host of commentary as well as critique. Critics of this genre base their arguments, upon these images’ aestheticizing nature, contending that “ruin porn” decontextualizes blight into a form of entertainment or artistic images. Consequently, ruin imagery is often labeled as having little value outside of this damaging and exploitive role. Apel, however, takes a more nuanced position and contends that a more productive response to such provocative images is to “examine the larger social and cultural roles images play.”<sup>5</sup> “Ruin porn,” Apel affirms, offers broader

“ideological implications”<sup>6</sup> for society that must be examined no matter how disheartening and difficult. Apel sees a way forward with ruin imagery that prescribes a value to it which neither directly boosts nor criticizes Detroit’s blight, but rather deciphers “how ruin imagery obscures or reveals the ongoing relations of capital, power and the city.”<sup>7</sup>

In “The End of Detropia: Fordist Nostalgia and the Ambivalence of Poetic Ruins in Visions of Detroit,” Jason Sperb describes the role that ruin imagery plays as “liminal,”<sup>8</sup> depicting a difficult but important history by “freezing”<sup>9</sup> it into the photograph. Sperb insists on a value of “ruin porn” outside of its potential voyeurism, stating that the “representation of the ruin can provoke critical reflection regardless of the intention.”<sup>10</sup> In “Ruin Porn and the Ambivalence of Decline: Andrew Moore’s Photographs of Detroit,” Andrew Emil Gansky contends that ruin imagery creates indexes of concern<sup>11</sup> that reconstruct new concepts about capitalism, which mediate between the image and American’s fear of new economic relationships. Thus by interpreting these images as conveying new economic realities, we can better understand Detroit’s ruination as symptomatic of other intertwining realities with broader systemic regional trends.

While there is now an overabundance of images of abandoned structures, my research focuses specifically on the iconic images published by photographer Andrew Moore in *Detroit Disassembled*.<sup>12</sup> Moore’s anthology depicts an array of images of Detroit’s ruins ranging from overgrown landscapes and decomposed architecture to interior spaces bearing signs of vagrancy, trespass, and vandalism. This analysis focuses



on two of Moore's photographs of the Packard Plant: *The Packard Car Motor Company plant* (fig.1) and "*Former Splatball City,*" *former Packard Car Motor Company plant* (fig. 2). By examining the architectural ruination of a past icon of industry in Moore's photographs, I reveal an alternative and more critical approach to examine Detroit's history. Furthermore, I analyze the juxtaposition of identities and uses portrayed in the plant's design, which was predicated on modernist values of linear form, simplicity and functionality, with that of its contrasting values in ruination. The Packard plant in ruination, constructs a paradoxical relationship between the building's former emphasis on order, production and economic strength and its portrayal in Moore's photographs in an oppositional and contrasting manner.

## II. Methodology

In my analysis of *The Packard Car Motor Company plant* and "*Former Splatball City,*" *former Packard Car Motor Company plant*, I employ an integrated critical theoretical approach based upon Henri Lefebvre's methods to space outlined in *The Production of Space* and its reinterpretation by Edward W. Soja in *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. As the former Packard Plant Headquarters, Moore's images depict what Lefebvre refers to as the two central modalities of space and life: *spatial practices* and *representations of space*.

According to Lefebvre, *spatial practices* encompass everyday interactions, exchanges and functions that are supported and reinforced by the structural makeup of space itself. Here, Lefebvre offers some key examples as to what exactly these practices and structures comprise, defining them as one's daily routines (work, leisure, private life)

and the networks and routes which link them.<sup>13</sup> Therefore, spatial practices embody our immediate physical realities and the material substrate, which surround, compose and structure everyday life and our negotiations in space. In Moore's photographs, spatial practices are two-fold as they depict the remains of the plant's structural and architectural makeup, and thus are vestiges of its former practices (I will further elaborate on this in the next chapter). And additionally, spatial practices are also relayed in the image itself, which creates a practice of viewing the plant's ruination in the photograph's representation of it. I will pick up on more nuanced aspects of spatial practices and ruination in the following chapters.

Another important aspect of spatial practices is what Lefebvre refers to as the perceptual realm of physical space and the practices it supports in a *perceived space of being*. According to Lefebvre, this perceived space is constituted by visually palpable aspects of life that create an immediate impression of the world through sight. Lefebvre equates these perceived spaces to specific reified experiences under capitalism, which govern our impressions, reactions and responses (perceiving outside the realm of capitalism constitutes another space of being that I will cover in full in the latter chapters). Two good examples of a perceived space in Moore's photographs is one's immediate reaction to an image portraying an industrial space in a state of ruination and the space of the photograph itself, which can also act as a perceived space, as the image is a platform specially attuned for viewing.

Below, I have broken these two spaces down into simplified definitions to reduce confusion in their further applications in later chapters.

- Spatial practices: The negotiation of everyday life under capitalism, which encompasses both direct and indirect practices linked to production and consumption (as routines under capitalist society).
- Perceived space: A space determined by the subjectivity of the individual, encompassing our immediate impressions, experiences and reactions to the visual world.

Lefebvre's next space defined, as a *representation of space*, encompasses a realm outside these practices and routines that rather embodies a cohesive and complete image or design of them. Lefebvre gives a few examples of what he considers a representation of space and compares it to a sign, image, building, structure, etc., whereby the design reflects the dominant modes of power: production and consumption (spatial practices).<sup>14</sup> The overall idea of this theory is that a representation of space is any component that seeks to communicate an underlying message or idea about capitalism in an idealistic and uncritical manner. In Moore's photographs, representations of space are two-fold as they are conveyed within the designs of the plant's exterior and interior architecture (I will examine this in full in the next chapter) and in the photograph itself as a creation, or a design of space. I will discuss more nuanced aspects of representation and ruination in the following chapters.

Like spatial practices, a representation of space also encompasses a subjective realm, or a *conceived space of being*. According to Lefebvre, a conceived space is an interpretation, thought, creative expression, or idea predicated on a visual-spatial component (an image, photograph, room, city, building). In addition, a conceived space

can also be an active space of ideology, whereby it is recreated in a new representation of space or in one's creative application of it. In Moore's photographs, a conceived space exists within the ruination the image depicts, for this conveyance captures a moment in time that allows one to ruminate and contemplate on a representation of space (in this case, the Packard Plant, as I will elaborate more fully in the next chapter). In addition, a conceived space in Moore's photographs is also depicted in the architectural ruination of the plant, as the central theme and backdrop to the photograph's visual allure. Conceiving outside this basic appeal of the photograph composes another space of being, which again, will be more fully elaborated on in the next chapters.

Below, I have broken these two spaces down into simplified definitions to reduce confusion in their further applications in later chapters.

- Representations of space: a design, plan or schematic composed by the dominant modes of thought under capitalism: production and consumption.
- Conceived space: a reflection upon capitalist modes of thought (production and consumption), or a creative application of it in a representation.

According to Lefebvre, spatial practices and representations of space can be interpreted individually as well as conjointly within the concepts overlapping. Thus the ways in which we comprehend both practices and representation is dependent upon the intellectual level in which we engage them. Separating these spaces provides a rudimentary analysis of space, while combining them provides a more dynamic and

complex analysis. In the proceeding chapters, these spaces will be combined in my analysis of Moore's photographs.

### III. Organization of Thesis

In the following chapters, I analyze two photographs by Moore entitled *The Packard Car Motor Company plant* and "*Former Splatball City,*" former *Packard Car Motor Company plant*. I begin this discussion in chapter two, entitled "History, Architecture, Ruination and Theory" by further elaborating on the historical, formal and theoretical concepts depicted in Moore's photographs. I first cover a brief history of the Packard Car Motor Company, the plant's historical role in the Fordism era and the impacts these events had on the city of Detroit. Next, I unpack the historical and formal aspects of the Packard Plant's architecture and its influential role in the twentieth century. Then I follow the history of the plant from its abandonment to its slow degradation into a ruin to focus on the theoretical aspects of ruination. I conclude with an analysis of Lefebvre's theories in connection with Moore's depiction of the plant's architecture and the space of the photograph. Here, I will explain Lefebvre's usage of representations of space, spatial practices and perceived and conceived spaces.

Chapter Three, entitled "Perceiving Capitalism: Representations of Practices," is an examination of Moore's photograph entitled *Packard Motor Car Company, plant*. In this chapter I focus on the depiction of the plant within the framework of the new practices capitalism constructs in its featuring of collapsing architecture. To conduct this analysis, I examine one of the main features embedded in the image's depiction of the plant's dilapidated industrial architecture: the division of function and form. In this

analysis I first examine the link between collapsing architecture and the new perceptual practices constructed in the image through the ruin and the subsequent representational forms embedded in the plant's depicted condition. Then I analyze the de-standardization of time within the image's depiction of imploding form in order to examine how this portrayal impacts the manner in which capitalism is perceived and conceived outside of functional time. I conclude Chapter Three with an analysis of the plant's portrayal as a heap of scrap and Moore's photograph's ability to debunk myths about blight and neglect in Detroit. I argue that this depiction reframes these myths in a critical manner that encourages us to further investigate our assumptions and generalizations.

Chapter Four, "Perceiving Work: Practices with Representation," analyzes Moore's photograph entitled *Former "Splatball City," Packard Car Company plant*. In this chapter I examine the representation of spatial practices in Moore's photograph and the depiction of the plant's interior architecture in juxtaposition with that of the discarded remains of boxes. Thus, this contrast between the ruination of the box-like factory space with that of the trashed remains (post use-values) of the cardboard box prompts a study pertaining to the other side of consumption and production. To conduct this analysis, I begin by unpacking this contrast of form in Moore's photograph to examine two differing depictions of work (spatial practices): the box-like design of the factory space and its post-consumptive conditions in trashed boxes. To further explore this concept, I engage in new practices with work Moore's photograph that utilize these depictions of architectural ruination and trash to reveal more imaginative and creative uses and interpretations of them. By concentrating on these alternative relationships in form this

analysis of Moore's photograph, enables a practice with representation that counters conventionalized histories of Fordism labor with counterintuitive practices of it—in a space of being.

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## Notes

<sup>1</sup> Jerry Herron, *After Culture: Detroit and the Humiliation of History* (Detroit: Wayne State University Press, 1993), 100.

<sup>2</sup> Dora Apel, *Beautiful Terrible Ruins: Detroit and the Anxiety of Decline* (New Brunswick, New Jersey and London: Rutgers University Press, 2015), 100.

<sup>3</sup> Rebecca Solnit, "Detroit Arcadia: Exploring the Post-American Landscape," *Harper's Magazine*, July (2007), 65.

<sup>4</sup> Thomas Morton, "Something, Something, Something, Detroit," *Vice Magazine*, July 31 (2009).

<sup>5</sup> Apel, *Beautiful Terrible*, 24.

<sup>6</sup> *Ibid.*, 24.

<sup>7</sup> *Ibid.*, 26.

<sup>8</sup> Jason Sperr, "The End of Detropia: Fordist Nostalgia and the Ambivalence of Poetic Ruins in Visions of Detroit," *Journal of American Culture* 39, no. 2 (2016): 22.

<sup>9</sup> *Ibid.*, 222.

<sup>10</sup> *Ibid.*, 222.

<sup>11</sup> Andrew Gansky, "Ruin Porn and the Ambivalence of Decline: Andrew Moore's Photographs of Detroit," *Photography & Culture* 7, no. 2 (2014): 121.

<sup>12</sup> Andrew Moore, *Detroit Disassembled*, with an essay by Philip Levine (Bologna: Akron Art Museum and Damiani, 2010).

<sup>13</sup> Henri Lefebvre, *The Production of Space*, Translated by Donald Nicholson-Smith (Oxford: Blackwell: 1994), 38.

<sup>14</sup> *Ibid.*, 38-39.

## Chapter 2

### History, Architecture, Ruination and Theory

#### I. The Packard Car Company: History and Fordism

Founded in 1903 in Detroit's East Side neighborhood, the Packard Car Motor Company reigned in an era of industrial capitalism as one of the nation's most successful luxury car brands. Launching its production before Henry Ford's invention of the assembly line, the Packard Motor Company began auto manufacturing through hand assembly, as its employees worked side by side to build one automobile in its entirety. Not long after its founding, the company gained prestige for its Twin Six Touring Cars, the Rounabout and the Roadster. This new popularity coupled with its reputation as a quality, high-end manufacturer allowed the Packard Company to stay afloat during the Great Depression selling its cars to an affluent and wealthy customer base. By 1920, after adopting assembly line production, the company's brand further rose in popularity and its sales began to skyrocket. In 1930 the company invested in a multi-story assembly line allowing it, for the first time, to employ up to 36,000 workers, a number that far surpassed most manufacturers in the nation.<sup>1</sup> By 1936 the company's brand gained esteem overseas and prompted it to become one of America's premier exporters of automobiles.<sup>2</sup>

The success of the Packard Car Company in the early to mid-twentieth century was marked by a series of accomplishments instituted by Henry Ford's economic,



political and social developments in American labor and manufacturing. These achievements by the company emerged within the era of Ford, or Fordism, from a specific combination of factors, all culminating around the year 1914 and Henry Ford's introduction of the eight-hour workday and the living wage.<sup>3</sup> Ford's model constructed a partnership between industry and labor, which was prompted by these new social-economic support systems it established within blue-collar and middle-class labor. Today many scholars have linked Ford's model with the securing of industrial capitalism in America, stating that this archetype of work tempered the former economic upheavals of the nineteenth century by transforming the laborer into a partner in manufacturing. In addition, Ford's model accompanied what Francis Fukuyama describes in *Political Order and Political Decay* as a demand from industry for workers with specific educational and technological skills. The result of this demand prompted government reforms and new partnerships with industry that led to the formation of a new class of workers with a higher level of proficiency, skill, talent and education.<sup>4</sup> Fukuyama claims that these two events curtailed what Karl Marx predicted as the revolution of the proletariat, since the former surplus pool of ready labor was transformed into a committed and devoted following of employees with respected social-economic status. According to David Harvey in *The Condition of Postmodernity*, Fordism bridged the gap between industry and the new developments generated in social welfare and reform programs that were backed and supported by a Keynesian economic and political system of governance.<sup>5</sup>

For the Packard Car Company, this new era of Fordism labor manifested itself within its alliances with unions and the subsequent economic ties these structures created

with the city, government and democratic values. As one of the premier employers in Detroit, the car company's emerging standards of workplace conditions, wages, pensions and benefits created a principal example of the burgeoning alignment between the productive powers of industry and Ford's socially, morally and politically conscious methods of labor. Moreover, Packard's affiliation with the war efforts and the brand's identity as an international car exporter linked it with specific democratic values and associations. According to Randy Martin in *The Financialization of Daily Life*, these types of associations with manufacturing and industry that emerged codified some very specific historical identities and ideals such as the "American Dream"<sup>6</sup> and the "golden era." Specifically, the Packard Car Company's position in Fordism helped contribute to historical ideals axiomatically such as an "arsenal of democracy" and a "model city," and representationally in such sculptures as the *Spirit of Detroit* and the *Monument to Joe Lewis*.

The Packard Car Company's participation in Fordist capitalism and the factory system it supported also reconstructed new roles, tasks and orders in labor based upon assembly-line manufacturing. According to Harvey, Ford's model of the factory system emerged from nineteenth-century prototypes of assembly line work, which were then reformulated within specific technological applications. Harvey explains that Ford's concentration on efficiency and standards was a model adapted and modified from the former engineer and consultant F.W. Taylor and his scientific system of the factory.<sup>7</sup> Taylor's method was a system of specialized tasks, specific workplace standards and a detailed list of instructions for each job (assembly line), that later came to construct the

logic behind automated assembly line production. Utilizing Marx's critique of the division of labor, Harvey contends that Ford's system heightened former industrial values by consolidating and standardizing skills, trade and class within the institution of work. Ford's new workforce was based upon a productive logic and a technological sophistication that transformed low-skilled laborers into a pool of specialists and professionals.

In the Packard Car Company, the popularization of Ford's model prompted the plant to replace hand assembly with a multi-level automated assembly line. Consequently, this innovation had three main effects: economic, productive and social. Economically, automation transformed the company alongside the emerging "big three," into a productive powerhouse, allowing Packard to both increase its workforce and workers' competence. Productively, it enabled the auto manufacturer to produce a more robust annual output, which prompted an array of variations in their car models as well as a more rapid turnover of their vehicles. Socially, it contributed to the formation of Detroit as a city maintaining one of the most concentrated demographics of blue-collar professional auto manufacturers.

In *Driving Detroit: The Quest For Respect in the Motor City*, George Galster refers to the auto empire in Detroit as one that established a "dialectical of extremes,"<sup>8</sup> contending that the struggle between unions and powerful industrialists compounded by collectivization and mechanization instituted a fluctuating relationship between class mobility and oligopoly capitalism.<sup>9</sup> The Packard Car Company, which invested heavily in their brand and labor, was a subsequent benefactor of this success. However, this

relationship existed as one embedded in the disciplining of work and life into a system of capitalism much more totalizing and all-encompassing than the nineteenth century proletariat had experienced. As Marx states “it is only when men have worked their way out of their initial animal conditions, when therefore their labor has been to some extent socialized, that a situation arises in which the surplus labor of one person becomes a condition of existence for another.”<sup>10</sup> This critique by Karl Marx will be examined more fully in chapter three and chapter four.

### III. Packard Plant’s Legendary Architecture

In addition to the Packard Car Company’s manufacturing legacy in Detroit, it also maintains an iconic status as one of the largest modern industrial facilities. This architectural legacy began with a group of investors from the Packard Motor Car Company that were looking to build a facility with the utmost technological sophistication and standards capable in the early twentieth century.<sup>11</sup> Employing the local architect Albert Kahn, the investors presented him with the task of designing all forty-seven of the newly purchased forty-acre parcel’s buildings. Alongside his brother Julius Kahn, an engineer Albert Kahn sought to design the Packard Plant complex within early-twentieth-century styles of modernism. The brothers’ objectives were to align the aesthetics of modernist design with the needs of large-scale manufacturing.<sup>12</sup> Developing a mathematical and formal approach to design, the Kahn brothers reconsidered past material constructions and floor plans, which had been characterized by wood and small-enclosed rooms in order to reconfigure them within different types of structural systems and interior schematics. This new design formed a distinctly industrial structural support

system that utilized concrete steel re-bar reinforcement, or better known as the “Kahn Bar.” According to Frank Sedlar in “Engineering Industrial Architecture,” this technical approach to design enabled the Kahn brothers to calculate and make specific projections as to where the architecture was structurally inefficient and thus place beams in the weaker areas.<sup>13</sup> Sedlar describes that this new structural design incorporated long beam spans in the building’s floors, enabling them to hold a significant amount of weight and thus accommodate heavy industrial machinery on all their levels.<sup>14</sup> The result, Sedlar states, served two main functions: a more suitable, flexible, comfortable and accommodating workspace and increased worker productivity, as a direct consequence of the plant’s new utilitarian design.<sup>15</sup> The “Kahn bar” and its new steel-bar reinforcement system alongside the technological sophistication of the plant’s design, set precedents in both industrial architecture and (spatial practices) the manufacturing workspace.

Moreover, Kahn and his brother developed standards in the Packard Plant’s design that created a new and distinct form of architecture—industrial modernism.<sup>16</sup> According to Sedlar, architect George Nelson described the Kahn brother’s designs as ones, which elevated factory buildings “to the status of architecture”<sup>17</sup> as they configured them within a specific code of Bauhaus values of form and function<sup>18</sup> that eliminated the former cumbersomeness and haphazardness of the early factory space. Lefebvre describes this type of modernist design as a “new consciousness of space,”<sup>19</sup> as it sought to create a globalized and unifying vision of architecture by simplifying form into linear standards and specific functions. Kahn’s design of the Packard Plant with its open-floor plans, walls of steel-framed windows, and natural light created a precedent in the factory

system which would come to be replicated both nationally and internationally well into the twentieth century.

For the Kahn brothers, the Packard Plant was one of their first mass-scale prototypes that came to be marketed locally, regionally and internationally. In Detroit, these successes lead to many contracts with the “big three,” which enabled the architects’ designs to comprise a majority of the industrial facilities in the city. In “Autopia’s End” Brent D. Ryan and Daniel Campo state that the proliferation of the Khan brothers’ design created an image of Detroit which exuded “hard work...conviction and knowhow.”<sup>20</sup> Campo and Ryan contend that these designs created a style and a history that came to define the “landscape of Detroit and Detroiters themselves.”<sup>21</sup> Today the Kahns’ industrial modernism remains a prominent fixture in the city, as can be seen in such famous buildings as the Hill Auditorium, Belle Isle Aquarium and the Fischer Building.

#### IV. The Packard Car Company: An Iconic Ruin

In more recent history the architectural legacy of the plant has endured not for its iconic modernism but for its status as a ruin, a result of a series of economic factors that led up to the company’s eventual collapse and its abrupt abandonment of the complex.<sup>22</sup> Beginning in 1954, after four economic recessions in Detroit, the Packard Car Motor Company began its slow decline as it lost its productive edge to new technological advancements in automation and the increased competition from other automakers. The company, in an attempt to save its diminishing sales, reinvested in new equipment and relocated production to a more modernized facility. The new space, a small building on Conner Avenue, saw the last years of the company’s presence in Detroit, as it soon

reduced its workforce to a minimum and began transitioning its car manufacturing to non-unionized regions. In 1956 the plant went out of business selling its trademark to Studebaker and laying off its last employees.<sup>23</sup> For Detroit the Packard Car Company's loss heralded what would be defined as just another relocation of the auto industry to other regions of the U.S. and abroad.

Today the Packard Car Company is still an icon, but as one of America's largest and most famous postindustrial ruins. Beginning in 1957, after the company sold the plant for a minimal fee, the building was sectioned off into a series of retail, storage and multi-use spaces. Since then, the Packard plant has largely remained inactive, slowly deteriorating throughout the last fifty years. After a handful of fires and several complaints by residents, the building was bought in 2006 by the city in a tax foreclosure and officially condemned.<sup>24</sup> Today the Packard Plant has survived several attempts by the city to be demolished; however, the costs of asbestos removal, coupled with the immense scale of the project has caused the plant to remain standing. In a 2013 tax foreclosure the plant was purchased by Fernando Palazuelo, a Spanish developer from Peru, and since then, he has increased security at the building, boarded up its broken windows and expelled homeless residents and trespassers.<sup>25</sup> Palazuelo plans to develop the complex into a series of mixed-used projects, retail offices, residential lofts and condos and artist residents.<sup>26</sup> The company in charge of the plant's redevelopment, Arte Express, recently began accepting proposals as well as applications for many of the complex's new business and residences.

Within the period between the plant's abandonment by the Packard Car Company and its purchase by Palazuelo, it has gained a reputation as a premier tourist attraction for urban explorers, artists, photographers, trespassers and graffiti artists. Observed now at a distance by its spectators from the vantage point on Conner Avenue, the Packard Plant offers a mesmerizing display as a requiem to Detroit's former industrial legacy and golden era of production. Existing in a ruin of its former unifying modernist structure, the plant exhibits vestiges of its former structural sovereignty and function with structural weakness while its architectural order and standards are subverted. In *After Culture: Detroit and the Humiliation of History*, Jerry Herron describes Detroit's crumbling and deteriorating modernist buildings as architecture that has "gone most violently wrong,"<sup>27</sup> contending that their former "comprehensibility and interpretation"<sup>28</sup> are no longer extant because, as ruins, the buildings call "into question the century-old aesthetic of representation."<sup>29</sup> Herron's conjectures couldn't be any truer than in the Packard Plant, where ruination has become a weapon launched against its former modern design. As a ruin, the plant's former architectural display of work and industry has been replaced with paradoxical identities of decline, stagnation and collapse. The plant now conveys incongruent and conflicting messages: what was once sturdy is now questionable, what was once erect is now rubble, what was real is now a lie and what was productive is now still. To paraphrase Karl Marx, what was once solid, has now melted into air.

Outside of these adverse symbols however, the former plant offers a constructive use of its collapsed façade, as an array of new contradictory relationships reveal silenced narratives encoded in its former architecture's functional identity. Dora Apel describes



Detroit's ruins as ones that expose the injustices of deindustrialization by presenting the viewer with the latent and invisible qualities of capitalism. In the Packard Plant, these exposed latent values construct an irksome and tenuous relationship between its former unifying principles of representation and function, formulating questions in space, which were formerly filled with answers and directions. Kerstin Barndt, in "Layers of Time: Exhibitionary Temporalities" states that modern ruins offer a glimpse into contrary narratives of "history that undermine the idea of progress,"<sup>30</sup> in an open, contingent, revisionist "positive sense."<sup>31</sup> Barndt's positivism points out the modern ruin's interpretive and constructive value. As she claims, once these latent qualities are exposed, they also dismantle reified representations of power and ideology into ones demanding more critical and analytical approaches to their unpacking.

The interpretive side of the Packard Plant exists in its ruined architecture's potential to ground former unifying representations of industry and work into ones that reexamine the very nature of the plant's material components in a more nuanced light. This new materiality of the plant as a ruin encourages an examination of its architecture that rather focuses on decomposition, debris and structural collapse. All these new qualities of the plant's modernist design reframe this architecture into a series of unconventional interpretations, which expose the formerly concealed historical practices and representations of capitalism in space. The plant's new values beckon forth what Henri Lefebvre describes in terms of the *lived* and the *representational*, whereas comprehension exists between one's perception, contemplation and uses of alternative displays of power. Lived and representational spaces in the Packard Plant's architecture

analyze materiality, using space as the central medium to form symbolic and metaphorical relationships from former totalizing meanings. The Packard Plant's architectural ruination constructs symbols out of contradictory relationships, which repurposes the plant into a tool of critique: one that allows viewers to harness this materiality in an act of dissidence and resistance.

This dissidence, however, is wavering as the Concord Avenue side of the plant exhibits a series of advertisements and construction posters all displaying mockups and blueprints of its new proposed identity. In the 1990s the well-known ruin photographer Camilo Vergara laid out a plan before Detroit's city council, which proposed a ruin park for a considerable portion of city's downtown district. Vergara's reasoning was that by preserving ruins, an alternative vision of capitalism could exist side by side with other functional and redeveloped spaces. The ruins of Detroit, Vergara contended, were historical reminders of the city's most overlooked and marginalized citizens, as ruination centralized the abuses and exploitations the capitalist system inflicted on communities and neighborhoods.<sup>32</sup> Although Vergara's proposal was met with a fury of controversy, it assigned a value to ruins that contrasted the common generalities associated with redevelopment and progress.

The Packard Plant's former days as a testament of capitalism's failure are slowly subsiding, as its ruined façade will soon exude newness, wealth, commerce and power. All these features of the plant's new proposed design stand in strong contrast to the dilapidated East Side neighborhood—making it even more imperative to remember this very recent history—thus producing a narrative which does not seek to be a requiem of a

past golden era, but as an omen, looking ahead at new forms of disenfranchisement in space. What is *lived* knowledge without its preservation, what is expression without a pen or a canvas and most importantly what is the ruin without its documentation—a memory?

#### IV. *Detroit Disassembled* and Representational and Lived Capitalism

Taken in 2008 and 2009, Andrew Moore's photographs *Former Splatball City*, *Packard Motor Car Company Plant* (fig.2) and *Packard Motor Car Company plant* (fig.1) depict a moment of economic collapse and recession, which contrasts the architecture's original signification with that of the marks and scars of ruination. In addition, Moore's photographs capture a moment in the plant's transitional spatial and temporal identity: between its ruination and current redevelopment as well as between two economic collapses (Fordism and The "Great Recession" financial crisis) and recovery. These dynamics provide a compounded view of capitalism in space that juxtaposes two economic failures (one pictured in the photograph and the other in the date the photo was taken, 2008) in order to conceive of alternative insights into them. A representation of space and its spatial practices are being juxtaposed in Moore's photograph with unorthodox orderings that constitute new practices with imagery and representation.

Adding to this, Moore's photographs also concentrate heavily on the plant's structural and architectural ruination, which incorporates these former values of lived and representational knowledge into the perceptual space of the image. Edward Soja, in describing Lefebvre's theory of lived and representational spaces, provides an important application of them, in what he defines as the "counterspace."<sup>33</sup> According to Soja, a

counterspace reconfigures former everyday relationships into ones resisting “the dominant order,”<sup>34</sup> from precisely their former marginalized and peripheral positioning.<sup>35</sup> Therefore, a counterspace utilizes dominant relations in space by simply making symbolic use of them. Moore’s photographs of the plant preserve a space of dissent and critique that is specifically directed at architectural ruination as a central mechanism to provoke further discussion and thought into the capitalist system. Contradiction and contestation in these portrayals are the primary themes to this counterspace, all aimed at creating symbolic meanings from the plant’s former functional and formal architectural relationships. Hence, the dominant modes of representation (representation of space) and its practices (spatial practices) are utilized as a vehicle of critique against themselves. In Moore’s photographs these “counterspaces” are depicted in two distinct manners:

- Structurally: *Packard Motor Car Company plant*, in which an exterior view of the plant recreates its former structural integrity into a series of contradictory relationships between the plant’s “Khan Bar” with collapse, implosion and debris.
- Architecturally: *Former “Splatball City,” Packard Motor Car Company plant*, in which an interior view of the plant recreates its former unity into a series of contrasting relationships between modernist industrial design standards with post-use values.

Furthermore, in Moore’s photographs of the Packard Plant, work and production cease to be signified and thus the images open up space to an array of new meanings. The result offers an intriguing view into Lefebvre’s theory of the combinatory uses of spatial

practices and representations of space. Specifically in these photographs, this ceasing of function engages a former representation of space and its practices (spatial practices) to convey contradictory and oppositional glimpses of industrial capitalism (representational spaces of capitalism) that also fosters counter practices within the ruin image (lived space). Given the appropriate amount of consideration, these alternative glimpses can result in critical insights and thoughts about capitalism in a perceived and conceived space of being. Here, a counterspace is constructed between a former dominant representation and its dissenting depictions and practices that Moore's images of ruination create. In addition, these contradictory and oppositional depictions can be furthered analyzed within the nuances of symbolic or representational form and materiality presented once function recedes. Within these new spatial values, a relationship is created between a representation of ruination and its former spatial practices that employ critical, inductive, opened-ended, and creative interpretations. These practices exist *in* the representational (symbolic) meanings architectural ruination conveys in Moore's photographs and also *with* representation, in the lived practices ruin imagery evokes with viewers.

## V. Conclusion

In this chapter I outlined all of the components central in understanding the Packard Plant as depicted in Moore's photographs. The aim of this analysis was to contextualize the following: The Packard Car Company's role in the Fordism era, the plant's historical status as a ruin, the plant's position in ruin theory, and its application in Moore's photographs and Lefebvre's third space of knowledge and being. Moore's

photographs offer a method of reinterpreting the Packard plant's history, architecture and ruination that unites theory and its former modernist aesthetics. Thus, through these photographs we can relearn a historical and critical account of capitalism through the reevaluation of architecture in the ruin and the space that these photographs depict. These practices extend far beyond just the gaze to analyses that interact between the depiction of ruination and the theoretical spaces constructed, and calls upon alternative and creative perceptions and understandings. The next two chapters are demonstrations and interpretations of this approach to space. The aim is to offer a creative application of the plant's ruination as a conduit to reevaluating capitalism as depicted in Moore's photograph in structural free fall.

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## Notes

<sup>1</sup> The website of *The Packard Plant Project*; "The Packard Plant," *Arte Express*.

<sup>2</sup> Dora Apel, *Beautiful Terrible Ruins: Detroit and the Anxiety of Decline* (New Brunswick, New Jersey and London: Rutgers University Press, 2015), 85.

<sup>3</sup> David Harvey, *The Condition of Postmodernity* (Cambridge and Oxford: Blackwell, 1990), 125.

<sup>4</sup> Francis Fukuyama, *Political Order and Political Decay* (New York: Farrar, Straus and Giroux, 2014), 437.

<sup>5</sup> Harvey, *The Condition of Postmodernity*, 125-127

<sup>6</sup> Martin, Randy, *The Financialization of Daily life* (Philadelphia: Temple University Press, 2002), 15.

<sup>7</sup> Harvey, *Condition of Postmodernity*, 125.

<sup>8</sup> George Galster, *Driving Detroit: The Quest for Respect in the Motor City* (Philadelphia: University of Pennsylvania Press, 2012), 133.

<sup>9</sup> *Ibid.*, 87-89.

<sup>10</sup> Karl Marx, *Capital Volume I: A Critique of Political Economy*, translated by Ben Fowkes, London: Penguin Classics, 1990), 647.

<sup>11</sup> Frank Sedlar, "Engineering Industrial Architecture: The Trussed Concrete Steel Company and Albert Kahn," *University of Michigan Library: Deep Blue: University of Michigan Library*, 2015. University of Michigan.

<sup>12</sup> Apel, Dora, *Beautiful Terrible*, 84.

<sup>13</sup> Sedlar, "Engineering Industrial," 8.

<sup>14</sup> *Ibid.*, 2.

<sup>15</sup> *Ibid.*, 2.

<sup>16</sup> Industrial modernism is a type of architectural design, which emerged in the early twentieth century and is noted for its simple, open and linear based format.

<sup>17</sup> *Ibid.*, 2.

<sup>18</sup> Bauhaus architecture was developed by the Bauhaus School in Germany in 1919. This type of architecture concentrated heavily on a design's ability to exude its function and uses as clearly and simply as possible. The Bauhaus School's designs were a radical departure from past architectural precedents, as they replaced the former emphasis of decoration and ornamentation with linear, mathematical and geometric shapes.

<sup>19</sup> Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford: Blackwell:1994), 125.

<sup>20</sup> Ryan D Brent and Daniel Campo, "Autopia's End: The Decline and Fall of Detroit's Automotive Manufacturing Landscape," *Journal of Planning History* 12, no. 2 (2013): 96.

<sup>21</sup> *Ibid.*, 96.

<sup>22</sup> *Ibid.*, 116.

<sup>23</sup> Apel, *Beautiful Terrible*, 85.

<sup>24</sup> Campo and Ryan, "Autopia's End," 114.

<sup>25</sup> Apel, *Beautiful Terrible*, 85.

<sup>26</sup> *The PackardPlant.com*.

<sup>27</sup> Jerry Herron, *After Culture: Detroit and the Humiliation of History* (Detroit: Wayne State University Press, 1993), 120.

<sup>28</sup> *Ibid.*, 48.

<sup>29</sup> *Ibid.*, 125.

<sup>30</sup> Kersti Barndt, "Layers of Time: Industrial Ruins and Exhibitionary Temporalities," *Modern Language Association of America* 125, no.1 (2010): 6.

<sup>31</sup> *Ibid.*, 10.

<sup>32</sup> Joseph D. Lewandowski, "Rescuing Critique: On the Ghetto Photography of Camillo Vergara," *Theory, Culture & Society* 25, no. 7-8 (2008): 285-286.

<sup>33</sup> Edward W Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Malden Oxford, UK and Victoria, Australia: Blackwell, 1996), 68.

<sup>34</sup> *Ibid.*, 68.

<sup>35</sup> *Ibid.*, 68.



## Chapter 3

### Perceiving Capitalism: Representations of Practices

#### I. Introduction: Disunity of Function in Form

In Moore's photograph *Packard Motor Car Company plant* (fig. 2), an exterior shot of the plant captures it from a vantage point slightly above and provides a glimpse into almost half of the complex's forty-seven buildings. The complex is depicted in an advanced state of ruination as almost half of its buildings convey varying states of decomposition. In the foreground is a building in structural free fall, which displays its former roof's "Kahn Bar" in a jumbled, volatile and rickety state. The remnants of the roof's bar hang over what appears to be the remains of its highest level, as this collapse conveys a new use for the structure as a method of containment for the heaps of scrap that have crumbled down. In the lower foreground the overflow of this rubble is portrayed in a seemingly endless pile of waste, whereas concrete beams, rusted and disparate pieces of metal, steel windowpane parts, and glass all gather in a synchrony of obsolescence.<sup>1</sup>

In the background, Moore's overhead vantage point shows the surrounding buildings in a somewhat better state; however, the remnants appear as mere skeletons compared to their former structural exuberance. One building is pictured with decomposed walls, enabling a peek at the cloudy cold sky beyond it. Another building

appears to have been hollowed to the bone, while another displays a scorched interior with windows darkened by ash.

All these aspects in Moore's photograph convey a departure from the Packard Plant's former unified vision of function and form that counters work with inactivity and structural design with instability and weakness. In "Photographing Disaster: Urban Ruins and the Destructive Sublime," Miles Orvell describes this photograph as a "colossal still life composition"<sup>2</sup> that memorializes "the process of mass production itself."<sup>3</sup> This display of inactivity and haphazard form, Orvell contends, opens up new dimensions in perception both aesthetically and morally, which prompt a discussion into industrial ruination and representation. The disunion of the plant's former exuberant design of work, production and veracity and its depiction in architectural ruination in Moore's photograph disrupts and contradicts a former representation of space (an ideological design) with an opposing glimpse of it. These aspects both open up perception as well as introduce the viewer to new practices with representation.

Andrew Gansky contends that Moore's photographs rupture and break with reified representations of capitalism and instead replace them with disbelief, confusion and shock.<sup>4</sup> This type of reaction to industrial ruination points to a new value for this former representation of space (Packard Plant), which extends far beyond mere voyeurism to encompass a practice with Moore's photographs, embedded in the mindfulness that post-functional architectural spaces can evoke. In *The Practice of Everyday Life* Michel de Certeau states, "the imaginary landscape of inquiry is not without value, even if it is without rigor."<sup>5</sup> In Moore's photograph this display of

architectural ruination institutes a break in the immediacy of our perceptions of industrial spaces and rather evokes an awareness and attentiveness to these new contradicting visions of industry. Whether we choose to probe into this space or conclude our viewing in this state of shock and awe, ruination in work such as Moore's is a reminder to all of us to reexamine the potentially significant insights that space alone can generate. In this respect, Moore's photograph leaves us cognizant of one important concept: we need to be more conscious of the practice of viewing alone, for a more conscientious practice may reveal a trove of overlooked meanings, which exist all around us ("hidden in plain sight" as the common saying goes).

Lefebvre, in referring to what he defines as a "mental space," states that perception can embody the locus to a theoretical practice, "which is separated from social practice," and thus "sets itself up as the axis, pivot or central reference point of knowledge."<sup>6</sup> In Moore's photograph the portrayal of the plant's architectural disunity (the disunity of its representation of space), does exactly this, as it targets our perception and thus utilizes this newly devised attentiveness to encompass a space of inquiry and knowledge. From here the photograph builds up from this perceptual space to reframe the balances of power. The new space places these contradictions within the domain of the viewer's subjective responses that redefines representation and our practices with it.

De Certeau describes this rebalancing of power between facilitators and users in terms of the strategy and the tactic, here a dominant mode of power—the strategy is repurposed by an inferior and marginalized position, which aims to reuse it in a manner that runs counterintuitive to it—a tactic. The photograph's use of architectural ruination

reframes a representation of industry (representation of space) in a contrary manner, and in doing so recomposes a strategy of space (in the plant's design) within this depiction of failure and weakness. Therefore, Moore's photograph portrays a former representation of power in a manner, which utilizes this display as a tactic launched against it. Moreover, this use of representation targets the origins of viewing itself and rebalances it into a practice predicated on the very locus of thought and power itself—in our perceptions of it. In this aspect, Moore's image works in opposition to a representation of space in this display of architectural disunity, which thus reconfigures these spatial practices outside of their dominant modes in representation (work/design) to construct new practices with industry in the photograph.

## II. Inactivity and Collapse: Representational Capitalism and Practices

Moore's photograph is a prime example of a tactical play on power as it portrays alternative versions of industrial capitalism and its practices. These practices are conveyed through one central division of function and form in the plant's ruined architecture—collapse. The portrayal of collapsing architecture in Moore's photograph produces a perceptual space, which calls upon two different conceived spaces both pertaining to post-industrial practices. The first conceived space is *within* the photograph's display of ruination, which prompts a representational use of the plant's architecture within the symbolic and metaphorical relationships that can be generated in inactive and collapsing form. Collapsing form conveys a catastrophe and destruction, which within the space of Moore's photograph, are juxtaposed to the practices embedded in the plant's representation of space, or its industrial modernism. Thus, production

ceases to signify in form and is rather juxtaposed with this symbolic relationship of collapse, suggesting a sudden crisis in the economic system. Hence, collapse in Moore's photograph is a representational space that symbolically depicts the crises of industrial capitalism.

Representationally, this interpretation of collapse opens up a discussion regarding the photograph, which pertains to industrial capitalism, and the often-overlooked practices that lead to the crises resulting in its demise. David Harvey describes these new practices as "time-space" displacement,<sup>7</sup> a system based upon an innovation of the production model, which utilizes spaces through industry's relocation abroad. This relocation can be further explored in Moore's photograph in the juxtaposition of collapse with the fragments and debris of the plant's dilapidated "Khan Bar." The juxtaposition of form seen here is representational of what Harvey defines as Fordism's "crisis of accumulation."<sup>8</sup> Harvey describes this crisis as one that broke up the Keynesian economic structures of Fordism through the relocation of productive labor<sup>9</sup> outside these former iconic spaces of industry, such as Detroit. Moore's photograph represents a version of this crisis in its portraying of the absence of production at the plant within the abandoned remains of the Packard Car Company's tires, engine parts and so forth. In addition, Moore's photograph also conveys what Harvey refers to as the "rigidness"<sup>10</sup> of Ford's cohesive vision of capitalism and the unsustainable merger between labor unions and social-welfare commitments. As Harvey states, this unsustainable version of accumulation eventually would experience a crisis, or collapse, once the array of government and social contracts flattened industry's profits and reduced surpluses. This,

“rigidness” is noted in Moore’s photograph within the symbolism embedded in the portrayal of rusty and decrepit structural supports in broken and fragmented debris. The unsustainable practices of capitalism are being communicated through the image as existing both literally, physically and symbolically in a disrupted state of time.

These representational spaces of capitalism also initiate additional practices in a conceived space of being that opens up an analysis of capitalism *with* the photograph. According to Jason Sperb, ruin imagery offers a value as a sort of exercise with ruination and inactive industrial spaces that enables the viewer to mediate on new economic relationships and to reconcile past ones. Stating that this practice is an “inherent outgrowth of the transition from manufacturing to service-based economies,”<sup>11</sup> Sperb contends that ruin imagery creates an easily assessable space where people can rehearse and prepare for the fluctuating phases of advanced capitalism in America. Accordingly, photographs such as Moore’s facilitate a form of training, and provide a perceptual space which, assist with a sort of coming of age alongside today’s tumultuous twentieth-first century economy. More specifically, to this photograph, the representation of collapse make these practices attuned to a more anxiety-ridden practice with capitalism as these metaphors concentrate upon abandonment and crisis. Gansky refers to this aspect of Moore’s photographs as one that constructs a space of apprehension and dread, as the image dwells on a past crisis while it simultaneously looks ahead with fear and anxiety.<sup>12</sup>

In Moore’s photograph these types of practices support what Lefebvre refers to as a passive form of a lived space, whereby a representation of space is utilized as a tool to engage in critical thought. Contemplating crisis in Moore’s photograph is a practice with

imagery in which capitalism is “directly lived through,”<sup>13</sup> a type of knowledge that prepare and trains in order to negate the strategies of power. Therefore, this is a practice with a lived space that reaffirms the agenda of capitalism as it dwells upon a loss or a crisis and thus reinstates our dependencies on it. Here, a form of critique is being utilized to seek out justice, to protest an abuse, to plan, and to prepare for new realities in the capitalist system. These are all very helpful and beneficial practices with Moore’s photograph, however, they are first and foremost embedded in the self and in being so, emphasize the tactical positioning of their critiques. By looking to the nuances of these symbolic relationships, Moore’s photographs can open up other spaces of knowledge, outside immediate crises, which analyze materiality and form in a constructive manner.

### III. Neglect, Implosion and Scrap: Disunity in Form and Time

By engaging in the presence of the plant’s depicted leftover materiality, we can construct a more wide-ranging interpretation of capitalism in space with an examination of what is presented rather than what is missing. To perform this analysis, we must concentrate on Moore’s portrayal of architectural materiality and form in a manner, which can enable a new glimpse into time and history. Here, by analyzing these formal properties alone, inactivity or crisis can be reframed, which offers more creative and interpretive uses of the plant’s ruined architecture. These are alternative interpretations of time in form that reassess capitalism outside of its productive logic and reified conventions to encompass more critical concepts.

Within Lefebvre’s definition of a representational space, he concludes that a lived space can exist in an active form, as one the “imagination seeks to change and

appropriate.”<sup>14</sup> The portrayal of alternative forms of time and history in the plant’s architectural ruination is a form of appropriation, which reframes these former industrial practices within counter applications of them. Hence, a representation of industry can be transformed into an alternative study in an active process that relearns time and history within more complex interpretations.

#### 1. Representational exchange and crisis: a practice of time and history.

Implosive form depicted in the building’s internal structural ruination (on the horizon in Moore’s photograph) is a type of materiality that reflects the vestiges and processes of natural time. This form of time is conveyed in the remains of the plant’s buildings that all bear the scars of fire, decomposition, and rot. Ruination existing in these states of decay is indicative of entropic time, a type of time that targets materiality and thus becomes the sites for its processes and its fluxes. Tim Edensor in *Industrial Ruins: Space, Aesthetics and Materiality* refers to the industrial ruin as providing a version of time outside of the tired narrative of progress, which reframes it within the inherent regressive properties of decay. Entropy is a form of time that encompasses these regressive elements of decay while adding another element to it: the compression of time into space.

Implosion in Moore’s photograph is representational of this type of time, as it ingrains materiality with a narrative of post-productive space and creates a link between the plant’s neglect with that of alternative versions of capitalist functionality. Implosion is representational of a form of capitalist logic, which, like space, is also compressed by time within new practices of exchange. In these new practices, space is transected by time



in shattered bits of information, prices, equations, values and trades. Harvey describes this transposition of production in the new economy of exchange as “time-space compressions,”<sup>15</sup> as finance replaces the productive logic of capitalism into a market system of flexibility based entirely on the monetization of time. These time-space compressions, as Harvey describes, are “the double power”<sup>16</sup> of time in space, which liquidate functionality into a rationale based upon the market system alone.<sup>17</sup> In other words, time-space compressions are a form of practices with time (labor) completely existing in its own abstract rationality, as a design or a representation of space that allows time to transcend both labor and space in a fictitious abstraction (Marshall Berman, in quoting Marx states, “all that is solid melts into air”).

Gansky contends that in Moore’s photograph there is an emphasis on the end of standardized production, which in turn signals the end of progressive time. As Gansky describes, “Clearly, time itself has stopped in Detroit,”<sup>18</sup> and now appears as “a kind of sickness.”<sup>19</sup> Implosion, portrayed in the structural ruination in Moore’s photograph, takes this abstract logic of modern exchange and juxtaposes it with entropy to reconfigure a representation of this new economy in a portrayal of time indicative of decay, decomposition and disorder. Additionally, Moore’s photograph takes this time-space compression and displays it in a manner that exhibits these profits as ones embedded in the plant’s neglected facades. This manner of depicting time links this compression with post-productive values and functions founded in a structural system that originated from a former crisis (collapse). Thus, through these two representations of time, in Moore’s photograph transports the concept of “all that is solid melts into air,” into a solidified time

capsule of crisis and degenerative time. Hence, implosion in the image exhibits a former representation of space (form) in a manner that portrays its new practices in a representation of entropy.

In Moore's photograph time is in retreat, which signals a practice with the modern economy outside of its conventional display and rather within a representation that solidifies exchange in a visible space of analysis. Jean Baudrillard In *The Mirror of Production* describes modern finance as a "reverse tactic," stating it to be "a *desublimation of productive forces*, not by the lessening of contradictions between the logic of the system and the world, but on the contrary, through the logical process of expanded reproduction."<sup>20</sup> Implosion destabilizes standard time, as it defaces the façade into fragments, which archive the plant's architecture into a practice of risks, gambles, crisis and contradictions. In this manner, implosive form anchors time into a representation that proves to be contrary to progress as the image displays its orientation in a past materiality. Here, in Moore's photograph this form of time portrays capitalism in a tactical manner, which gives the image an upper hand as it undermines the productive strategies of capitalism. Through the display of these de-sublimated time capsules, the image challenges the logic of modern exchange with the "art" of its own game to provide a lesson with the modern economy within this critical perception of time.

Representational implosion depicted in the image, superimposed with the image's date of 2008, transports a representation of exchange into a representation of crisis. Here, the contradictions and risks illustrated in the remains of the plant are met with completion as a former crisis is framed within a form of time that portrays history as an inevitable

cycle of the capitalist system. Placed in juxtaposition with the crisis of 2008, progress in the photograph seems to be stifled in a state of time existing between two former eras and crises of the capitalist system. Sperl describes this use of history in ruin imagery as one which negates “between competing forms of ignorance”<sup>21</sup> and upcoming forms of ignorance. In other words, ruin imagery portrays multiple forms of ignorance: the practices that lead up to a space’s abandonment (relocation/shutdown), practices that have been perpetuated in a space’s ruination (decline/blight) and the practices a majority of ruin imagery is grounded in—the crisis of 2008. By depicting these fluxes of ignorance, the photograph exhibits these crises as imminent, foreboding and predestined, which thus prompts a practice with the image pertaining to capitalism and history. The result constructs a visual spatial strategy within the image, as Moore’s photograph seems to box in our perceptions of the future and in response to this, forces us to come to an understanding (conceived space) about an uncomfortable but important reality about capitalism and the future. *The system has begun the next loop of its repeat.*

## 2. Representations of decline and neglect: a practice of seeing and thinking.

Gansky states “perhaps no art can be an adequate riposte to the suffering of a city, but the images show clearly that things left behind do not simply fade away.”<sup>22</sup> In Moore’s photograph the debris of plant’s “disassembled” façade conclude the last portion of this analysis as it focuses on a representation of space as representation of decline. This last section unpacks one central problem with our perceptions of industrial decline—the misconceptions we maintain in perceiving the ‘character’ of blight in space. As Gansky contends, Moore’s photograph cannot resolve or solve this issue. However, the

photograph can offer a record of blight, and thus provide a space of contestation against capitalism and the organization of space.

Apel expressing one of the common misconceptions about blight and its portrayals in Detroit, states that today there is a common narrative that the city's residents alone created its problems and that they alone should be blamed. Apel contends that these assumptions, or what I define as "representations of thought," were established and perpetuated by conservatives that sought to blame "the city's failure on its own struggling residents."<sup>23</sup> This fabricated narrative denied "the effects of plant shutdowns and the resulting dissolution of the city's social fabric,"<sup>24</sup> and misconstrued blight as one indicative of the people's shortcomings. Harvey describes this type of political misdirection as one originating in the insurgence of neoliberal politics in conservative governance, which covered up the contradictions of their beloved "free market" with rationalizations and unscientific conjectures. One central untruth that commonly beckoned forth from this practice, Harvey asserts, was directed at the poor. Whereas, Harvey states, "if conditions among the lower classes deteriorated this was because they failed, usually for personal and cultural reasons... in short, because of the lack of competitive strength or because of personal, cultural, and political failings."<sup>25</sup> Both Apel and Harvey agree that this use of blame is a strategic politic of space, which today thrives within the simplifications and assumptions made about neglect and blight. Detroit, more than any other city, has been the target of some of the most outrageous stereotypes and today these have come to influence our perceptions about it.

Lefebvre maintains “Abstract space can only be grasped abstractly by a thought that is prepared to separate logic from the dialectic, to reduce contradictions to false coherence, and to confuse the residua of that reduction.”<sup>26</sup> As a “murder capital,” “an American Pompeii” and a “dead city,” Detroit has certainly been classified over the last few decades with a series of creative misrepresentations, which abstract our thoughts about blight into a homogenized practice of perception. A representation of space is a conflation between the real and the rationalized, which seeks to unify a perceived space of being with that of a conceived design of power—an abstraction of space or blight transformed into the stereotype (thought). These misconceptions (designs) conflate the perception of reality with *preconceived* ontological identities of space.

Debris in Moore’s photograph visualizes and counters these misconceptions in a representational space of blight, which juxtaposes a former representation of space with a perceived space that displays and focuses on the severe neglect of the plant’s structural ruination. In short, Moore’s photograph contrasts a spatial ideology with a stereotype by power, and exhibits this generalization or assumption as rubbish. Therefore, debris in Moore’s photograph contradicts a former representation of space and offers another space in its place—representational decline, or a confrontation in the “way of seeing” that encourages us to relearn the practice of perception in a more critical manner. In Moore’s photograph a “perception about decline,” is being confronted that bridges the gap between a stereotype and a reality by featuring both side by side. Spurb describes this as the central strategy of ruin imagery as it both represents a confrontation (stereotype) and an injustice (repressed), while at the same time depicts the source of the problem. Debris

in Moore's photograph both symbolizes a stereotype of Detroit's residents while it confronts the viewer with this injustice in the perceptual space of the ruin image, a style of depiction intended to destabilize and disrupt everyday spatial norms. The source of the problem becomes the image itself, since it both negates ignorance in its displays while it also challenges us to be more critical about what we believe and how we interpret the photograph. This practice with Moore's photograph is crucial today, as it is geared towards identifying these simplifications that conflate the rationalized with the real and thereby train us to be more critical and perceptive viewers.

Adding to this narrative of blight, Moore's photograph also conveys another use of debris as one forming a link with other misconceptions about Detroit. As a "failing city," or a representation of decline, Detroit's neglect is often characterized through a misuse of the facts. The suburbs of Farmington Hills, Ann Arbor or Gross Point Hills (among others) have maintained considerable wealth throughout Detroit's decline, as they contain homes for executives, CEO's and prominent leaders of the community. In addition, Quicken Loans, DTE Energy and the Detroit Economic Growth Corporation never stopped investing in Detroit's stadiums, ballparks, casinos, hotels, and condos, as new construction continued throughout the city's four major recessions. Moreover, Gloria House states that since the 1970s corporate elites have been buying up abandoned spaces in Detroit and choosing what lots, buildings, and homes in which they invest. House describes Detroit's development over the last forty years as having created two separate cities: the poorer, and often more racially diverse, and the affluent, often more racially homogenous one.<sup>27</sup> Seth Schindler in "Detroit After Bankruptcy" describes this type of

development as a form of politic which facilitates stagnation and blight over investment and redevelopment. Schindler contends that powerful figures and landowners in Detroit have been managing the city's decline for some period in order to reimagine its upcoming future outside its former composition.<sup>28</sup> Neglect, Schindler describes, is a policy of space that reframes decline as a problem of the city governance, while influencing policies that directs development into glitzy and glamorous projects. Harvey contends that behind most neoliberal policies are framing devices (words and ideas) that are aimed at portraying their harmful consequences within "a benevolent mask full of wonderful-sounding words."<sup>29</sup> Harvey states that this use of language is intended to "hide the grim realities of the restoration or reconstitution of naked class power."<sup>30</sup> Reinvestment Detroit has often been portrayed in a similar manner, as corporate elites seek to communicate this strategy of neglect through glamorous projects, which underhandedly support a gentrified future for the city.

The debris in Detroit's landscape is the remnant of a calculated set of relationships between industry, policy and space within a politic of space. This politic of space, or a representation of space (function-perception) is a characterization of neglect in Detroit through a tactical assault on our perceptions of it. The objective of this assault is to misguide the public about the strategies of space in order to hide and conceal the functional uses of neglect. Jerry Herron states "neglect is an act of production."<sup>31</sup> In Moore's photograph this productivity of neglect is depicted within the debris or scraps, as representational of the "other," or the left behind and the oppressed. The display of a heap of scrap is a representation of neglect (inactivity) that also references the new

practices with the plant's materiality. A heap of scrap, or a space for scrapping, exhibits neglect and the policies behind it as both a physical barrier in spatiality, and, more importantly, as a social barrier in the stereotypes of Detroit as a "dead city" or a "murder capital." The superimposition of these perceived and conceived barriers in the photograph coupled with that of the function of neglect sends a powerful message about neoliberalism in space. Scrap depicts the strategies of space in contradiction to its perceived policies. In this regard, Moore's photograph is a spatial strategy of thought, as it confronts the "ways of thinking" or the narratives associated with blight in order to relearn it in an era of deception. As Lefebvre contends, "a buyer of space, one who realizes surplus value" is also "forming, realizing, and distributing in novel ways the surplus of an entire society."<sup>32</sup> Scrap, illustrates in Moore's photograph a contrasting narrative to this identity of Detroit as a "dead city," as it juxtaposes this label within the leftover remains of wealth, power and industry. As Marie Antoinette famously stated about the poor, "Let them eat cake," Moore's photograph seems to be countering this mindset with a very direct and confrontational display of a new form of rag picking—scrapping.

#### IV. Conclusion

Moore's photograph presents a complex view of capitalism that offers a space where we can unpack its crises, strategies, politics and practices. In the beginning of this analysis I examined what I believe to be the central theme of this photograph: collapse and crisis. This analysis prompted an examination of Moore's portrayal of modernist architecture in an inactive state. Thus, through this type of conveyance in the plant's



architecture, I presented an important reality and explored further beyond these founding impacts. From here, I examined alternative interpretation of the plant's architecture original intent as depicted in ruination that engaged the symbolic and representational uses of materiality outside of functionality. The display of neglect within the plant's architecture began this exploration, which enabled me to expand upon different and alternative uses of time and history in form. This study of the plant's leftover materiality led to inferences about both modern forms of capitalism and the policies of neoliberalism and the city of Detroit. In the next chapter, I reverse the organization of this argument with another photograph that features the interior of the Packard plant; in that chapter I will be focusing on the practices of representation.

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## Notes

1 Miles Orvel, "Photographing Disaster: Urban Ruins and the Destructive Sublime," *Amerikastudien /American Studies* 58, no. 4 (2013): 653-654.

2 Ibid., 653.

3 Ibid., 654.

4 Andrew Gansky, "Ruin Porn and the Ambivalence of Decline: Andrew Moore's Photographs of Detroit," *Photography & Culture* 7, no. 2 (2014): 121.

5 Michel de Certeau, *The Practice of Everyday Life*, translated by Steven F. Randall (Berkeley: University California Press, 1988), 41.

6 Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford, U.K.: Blackwell, 1994), 6.

7 David Harvey, *The Condition of Postmodernity* (Cambridge and Oxford: Blackwell, 1990), 183.

8 Ibid., 180-181.

9 Ibid., 142.

- <sup>10</sup> Ibid., 184.
- <sup>11</sup> Jason Sperd, "The End of Detropia: Fordist Nostalgia and the Ambivalence of Poetic Ruins in Visions of Detroit," *Journal of American Culture* 39, no. 2 (2016): 226.
- <sup>12</sup> Gansky, "Ruin Porn," 121.
- <sup>13</sup> Lefebvre, *Production of Space*, 39.
- <sup>14</sup> Ibid.
- <sup>15</sup> Harvey, *Condition of Postmodernity*, 184.
- <sup>16</sup> Ibid., 184.
- <sup>17</sup> Ibid., 182-183.
- <sup>18</sup> Gansky, "Ruin Porn," 125.
- <sup>19</sup> Ibid., 127.
- <sup>20</sup> Jean Baudrillard, *The Mirror of Production*, translated by Mark Poster (St. Louis: Telos Press, 1975), 131.
- <sup>21</sup> Sperb, "The End of Detropia, 122.
- <sup>22</sup> Gansky, "Ruin Porn," 136.
- <sup>23</sup> Apel, *Beautiful Terrible*, 32.
- <sup>24</sup> Ibid., 37.
- <sup>25</sup> David Harvey, *A Brief History of Neoliberalism* (New York: Oxford, 2007), 157.
- <sup>26</sup> Lefebvre, *The Production of Space*, 307.
- <sup>27</sup> House, Gloria, "Global Detroit, Race, Democracy and Corporate Power," *Peace and Freedom* 74, no. 2 (2014): 12-13.
- <sup>28</sup> Seth Schindler, "Detroit After Bankruptcy: A Case of Degrowth Machine Politics," *Urban Studies* 53, no. 4 (2016): 834.
- <sup>29</sup> Harvey, *A Brief History*, 119.
- <sup>30</sup> Ibid., 119.
- <sup>31</sup> Jerry Herron, *After Culture: Detroit and the Humiliation of History* (Detroit: Wayne State University Press, 1993), 85.
- <sup>32</sup> Henri Lefebvre, *The Urban Revolution*, translated by Robert Bononno, foreword by Neil Smith (Minneapolis and London: University of Minnesota Press, 2003), 156.

## Chapter 4

### Perceiving Work: Practices with Representation

#### I. Introduction: Disruption in Representation

In Moore's photograph entitled, *Former "Splatball City," Packard Car Company plant*, an interior shot of the plant displays a former space of industrial manufacturing, which was also recently a space of leisure as a paintball course. Here, in Moore's photograph the interior space of the Packard Plant is depicted within a specific code of industrial modernism, which is contrasted to its current state as a ruin. The factory space is displayed in an inactive, post-productive and obsolescent state as work, in Moore's photograph, has been replaced with a massive pile of boxes, leftover paintball paraphernalia, Gatorade bottles and tarps. The resultant picture conveys disorder and inactivity in a space designed to convey order, standards, work and productivity. This conveyance of the factory space reframes the plant's design within two alternative values: the first is the contrasting displays of function and form relayed in the plant's ruination and the trash in the factory space, and the second is a depiction of new versions of work, industry and productivity.

In his analysis of Moore's anthology, Orvell states that these types of depictions of industrial ruination create a "living presence as an absence."<sup>1</sup> This presence is generated in *Former "Splatball City"* within the display of a past iconic space of work contrasted with its more recent identity as an industrial ruin. Without work's presence

this former archetype of industry consistently highlights the absence of productivity and rather displays an incomplete vision of the factory space. Inactivity, in this respect points to a central preconceived idea pertaining to the design of modern spaces as ones inevitably tied to functionality to be fully comprehended. In indicating this divide, Moore's photograph asks the viewer to reevaluate a past portrayal or design of work in an incomplete form (ruin) and hence reinterpret the factory space outside of these all-encompassing meanings.

Furthermore, the portrayal of trash in the factory space compounds this divide between inactivity and work by featuring the outcomes of production—the commodity as both a post-consumer good and a post-use-value. Essentially, this juxtaposition of trash and ruination contrasts a post-productive space with post-consumer goods, which opens up an analysis pertaining to the other sides of production and consumption. This portrayal is a tactical display of work in the image, one satisfying what De Certeau describes as “a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the conditions necessary for autonomy.”<sup>2</sup> Trash in the factory space takes the position of the locus of new practices of work and consumption as one diametrically opposed to this representation of a “golden era.” The factory space is being contested and thus calls upon the viewer to rethink what Lefebvre describes as a “science of space,” and to rather engage the image with a “knowledge of space.”<sup>3</sup> Hence, this portrayal of the factory space works in opposition to a representation of work through the depiction of it in ruination, resulting in new interpretations of Fordism industrial labor as well as new practices with work in the ruin image.

## II. Work vs. Trash: The Objectification of Function in Form

In *The Badlands of Modernity* Kevin Hetherington contends that the factory space was a central social space of modernity as it generated an ordering of society based within the “division of labour, time and space, work discipline, skill and attitudes towards work.”<sup>4</sup> Hetherington explains that factory had a “whole range of social effects”<sup>5</sup> both directly and indirectly. These effects as well as this “mindset” of the factory is fully present in its portrayal in Moore’s photograph as the socialization of labor in this post-functional space forms a totalizing vision of work and production that persists even in ruination. Lefebvre describing this type of modernist architecture contends that these types of designs instituted a productive logic<sup>6</sup> and thus were both the “origin and source”<sup>7</sup> of its display. Therefore, the space’s design conveyed, promoted and supported the practices it contained. In the photograph this logic is conveyed in this display of standardized form in the factory space, as it expresses the rationality of production with proto-typical linear shapes, a central motif to the factory’s grid-like patterns in its ceiling tiles, floor tiles and windowpanes. As illustrated in Moore’s photograph the factory space bridges the gap between the rationality of production and the typified vision of capitalist social spaces,<sup>8</sup> as it transcends what Lefebvre describes as the opposition between the subject and the object. In other words, this display of architecture presents a totalizing vision of work as it is predicated on the objectification of the laborer or the subject of work into the “objectivity” of the factory’s representation. Work as conveyed in this photograph essentially can be interpreted as both an outcome and also the product of design and thus enables the abandoned space to still exude productive labor. This

depiction of the factory space can thus be described as another strategy of space and a triumph of what de Certeau describes as “place over time.”<sup>9</sup>

The substitution of trash in a space formerly occupied by activity and work (factory space) compounds this objectification of labor by replacing it with post-productive articles or discarded “objects.” This exchange of work with trash can be interpreted within Marx’s theory of industrial manufacturing and the methods of labor it fostered. In this theory, Marx describes the relations governing labor and industrial manufacture as a form of objectification as the worker becomes a mere appendage of the machine or a use-value for industry. Marx argues this objectification of labor diminished the former values of work once associated with craft and skill to new industrial values that defined it as a use and wage. In Moore’s photograph the post-productive article encloses in on this objectification of work as it displays it in correspondence to the trajectory of the mass-manufactured commodity. Trash, in the photograph is representational of the value industry places on industrial work, as it presents the laborer as a mere object, or a use-value, which can simply be discarded once its worth has been consumed. Moreover, this portrayal of trash in an early twentieth century factory space places it in context with Ford’s model of labor and thus exemplifies two past standards of the Fordism economy in debris: the living wage and the consumer habits it once fostered. Trash is in this regard is representational of a past order of industrial work and the present condition of it in a state of refuse.

As former use-values, the portrayal of trash and the abandoned factory space generate a contrary representation of work, which prompts alternative interpretations and

uses of it. Tim Edensor maintains that the abandoned remains of labor “remembers the process by which it was assembled...the machines the tools which were used to shape it.”<sup>10</sup> Edensor’s conjecture points to a distinctive value that debris and industrial ruination provoke as vessels and symbols of past work, thus signaling more contemporary practices of it in Moore’s depiction. Here, work as exemplified in the inactive factory space and the discarded commodity fosters a new form of what Marx describes as commodity fetishism. As Marx explains commodity fetishism is the effect that the mass-manufactured commodity has on its users, as an object infused with the sociality that productive industrial labor produces. The consequence, Marx theorizes establishes a value for these objects outside of their inherent material worth to encompass new fantastic and metaphysical forms. In the image, the portrayal of these post-uses convey a form of commodity fetishism that conjures up the metaphysical properties embedded in both their interpretation as a history or a memory of labor as well as in the photograph’s role as a tribute and memorial to it. The ruined factory space and trash act as conduits to a sort of “past-ness” in their interpretations, which establishes one’s understanding of these former orders of work in an abstracted and almost fantastical manner. Perceiving work in this way, constitutes as a sort of fetishizing (nostalgia) of post-uses as it concentrates primarily upon one aspect of these entity’s depiction—their uses as vestiges of a past era and way of life.

As a practice with imagery, this display of postindustrial work provides a valuable use as an archive and a memory, however it also heavily concentrates our attention (fetishizes) on the loss of only a handful of subjects—the lost manufacture worker. In

analyzing Moore's photograph in this manner, we focus our attention too much on the outcomes of a misfortune, and rather than seeking the source responsible for this wrongdoing, we dwell on a past order and a bygone way of life. This use of the image dwells on an irreconcilable reality, which thus detracts from our abilities to look forward and envision other circumstances beyond these confines set by industry. We need to look to the nuances of form itself in this depiction, an area unregulated by use-values, here an active lived space can emerge, that visually examines labor and the system, which devised it—Ford's strategy of industrial labor.

### III. Boxes: Contesting Work

As Julian Stallabrass states in *Gargantua: Manufactured Mass Culture*, “to look seriously at trash, ‘as’ a means of critique is an implicit condemnation of the readings of those who peddle commercial culture.”<sup>11</sup> To engage with Moore's photograph in a more “dialectical” manner, one must examine the constituent materials alone in the ruination of the factory space, from here a practice with imagery can be generated which analyzes the leftover remains of post-functional form. Lefebvre states that by abstracting form into a sign system, meaning is situated within the dynamics created between two opposing materials, “as a set of things/signs and their formal relationships: glass and stone, concrete and steel, angles and curves, full and empty.”<sup>12</sup> In order to engage actively in a lived space, one must counter a former representation of space, with one based in this same logic of design, but within its creative uses. By making creative use of this ruined form and materiality in the photograph we can participate in this lived space of representation by relaying a meaning to these entities outside of their intended



interpretive value as functions and uses. To conduct this analysis, we must refocus our attentions solely upon what is being formally represented in Moore's photograph, and from here other meanings can beckon forth. By focusing on the formal elements, which construct the factory space, this type of interpretation, essentially participates in the strategy itself, as it fosters alternative visions of a representation of space.

Sperb states that "Ruins serve as a kind of *abandoned* work display—that which forces the "tourist" to engage with the questions involving work relations violently past."<sup>13</sup> Whether one is aware of it or not, to be a tourist in Moore's photograph is inherently a pursuit that seeks to place the meaningful, or the interesting back into one's contemplation of some of the most rudimentary aspects of everyday life (work). As a lived space, Moore's photograph allows us to "make use" of these formal and material juxtapositions, and to generate playful practices within the imaginative and creative aspects these relationships can convey. Additionally by further analyzing or inquiring into these relationships a practice can emerge in which the meaninglessness comes alive through the absurdities that trash and a paintball course produce in a space formerly designed for industrial manufacturing. Moore's photograph constructs a space for the user in this display of ruination and obsolesces, allowing them to substitute the practicality and efficiency of functional form with representational meanings and interpretations. This is the whole point of ruin imagery, to depict a troubling and problematic reality while providing a perceptual space that enables the participants of it, to also engage in the production of meaning. Therefore, I assert that in Moore's photograph the meaning behind these formal and material relationships is the image's

central visual strategy as the content of this portrayal works in opposition to a representation space, and in doing so offers the viewer contrary uses and understandings of work and industry. Here the powerful and the all-encumbering forces of industrial labor are met with the absurd and the meaningless; a visual strategy of the photograph as sophisticated as the strategies of industrial labor it conveys.

### 1. Practices with Work: Lived spaces of emulation and imitation

One of the central applications of form in Moore's *Former "Splatball City"* exists within this perceptual device the image creates with spatial similarities. This perceptual device engages the viewer's participation in an analysis that examines one centrally important type of formal similarity in the image—the box. In this depiction, the box constructs one fundamental visual relationship: the juxtaposition of the box-like structure of the factory space and that of the discarded boxes on the floor. Ganksy, in referring to Moore's work, states that the confrontational qualities his imagery produces, encourages a reexamination into some very basic concepts regarding everyday life.<sup>14</sup> Confrontation in Moore's work often comes down to these unconventional visual similarities ruination creates within everyday spaces, often resulting in a host of new meanings outside of the previously held ideological ones. Within the examination of the box, these two juxtapositions of form (boxes on floor, factory space) open up a practice or a perceptual play with the image, prompted by the unconventional interpretations these forms produce in analyzing a display of past industrial labor.

This type of play with form is a historical practice, one that Foucault describes in *The Order of Things*, as a "play of symbols," or a practice with the visual world meant to

evoke more complex relational understandings. Foucault defines this practice with form in terms of similitude, an analysis that “made possible knowledge of things visible and invisible” in an “art of representing them.”<sup>15</sup> According to Foucault similitudes can be applied within four specific analysis of form, the second one, he describes as emulation, a “form of a mere reflection” that “remains open to the eye.”<sup>16</sup> Emulation, Foucault states is a form of learning that applies “visible” and evident relationships to make possible through comparisons an intellectual and representational understanding of form.

In Moore’s photograph I propose that the depiction of the box invokes a space that encourages the reinterpretation of work relations—*in* and *with* the image. In other words, this portrayal of boxes on the factory floor and the box-like space of the factory, generate a space in the image for the contemplation of past work relations in two ways: through one’s *use* of these shape’s similar properties, and *in* the perceived and conceived values these forms provoke. In addition, I propose that the display of these boxes provide two types of lived practices of emulation. The first use of emulation is conjured up through the reinvigoration of this historical practice of perceiving, which encourages one to think outside of capitalist practicality and definitions of work. And secondly I propose that the analysis of the box offers a lens to filter our perceptions of work and thus reconstruct a definition of it connected to the symbolic and representational values these forms convey.

In the photograph, one primary use of emulation and the box is provoked through its associative properties as one of containment and packaging. These depicted spatial similarity between the leftover debris in the factory space and the design and the edifice

of the space itself are representational of other forms of containment, which is conjured up through this spatial play on form. Formally, the box and the box-like design of the factory space are two comparable shapes, as they both maintain a volumetric square-like construction, which is intended to emphasize both an open and secure space.

Additionally, both of these boxes are essentially packages intended to hold the relations between consumption and production (representations of space): the factory space as one for the production of the commodity, and the box as one that perpetuates these productive relations in their transport to the market. Consequently, both of these portrayals of the box in Moore's photograph create a relationship that when contrasted emphasize these inherent links and reflections between the two.

As a practice of play with the image, these formal relationships of the boxes' allow one to use these them as conduits for the reinterpretation of the factory space outside of traditional narratives of manufacturing work. The big-box, in Moore's photograph anchors this study in Fordism labor, which is then juxtaposed, with that of the little boxes on the floor. The little boxes in the image replace past idealizations of industrial work in its display of it in a hollowed out form, both a reflection of the design of the big-box and also one, which directly conveys a form of packaging that emulates the larger edifice of the structure. Hence, a practice of similitude *with* the image is providing another conceived value of work *in* it that portrays labor as a form of containment for industry. These new relationships convey a study of work, control and discipline, which can be interpreted in a number of ways, but specifically to this analysis,

I am defining this conceived space of work within Foucault's definition of the panoptic relations established in a system of spatial discipline.

As a conceived space of work, the box in Moore's photograph conveys what Foucault describes in *Discipline and Punish: the Birth of the Prison*, as the panopticon, a spatial model of discipline based within the effects observation has as a self-regulatory tool of control. As Foucault describes the panopticon was a form of discipline invented by Jeremy Bentham in an attempt to reform the prison system through a specific type of design of the prison. Bentham in explaining this new spatial system of control states it to be the "ideal" and contends that "the more constantly the person to be inspected under the eyes of the persons who should inspect them, the more perfectly will the purpose of the objectives of this control be."<sup>17</sup> Foucault likens this design to the factory itself as its openness and clarity of its intent created a "form" of space that was a prime use for self-regulatory containment. Thus the box-like container of the factory space enabled a form of modernity that went far beyond its open and well-lit design to construct a space, which made visible for the first time the observation of other people's work. The logic behind this need for observation was predicated upon the effectiveness that supervision and surveillance generated in worker productivity and efficiency. And thus within the Fordism factory this helped foster what Nancy Fraser describes in *The Scales of Justice*, as Ford's "totalizing" model of labor, a form of observation and discipline, resulting in a form of social control. Fraser defines Fordism as a vision of labor instituted within the individual themselves through these new established forms of self-regulation and surveillance.<sup>18</sup> Fordism produced what today can be defined as an understanding of the

self, based within the influences work had on an individual's sense of value and their practices and behaviors. In the image, this is both visually and theoretically conveyed through the box, as the little boxes emulate the big-box as reflections of industry and thus are representational of this self-regulatory use of discipline. A representation of space, or the factory's design is being portrayed as one disseminating within the workers themselves as now also representations of space or packages for industry.

Moreover, the boxes also offer another conceived space of work in Moore's photograph as they representationally depict the paring of this panoptic logic with that of Ford's model of consumption. Here, what Fraser describes as Ford's model of the "living wage"<sup>19</sup> is conveyed with these boxes on the factory floor as ones, which reflect the logic of production as packages or vessels of consumption. The laborer, as Fraser describes was an individualized cradle of Ford's model, which consisted of both a productive logic in the value of their work (use-value) and a consumptive logic within the playing out of these values as consumers (exchange value). As Fraser contends this established a form of expression and ontological identity based within the values that production and consumption created in the Fordism era. The boxes as portrayed in Moore's photograph, are forms of packaging, which encompass the relations of production and consumption and thus as conceptual devices also convey the effects of industrial work and its results in mass consumptive culture. Emulation of the boxes sites this reflection of power within these visual similarities, and suggests that these packages are comprised of a form of individuality that has been substituted with use-values and exchange-values. The boxes in Moore's photograph provide a conduit in interpreting Fordism's power to control and

influence work relations as well as one, which convey the structure of everyday life as a reflection of modern capitalist values.

Emulation as depicted in Moore's photograph is constructed both through the conceptual relationships conveyed with these boxes and additionally in the absurdities that trashed and ruined materiality project upon them. As a practice with imagery, this type of interpretation of trash and ruination presents the viewer with a playful practice *with* form that opens up *in* Moore's photograph additional meanings. The portrayal of trashed boxes and the ruined factory space provide a perceptual space that applies these emulated forms to describe Fordism work, discipline and consumption within more humorous uses of them in imitation or mimicry. Imitation, like emulation derives from the early renaissance, as a comedic practice with power that reconfigured it in a regressive form. As Mikhail Bakhtin describes in *Rabelais and His World*, the practice of mimicry or impressions (imitation) began as a genre of humor meant to debase and defile power, which allowed one to come to terms with the all-encumbering nature of the feudal order. Bakhtin contends that this type of humor celebrated "the return to happier times, abundance, and justice for all people."<sup>20</sup> Within Bakhtin's definition, Moore's photograph's can be understood as a form of representation that through imitation, or in this case the boxes as trash, builds up from these totalizing orders embedded in Fordism versions of work, industry and individuality. The result, reframes a futile concept of past work into a form of attack (or critique) directed on the culprit of power itself. Therefore, the box as depicted in both these degraded forms demystifies Ford's model as well as this golden era of production he is associated with, and in doing so contests reified concepts

of early to mid-twentieth century manufacturing labor. This is a play with imagery, which gains an upper hand with power as it reframes its practices as both a shallow shell in ruination and its influence on work and individuality as garbage.

## 2. Practices in contemporary work: Lived spaces of analogy and parody

Decomposition and ruination adds another layer of meaning to the boxes in *Former "Splatball City"* as it contemporizes them into a framing device of natural time. Superimposed with the box's former character as vessels of industry, this theme creates an analogy between work and its transposition into time. According to Foucault, analogy is a practice with form that overlays two contexts of likewise comparison that result in "the marvelous confrontations of resemblances across space."<sup>21</sup> In respect, analogy in Moore's photograph is a practice *with* (creative uses) decaying form featured *in* this display of the factory space, that enable contrasts and juxtapositions of work and consumption within the interlaid contexts of degenerative time (again, time which moves forward in a regressive manner). Hence, the depiction of ruination and decomposition *in* the space of the Packard Plant, offers a time capsule, which constructs up from Fordism industrial history to incorporate contemporary work relations within these depicted remains of industry (ruination) and leisure (boxes). This analysis of decomposed materiality in the photograph examines the rot in these boxes and the ruination of the factory in lieu to its secondary use as a paintball course. The material transformations of these forms analogize the flux of time originating from the plant's industrial past and its participation in the "living wage" which is liquidated through the decomposition of materiality and the space's appropriation into a paintball course. The natural and social



components of these aspects of time infer a narrative about these boxes that display the once stable and firm within haphazard and fragmented materiality. Furthermore, the depiction of this factory space, one that still exudes these standardized designs (exude industrial labor) is a former representation of discipline. These aspects embedded into this factory space's design once juxtaposed with its new identity as a past paintball course and this decayed and more flexible materiality, is analogous of more "flexible" systems of labor.

One central aspect of decomposed time is depicted within these boxes' distended and bloated materiality, a portrayal which, contemporizes work into one that has yielded from productive time as functional packaging into accumulative time as rotted vessels. Essentially, bloat places these boxes in a permanent state of swelled materiality as trash and thus presents them as functionless vestiges for the absorption of other forms of time. Edensor describes this phenomenon in relation to an excess of materiality, whereas the lines between former categories and identities of objects, such as a use-value and exchange-values disintegrate into transient layers of meaning, constantly confronting, contradicting and evolving through form.<sup>22</sup> The accruing of other forms of time in these boxes' outside of a use, overlays this Fordism laborer/consumer into one that exists in a persistent state of accumulative post-productive time.

The portrayal of these boxes in this condition is an analogy for both a post-productive society, but more importantly, one, which displays the worker in juxtaposition to that of metamorphic time, or what Marx describes in terms of the "*metamorphosis of the commodity and purchase.*"<sup>23</sup> Metamorphic time, according to Marx is a state of

consumption that exists in a consistent and perpetual state of accumulation. Hence, this is a state of unproductive labor; a model based on the capitalists themselves, whereby work is predicated on an investment and reinvestment into the system. Foucault describes this state of work in a similar theory, which describes the Post-Fordism worker in terms of the producer, or the enterpriser. In Moore's photograph, the portrayal of bloated boxes is conducive of modern practices of work and consumption as they convey modern labor as one existing in a post-productive state and within the over-accumulation of exchange-values.

These analogies of modern work can be further explored in the analysis of these boxes' depicted flexible materiality and the comparisons that can be generated between the former factory space and its appropriation as a paintball court. Here, as represented in Moore's photograph the factory contrasts a former place of leisure with that of the space's originating context as one associated with permanent and steady forms of productive labor. Thus, the past paintball arena conveys a narrative about work, which has yielded to both a more precarious one in its abandonment, as well as a post-productive one in its use as a space of leisure. Juxtaposed with the boxes' materiality, conveyed in the photograph in a flexible state, this portrayal analogizes the state of modern labor, as one defined by Harvey in his theory of "flexibilization." These precarious and inactive boxes juxtapose Fordism labor with that of the decaying fabric of modern versions of work, in a flexible, part-time, need-based, and self-contracted state. All together these three analogies of time are representational in Moore's photograph of modern work, as entrepreneurial and flexible. In the image, this is a conceived space of

work that fosters a conceptual practice with form as it opens up functional time to engage in more creative and inductive use of it. This is a play with imagery that once again gains the upper hand with power as it reframes modern work as one, which is in decay and existing in a regressive form to traditional concepts of progress.

In Moore's photograph this analogy is further explored within the analogous relationship between decomposed cardboard and its condition as refuse. Cardboard is an interesting material to study, since as much as we hate it, its uses are essential to modern society and the lives we identify with. Decomposed cardboard is worse, as its uses are no longer applicable and in their abject conditions suggest some more irksome aspects of our consumer identities. Thus, these undesired properties of cardboard in Moore's photograph also construct a parody, as the box's relationship with work and consumption coalesce in the image within one massive display of post-productive work in a post-consumptive mess of defiled uses. These decomposed time capsules of accumulation are a reference to the social-collective body of consumption, a parody that builds from decomposition to portray work in the post-consumptive debris and excesses of our modern consumer behaviors.

Stallanbrass associates mass manufactured culture in terms of the parody of Gargantua, a large, dumb, ill-behaved giant and in the photograph this analogy seem to be a perfect description of these boxes' as they are conveyed as precarious and bloated vestiges of post-productive work. As Stallanbrass states, "Gargantua was not merely large; he was everywhere."<sup>24</sup> Gargantua was a parody of medieval society that exemplified a *means to an end* lifestyle and thus was intended to conjure up the

meaninglessness and precariousness of everyday existence. Additionally, Garangtua was also a parody of power that directly targeted it through the manifestation of this giant fury of destruction, plunder and wrath.

In Moore's photograph, these uses of parody unite within this presentation of post-productive and post-consumptive remains with that of the structural (ruination) edifice of these new economic relations—or the system. The portrayal of trash and ruination of the factory space can be referenced in correspondence to this character of Gargantua. These two juxtaposing analogies of time and work combined are a reference to this *means to an end lifestyle* and the wrath that the capitalist system inflicts once it exists within the greater social-collective body of society. This parody is a counter-attack on power and society, which attacks the viewer and the very practice of viewing the photograph, as it both offends us in this glimpse into our existence and humiliates us by presenting society in a massive excess of debris and inactive waste. Trash exists on the other side of work and consumer relations, in the unmentioned and inevitable outcomes of production and consumerism, and it is within this display of these two unavoidable consequences of everyday life that the image once again gains the upper hand with power. Moore's photograph confronts the viewer with these shameful aspects of everyday life and thus ceaselessly and relentlessly forces us to ruminate on these intentionally overlooked realities. The photograph is offensive, as it is a strategy of resistance, meant to debase and critique us while it simultaneously turns this critique onto itself as a parody—it seeks to say that this is both you and I. Therefore, Moore's photograph offers a practice with representation, which is counterintuitive to the

strategies of capitalism's practices and representations—it opens up these concealed aspects of reality that a representation of space seeks to hide.

#### IV. Conclusion

The practice of perceiving work in Moore's photograph exists between the strategy and the tactic; it negates power by displaying it in its most objectified forms. Trash, in the photograph exhibits this profound compartmentalization of value in its display of work as one existing almost unilaterally as a use-value and exchange-value. In addition, the photograph centralizes these objectifications in its suggestion of one's place on this spectrum as one moment away from its composure as refuse itself. As a passive space, Moore's photograph's portrayal of post use-values, exemplifies the imbalance of everyday life in these polarities of value, as either a use or the use-less. This is a tactic meant to grab our attentions as it encourages a further exploration into this reality, one that negates these ideas with the creative uses of form.

De Certeau states "It is to *practice* the relations between enjoying and manipulating, in the in-between space where a loss (a lapse) of the production of goods creates the possibility of an expectation (a belief) without appropriation but already grateful."<sup>25</sup> Form and materiality in Moore's photograph enables an alternative between reality and the abstraction of power that rather generates a space of interest—one beyond the practicalities of everyday utilities. These playful uses of post-uses in the image deconstruct everyday life while it simultaneously provides a dialectical between history and power in one that exhibits them in an absurd form. These absurdities of form are a strategic use of power in the photograph as humor like space is dialectical it traverses

between expression and resistance (image), debasement and knowledge (ruination), and reality and abstraction (art). It attempts to build up from a futility with humor, and makes the boring and the monotonous interesting again. And most importantly the photograph gives art back to the practice of thought in its making constructive use of the destructive—an expectation and a hope grounded in a reality rather than a concession.

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## Notes

<sup>1</sup> Miles Orvell, “Photographing Disaster: Urban Ruins and the Destructive Sublime,” *Amerikastudien /American Studies* 58, no. 4 (2013): 655.

<sup>2</sup> Michel de Certeau, *The Practice of Everyday Life*, translated by Steven F. Randall (Berkeley: University California Press, 1988), 37.

<sup>3</sup> Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford, U.K.: Blackwell, 1994), 7.

<sup>4</sup> Kevin Hetherington, *The Badlands of Modernity: Heterotopia and Social Ordering*, (London and New York: Routledge, 1997), 130.

<sup>5</sup> *Ibid.*, 131.

<sup>6</sup> Lefebvre, *The Production*, 125.

<sup>7</sup> *Ibid.*, 72.

<sup>8</sup> *Ibid.*, 49.

<sup>9</sup> De Certeau, *Practice of Everyday Life*, 36.

<sup>10</sup> Tim Edensor, “Waster Matter: The Debris of Industrial Ruins and the Disordering of the Material World,” *Journal of Material Culture* 10, no. 3 (2005): 320.

<sup>11</sup> *Ibid.*, 178.

<sup>12</sup> Lefebvre, *Production of Space*, 49.

<sup>13</sup> Jason Sperd, “The End of Detropia: Fordist Nostalgia and the Ambivalence of Poetic Ruins in Visions of Detroit,” *Journal of American Culture* 39, no. 2 (2016): 226.

<sup>14</sup> Gansky, “Ruin Porn,” 120.

<sup>15</sup> Michel Foucault, *The Order of Things: An Archeology of the Human Sciences*, translated by Les Mots et les choses (New York: Vintage Books-Random House, 1994), 17.

<sup>16</sup> Foucault, *Order of Things*, 21.

<sup>17</sup> Jeremy Bentham, *The Panopticon Writings* (London and New York: Verso Books, 1995), 34.

<sup>18</sup> Nancy Fraser, *The Scales of Justice: Reimagining Political Space in a Globalized World* (New York: Columbia University Press, 2009), 121-122.

<sup>19</sup> *Ibid.*, 121-122.

<sup>20</sup> Mikhail Bakhtin, *Rabelais and His World*, translated by Helene Iswolsky (Bloomington, In: Indiana University Press, 1984), 99.

<sup>21</sup> Foucault, *Order of Things*, 21.

<sup>22</sup> Edensor, "Debris of the Industrial," 317.

<sup>23</sup> Marx, *Capital*, 200, 205.

<sup>24</sup> Stellanbrass, *Gargantua*, 2.

<sup>25</sup> De Certeau, *Practice of Everyday Life*, 198.

## Chapter 5

### Conclusion

#### I. Summing up the Spaces in-Between

In Moore's photographs, *The Packard Motor Car Company, plant and Former "Splatball City," Packard Motor Car Company plant*, ruination in the Packard Motor Car Company plant generates a perceptual space in which to consider the other side of capitalism. This contemplation begins with the disruption and contestation of the dominant and often totalizing presence of function in modernist architecture. Here, Moore's depiction of ruination offers a rich study, which opens up perception to non-conventional meanings through the representational properties of abandonment, inactivity, and ruined materiality. From these alternative states nuances of form are presented within the social-natural progression of ruination, a space, which cultivates the possible, the expressive and the theoretical: a space in-between form and its practices in art.<sup>1</sup>

In addition, ruination in Moore's photograph, also signifies contemplative practices with time, as it juxtaposes a bygone era in its originating architecture while the superimposition of ruined form generates two compatible readings of it—a space in-between history and its reinterpretation. This occurs in Moore's photographs through the application of time in form, which enables an analysis into the layers of natural and social-historical time within the depictions of decomposed, collapsed, scrapped, and



trashed form. The resulting layers of time<sup>2</sup> create two sequential interpretations of it, in both its depictions in binary oppositions or in post-functional time that signals an end of an era, and its liquidation into transitions and fluctuations. Time in fluctuation in Moore's photograph conveys a history outside of a textbook account, one that evolves successively in the imprints of nature and sociality on the plant's ruined architecture. This new account of history, reframes dominant narratives in a manner that contests them and opens them up to inquiry and exploration. Hence, in Moore's photograph, time leads to new practices in thought that allows one to rediscover history outside of the ideological presumptions of it.

Moreover since Moore's photographs exist in-between form, meaning, time and history they also exist both between the processes of perceiving and conceiving as well as in between the alternate uses of these practices as lived spaces. In quoting Walter Benjamin, Shannon Dwady in "Clockpunk Anthropology the Ruins of Modernity" states that ruination acts as a cipher for subjectivity as it constantly negates between incoming meanings with that of disappearing meanings.<sup>3</sup> In this aspect, ruination in Moore's photographs presents its viewer with the opposite of everyday space and in doing so frees up the immediacy of perception with that of destabilized, interchangeable and at times contradictory practices of it. The resultant conceived space establishes meaning from within these disruptions and confrontation that replace the objectivity of functional architecture with that of one's subjective experiences of it. From here, a constructive space of critique can be built up from the remains of these foundational concepts with

more creative and representational uses of them in an active lived space of dissent. Thus, in Moore's photographs these two spaces are co-dependent and compatible.

Furthermore, Moore's photographs exist in-between the strategy and the tactic, as the image both reveals the strategies of power while it also offers a way forward outside of this model. Beginning with a disruption in architecture, the depiction of ruination exposes the methods behind capitalism's absence through the antithetical side of productive spaces. In the image this is a tactical assault on capitalism as it counters this force in a manner, which focuses upon a loss in order to decipher the reasons and causes behind it. By making symbolic uses of these absences and working the leftover materiality of the ruin, we can engage ruination in these photographs in a way that flips this relationship and thus allows us to recreate knowledge in an imaginative manner outside of capitalist logic.

The last space in Moore's photographs is one existing in-between spatial practices and representations of space. As representations of ruination, Moore's photographs participate in the practice of ruin imagery and therefore they participate in a study of a former representation of space (Packard Plant) and its former spatial practices. Architectural ruination in the exterior photograph evokes a lived space of perceiving capitalism, as it utilizes its former representations of practices depicted in functionless and dilapidated materiality to analyze and critique capitalism. While an interior shot of the factory space in ruination evokes a lived space in perceiving work, as it utilizes oppositional juxtapositions of a former representation of space to remember and debase

past and current practices of work. These are two different applications of the same method that produce alternate ways to conceive of capitalism and work.

## II. Concluding with *Detroit Disassembled* and the Packard Plant

In this thesis, two different photographs of The Packard Motor Car Company Plant were examined. This enabled a stable foundation to this analysis that examined capitalism from one historical vantage point. The aim of this concentration was to study these concepts through two different portrayals of modernist architecture in ruination: in the landscape and in the factory space. This analysis has been a complex study of decomposed and ruined materiality, which has provoked a conversation around what is perhaps Moore's photographs most effective thematic device—paradox. Through the integration of Lefebvre and Soja's methodological approaches these two photographs provided a conscientious exploration into the proper applications between a study of the structures of capitalism (structural ruination) and the practices of work and consumption (architectural ruination). Each analysis balanced of the former; this was my intent, so that I could relay a comprehensive study of capitalism and its evolution in space and society

The last topic worth summing up, concerns Moore's photographs and the current state of ruination at the Packard Plant. As a part of a greater collection of imagery of Detroit's ruins in *Detroit Disassembled*, the depictions of the Packard Plant exhibits a state of decay that is unrepresentative of its current and future redevelopment. The future for the Packard Plant's architecture will soon exude a new economic vision as a space of luxury and wealth. Harvey describes this type of transition of urban spaces, from ones of traditional work and consumption into spaces of leisure, entertainment and

entrepreneurialism as a contemporary trend in redevelopment. In Detroit, the Packard Plant's redevelopment is one among hundreds of projects currently underway in the city's come back, which thus make such depictions of it as a ruin in photographs such as Moore's of especial importance and interest. Hence, Moore's photographs can be interpreted as visual records that offer an economic legacy of space that confronts the new and the functional with the fallen and the inactive.

Additionally, ruin imagery offers a purpose as a control, as it contests these new and future façades of economic growth and progress with ones of warning. Thus, the photographs contrast current booms with past busts, bubbles and crises, which cause us to pause and reevaluate this logic. Even more importantly however, ruin imagery records blight, and provides an avenue to remember those who were forgotten in the past. By juxtaposing the ruin image with these new spaces, it opens up a query into the currently forgotten and overlooked demographics central to the politics of redevelopment today.

Whichever manner one chooses to approach works such as Moore's, these photographs present a gnawing reality of the callous applications of power that incites, more often than not, a unified quest to shed light on one central question: At what expense to society will the battle for progress be fought? Will we continue to go down this path of representation or will we one day choose a more dialectical and inclusive vision of space? As Lefebvre contends: "The revolutionary road of the human and the heroic road of the superhuman meet at the crossroads of space. Whether they then converge is another story."<sup>4</sup>

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## Notes

1 Shannon Lee Dawdy, "Clockpunk Anthropology and the Ruins of Modernity," *Current Anthropology* 51, no. 6 (2010): 772-773.

2 Kersti Barndt, "Layers of Time: Industrial Ruins and Exhibitionary Temporalities," *Modern Language Association of America* 125, no.1 (2010): 134.

3 Ibid., 768.

4 Henri Lefebvre, *The Production of Space*, translated by Donald Nicholson-Smith (Oxford: Blackwell, 1994) 400.

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## Illustrations



Fig. 1. Andrew Moore, *The Packard Motor Car Company, plant, in Detroit Disassembled*, 2008 and 2009. Copyright by Andrew Moore, reproduced with the permission of the artist.



Fig. 2. Andrew Moore, *Former “Splatball City” paintball arena, Packard Motor Car Company plant*, in *Detroit Disassembled*, 2008 and 2009. Copyright by Andrew Moore, reproduced with the permission of the artist.