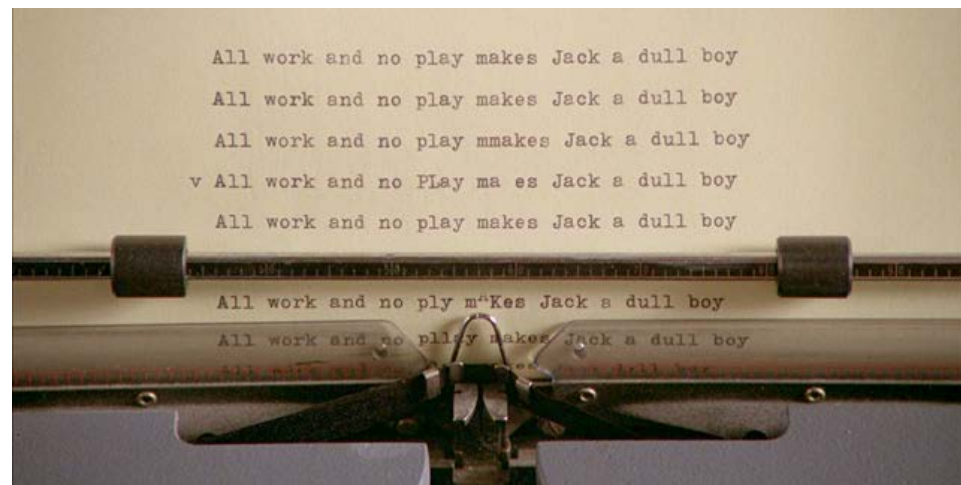


Perkspace

Ying Xiong
Yimeng Sun

PERKSPACE

FOREPLAY



Kubrick, Stanley, Stephen King. 1980. The shining. Warner Bros. Pictures.

How can designed environments help us escape manipulation imposed by media and corporations? Architecture can play a role in reconnecting users to nature and other forms of living, working and playing, as a means to facilitate physical wellbeing. It can also play a role in reconfiguring the relationship between the programs of work and play. We propose absurdity as a design criteria to destabilize normative conditions and conflate the boundary between work and leisure in the office environment.

C O N T E N T S

01 Project Description

02 Concept Statement

03 Reference and Research

04 Site / Program / Method

05 Project Development

06 Bibliopgraphy / Annotated Reference / Glossary



Lyn, Euros, dir. 2011. Black Mirror. Season 1. Episode 2, "Fifteen Million Merits." Aired December 11, 2011, on BBC.

Project Description

Leisure has been used by corporations as a leverage to increase employees' devotion and productivity. Corporations have conflated the boundary between work and leisure in a superficial way. Without a distinction between work and leisure, i.e. the specification between the beginning and the end of the working day, work has permeated life. The struggle corporate employees have with separating work and life calls for architects to re-envision the future of the workplace. We want to push the situation of work-leisure conflation to the level of absurdity, in order to remind people of the forfeited control of their leisure time, and provoke a re-evaluation of the phenomenon.

Perkspace is an architectural infill project, sited inside the Ford Foundation. Perkspace imagines a new design-production ecosystem by putting design offices, prototyping space,

and showrooms in the same building. Perkspace has two types of incongruous programs, one for the company and one for the public. The two types of program are arranged on opposite sides of geometric volumes. For example, one volume has the company design office inside the enclosure, while accommodating public sightseeing activities on its exterior. As a result, office workers and the public would oscillate between work and leisure programs as they go in and out of the geometric volumes. The notion of inside and outside would be destabilized as occupants enter the boundary of one volume and find themselves on the outside of another volume.

modern corporate office typology = hamster-wheel lifestyle?

“Carefully sealed off from the outside world with their common goal - the subtle manipulation of public desire.”

– Saval, Nikil, *Cubed: a Secret History of the Workplace*, 2015.



Tati, Jacques. *Playtime*. Paris: publisher not identified, 1967.

C o n c e p t S t a t e m e n t

Mass media advertisements are the contemporary equivalent of “the spectacle”, as defined by Guy Debord.¹ Media has permeated the built environment in forms of print material and screen, and encouraged the persistence of the culture of commodification. Under the influence of the culture of commodification, people spend long hours so as to generate the means to afford the newest items. To increase employees’ satisfaction during their long hours at work, Dot com corporations provide amenities for leisure activities in the office, but only adding to employees’ struggle to separate work and life. Dot com corporations conflate the boundary between work and leisure in a superficial way, seeking more to keep employees in the office as opposed to sustaining care for their well-

being. The project is a critique of corporate office typology of dot com companies in the age of commodification. In response to the question: How can our physical environment help us escape from the manipulation imposed by corporate power? We propose that absurdity be used as a criteria for design as a way to destabilize normative conditions and further conflate the boundary between work and leisure. Architecture can play a role in reconnecting users to their nature of living, working and playing, and facilitating physical wellbeing. Architects can reconfigure the program of work and play by adhering to the criteria of “form follows fun”: instead of fulfilling the singular function of work, form can be designed to encourage users to have fun at the workplace.

¹ Debord, Guy. “The Society of the Spectacle.”, New York: Zone Books, 1995.

"Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need."

Fight Club tells the story of a dissatisfied white-collar worker with personality disorder. Overwhelmed by cultural censorship and a mind-numbing job, he created the alternate persona of Tyler Durden to liberate himself from social constraints.

David Fincher's version of stifled western civilization mired in the mundane repetition of industrial production is still relevant today. Fincher posed his critique of consumerism and materialistic lifestyle enforced by corporate advertisement through extreme anarchist characters. Tyler Durden said in the movie: "Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need."

The movie is a juxtaposition of two contrasting personas, one in suit and one in red leather jacket. There is a parallel to the

disconnection, and sometimes opposition of work and leisure in contemporary white-collar workers' life. The radicality of the character's actions stress the harmful impact of mass media advertising and consumerism, and the importance of reconnecting to our humanity instead of working too hard and chasing money.



*It's only after we've lost everything
that we're free to do anything.*

Fincher, David. Fight Club. 1999; Los Angeles, CA: Fox 2000 Picture. 1999. DVD.

“Between their work time and leisure time gave men a sense of who they were, of their identity.”

– CUNNINGHAM, HUGH. “Men, Work and Leisure, 1850-1970.”,2014.

The TV series “Madmen” depicted the high-pressure world of a Madison Avenue advertising firm in 1960s. This screenshot captures a typical office party, where secretary Lois decided to test drive a lawn mower and ran over a coworker’s right toe. The whole office gathers around the spectacle for entertainment. The scene reveals the underlying boredom of office life and the eager quest for excitement during a long, monotonous working day in the sixties. While some characters always remain composed and professional in the office, some like Lois fails to conceal her playful side, leading to a farce that was talked about for weeks. The lack of appropriate forms of leisure activity in the workplace that caused the incident was pervasive in the 1960s, but not anymore.



Weiner, Mathew, dir. 2007. Mad Men. Season 6. Episode 3. Aired July 19, 2007, on Lionsgate Television.

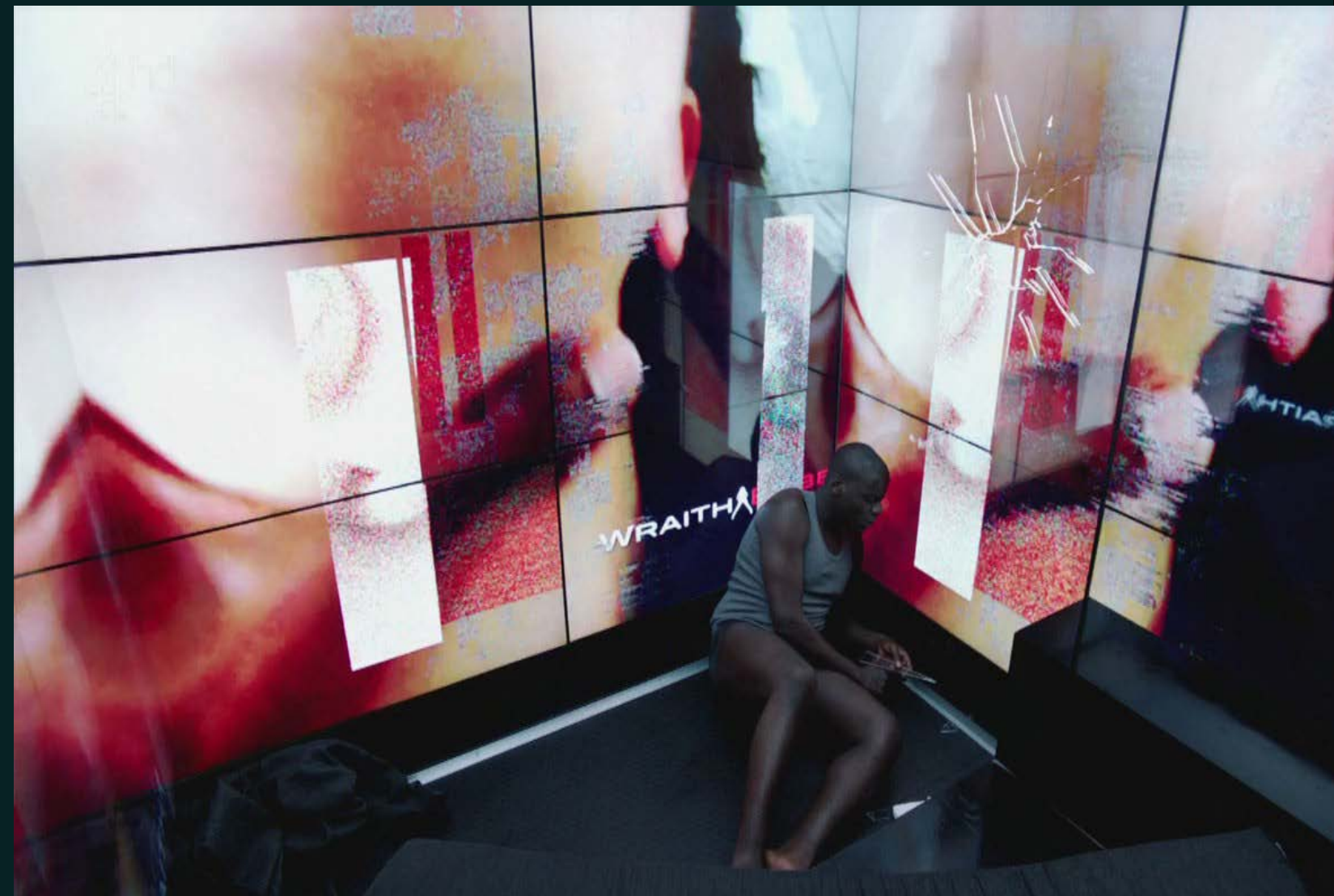
Lyn, Euros. Black Mirror. “Fifteen Million Merits.”

The episode features a society lives in an enclosed, automated space, inside which nearly every surface is an interactive video screen with personalized entertainment and frequent advertising. People must ride on stationary bikes in order to power their surroundings and earn “merits”, a form of currency. “Merits” can be spent on necessities, entertainments or accessories for one’s virtual avatar. People’s interaction with each other tend to be through the virtual avatar. Everything physical seems perfunctory, only needed to enable one’s entry to the virtual world. The people here seem like strangers to one another, hardly speaking and spending their free time alone in their small cells with their screens.

The analogy in the episode to modern phenomena such as the condition of the spectacle where authentic social interaction has been replaced by mere representations, as defined by Guy Debord is evident.

It specifically criticizes modern corporate

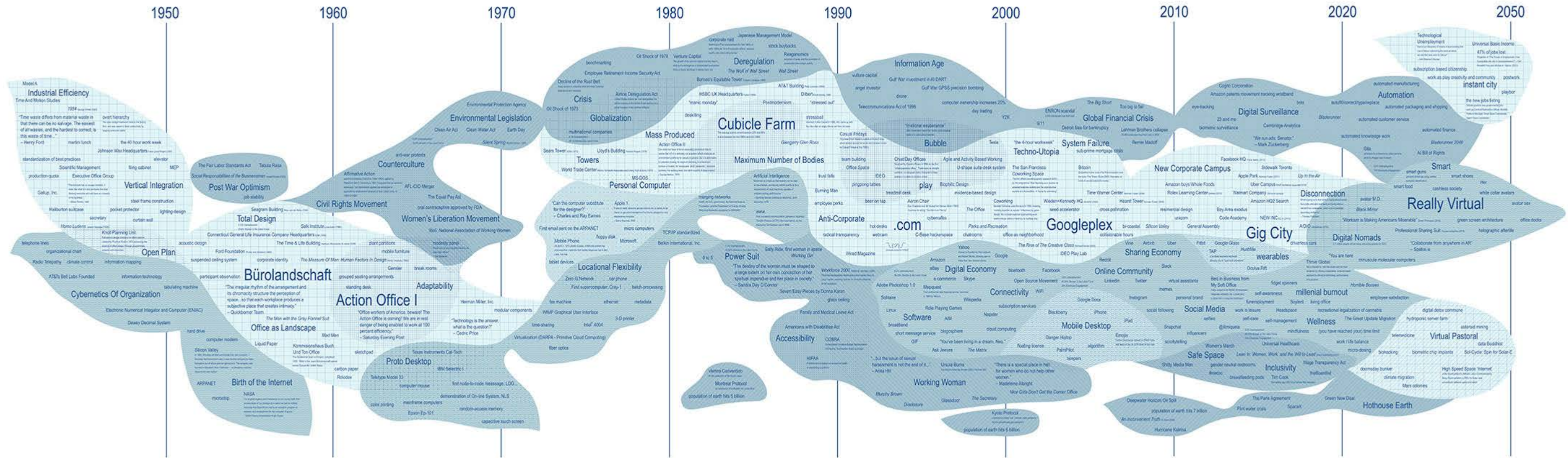
office typology through the exaggeration of a hamster-wheel lifestyle. The method of exaggeration shows an underlying message that no matter how far fetched of a sci-fi future is presented, our society is truly not that far from it.



an architecture of 'play'
that uses absurdity
as criteria for design
destabilizes the normative
division of work and
leisure activities and
can help improve the
mental and physical
well-being of workers
at the Ford Foundation
through mechanisms
that facilitate changes in
consciousness.

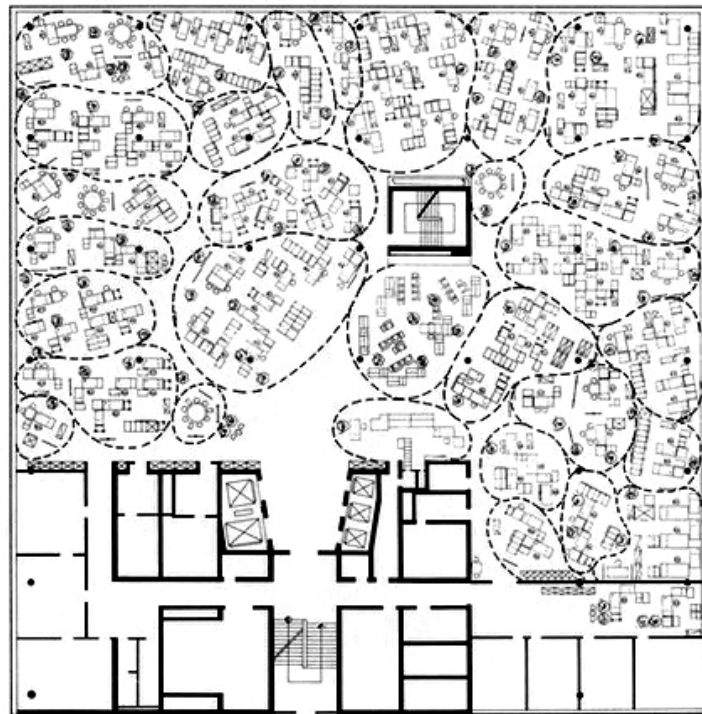
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A Brief History of Office



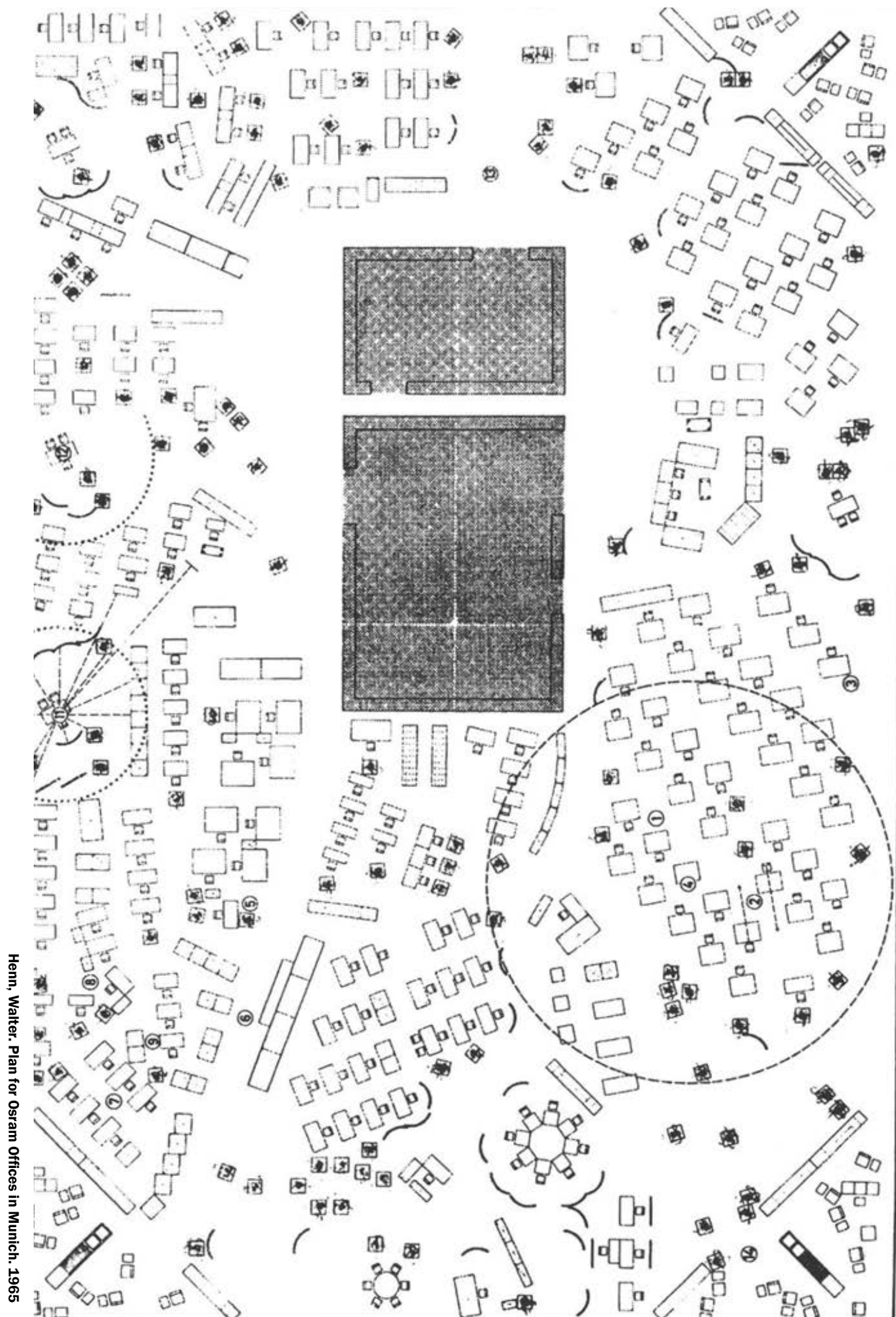
Howarth, Dan and Justin Ryan Kim. "Out of Office - The Future of Work." A-D-O.com.

Bürolandschaft

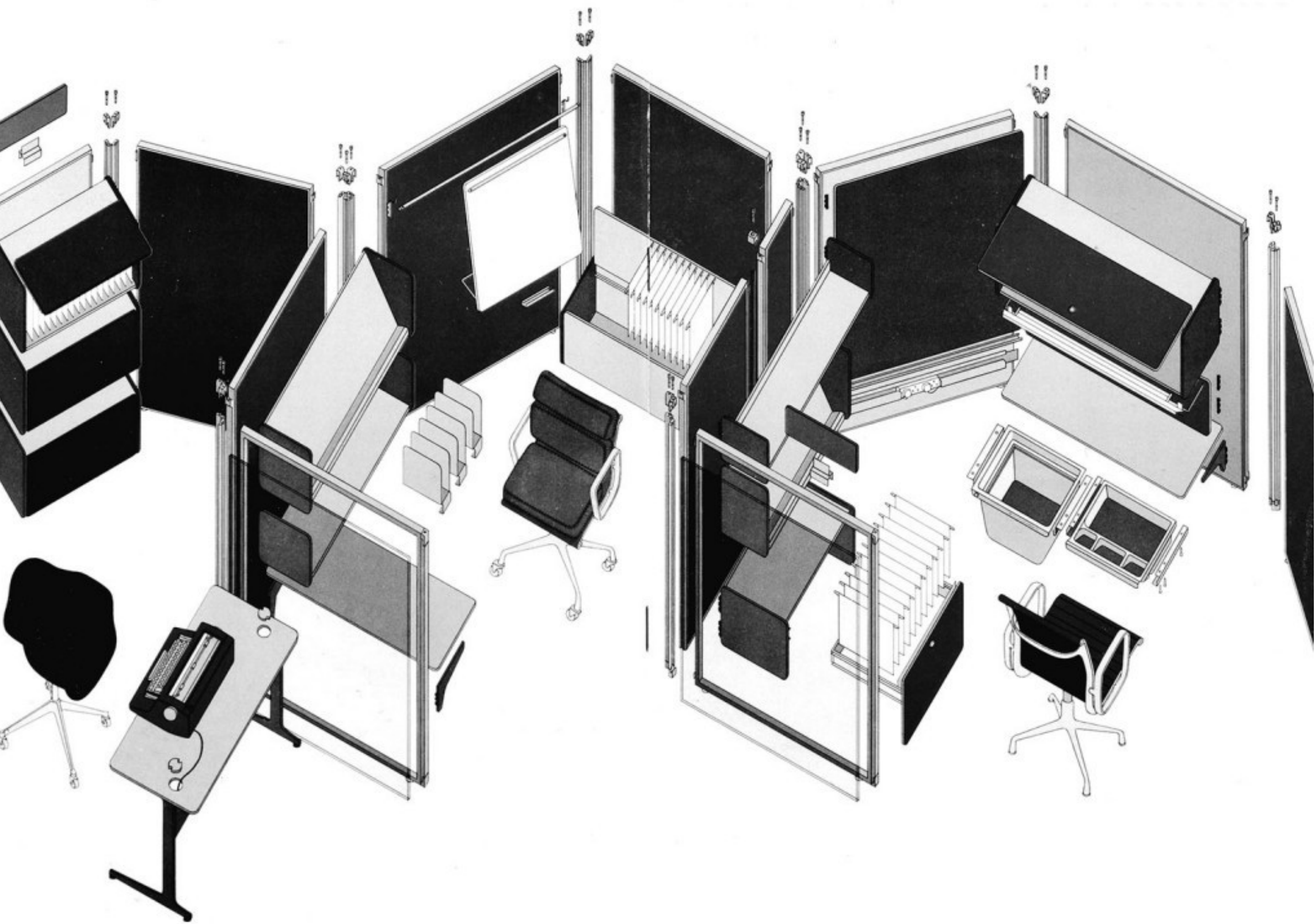


Henn, Walter. Plan for Osram Offices in Munich. 1965

Throughout the 20th century, a number of developments in the workspace held promise of greater leisure time and healthier work ethic for workers by reconfiguring the office features. In the 1950s, the Office Landscape movement (Bürolandschaft), opposing the Taylorist office with regimented rows, advocated for open plan office space planning that typically used irregular geometry and organic circulation patterns. In this case, workplaces were arranged in an organic and free flowing pattern to enhance the egalitarian nature of the plan. The seemingly random clusters of desks were done very intentionally and based on work paths and roles within the company in order to help demolish strict workplace cultures and protocols that were inherent in the old office layouts. Managers were pulled out of offices and on to the main floors where areas were separated by plants and temporary screens were put up to reflect the needs of interaction and communication.



Henn, Walter. Plan for Osram Offices in Munich. 1965



The reconfiguration of workspace continued with the work of Robert Propst, a designer of office furniture who espoused the philosophies of Office Landscape. Propst's desire for egalitarian and healthy workplaces with a focus on 'human-ness' was put together in his 1968 treatise 'A Facility Based on Change' and his invention of the Action Office. When he designed the Action Office, he focused on human scale and outlined the multitude of positions for conversations and movements that office workers need. Stressing the danger to one's mental and physical vitality of working too long at one's desk, the Action Office featured desks and workspaces of varying height that allowed the worker freedom of movement, and the flexibility to adjust their work position. Propst argued that office work was mental work and that mental effort was tied to environmental enhancement of one's physical capabilities. To change a desk, then, was to change one's entire way of being in the office.

Propst, Robert. Action Office. 1968.



Propst, Robert. Action Office. 1968.

Cubicles Farm (1980s)

Good for economy and efficiency, but with poor lighting and ventilation, creating motionless confinement for workers.

“Cubicles maximize floor space, granting workers only the necessary square footage...This shrinkage not only saves space, but time as well – time wasted walking to restrooms, the coffee pot, and the marketing department, for example. Supervision is made more efficient too: with no walls to hide behind, slackers have to work or at least imitate work in a convincing way.”

New York of Brains (1971)

One of Superstudio's dystopian tales in “12 ideal cities”, envisioning a modernist future of supreme efficiency, rationality, and economy. Each brain is isolated from the world, from its own body, and from each other.

“The cube is uniformly filled with 10 in. Cubic containers, made of a special transparent polymer with indefinite stability. The inside of every cube is a spherical cavity filled with a liquid which supports a brain. In the thickness of the cell walls are the pipes through which the liquid is renewed. Systems of electrodes inserted in various points of the cerebral mass enable the brains to communicate directly.”

Dot Com Offices (1990s)

Since paternalism, leisure has been strategically used as a leverage to increase productivity. Technological advancement has changed the role of office – it is no longer a place to work, but a place for human proximity and culture creation. In dot Com offices, leisure activities become regulated and enforced as a method to cultivate “corporate culture”, and therefore to manipulate employees' perception and behavior into serving the company's interests.





Roche, Kevin, Ford Foundation Building, 1968

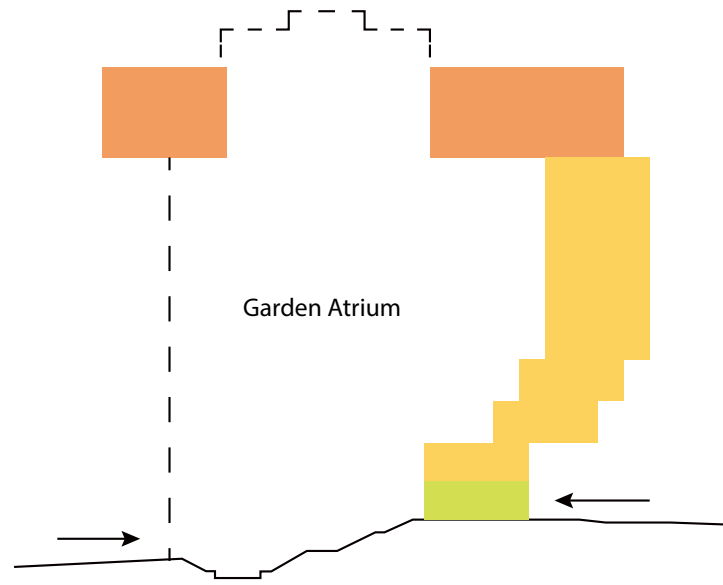
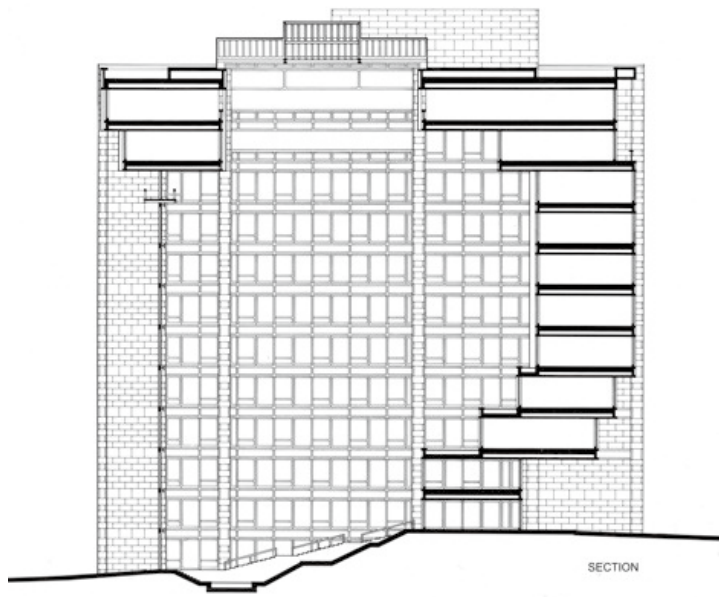


Roche, Kevin, Ford Foundation Building, 1968

S I T E

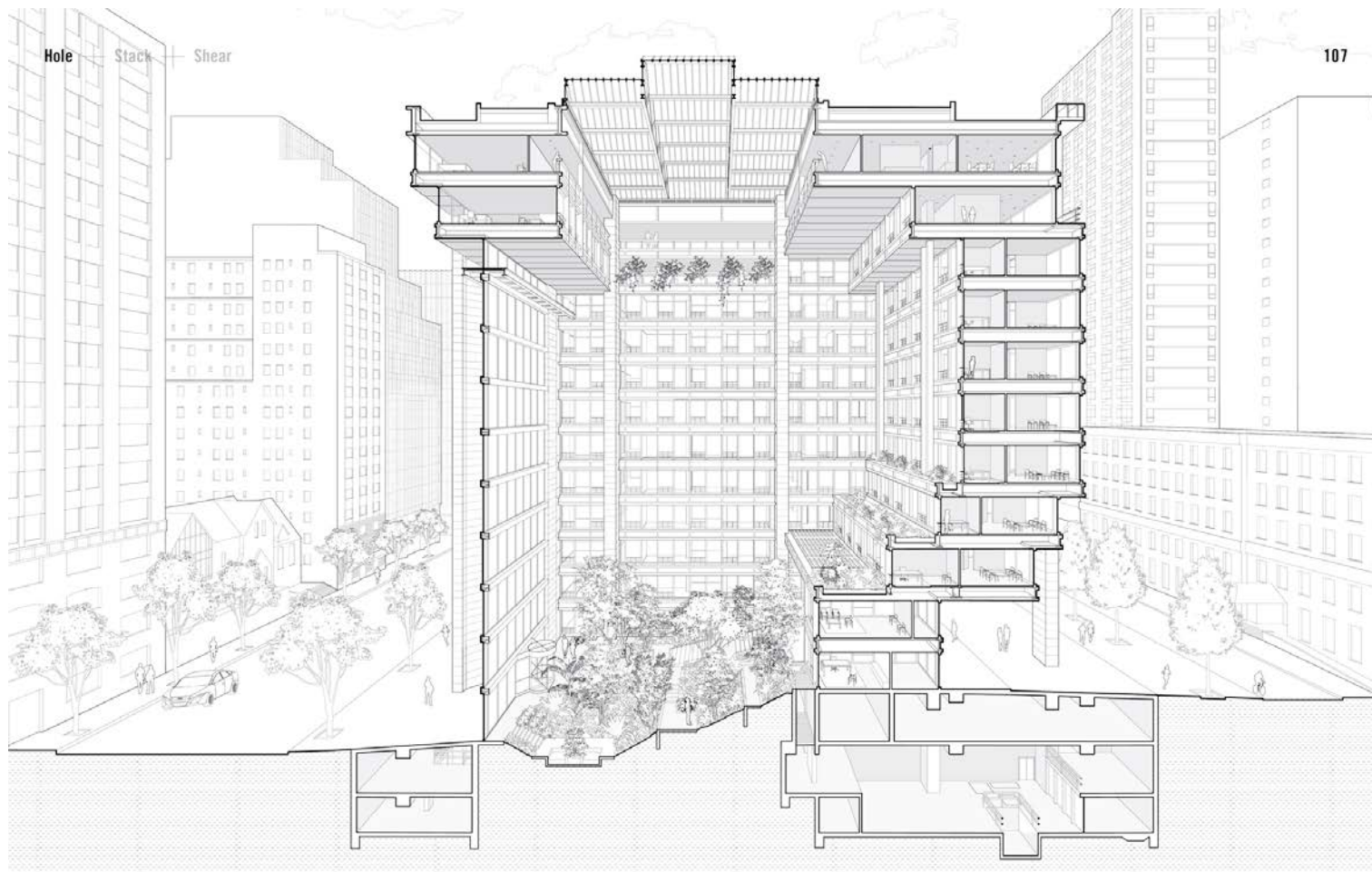
Our site, The Ford Foundation Building is an office building in East Midtown, Manhattan, New York City, designed by architect Kevin Roche and engineering partner, John Dinkeloo. Designed in 1963 and completed in 1968, its large tree-filled atrium was the first of its kind in Manhattan, and it is widely credited as setting the precedent for indoor public spaces in Manhattan office buildings. The twelve-story building represents an evolutionary approach to expanding the limits of International Style modern architecture by exploring new architectural vocabulary, materials, and environmental controls. The architects aimed to restore the social function of modernism, furthering the goal of human community through facilitation of effective charity by the Ford Foundation.

The reason why we choose the Ford Foundation as site is twofold. First, the Ford Foundation as an office building can accommodate our design of cubicles. It provides a conventional office setting which is contrary to our absurd design. The conflict between the two, the norms and the absurd, conveys a notion of destabilizing the daily routine. Second, its tall atrium allows us to insert programs of Perkspace, the imaginary office furniture company, such as warehouse and showrooms.

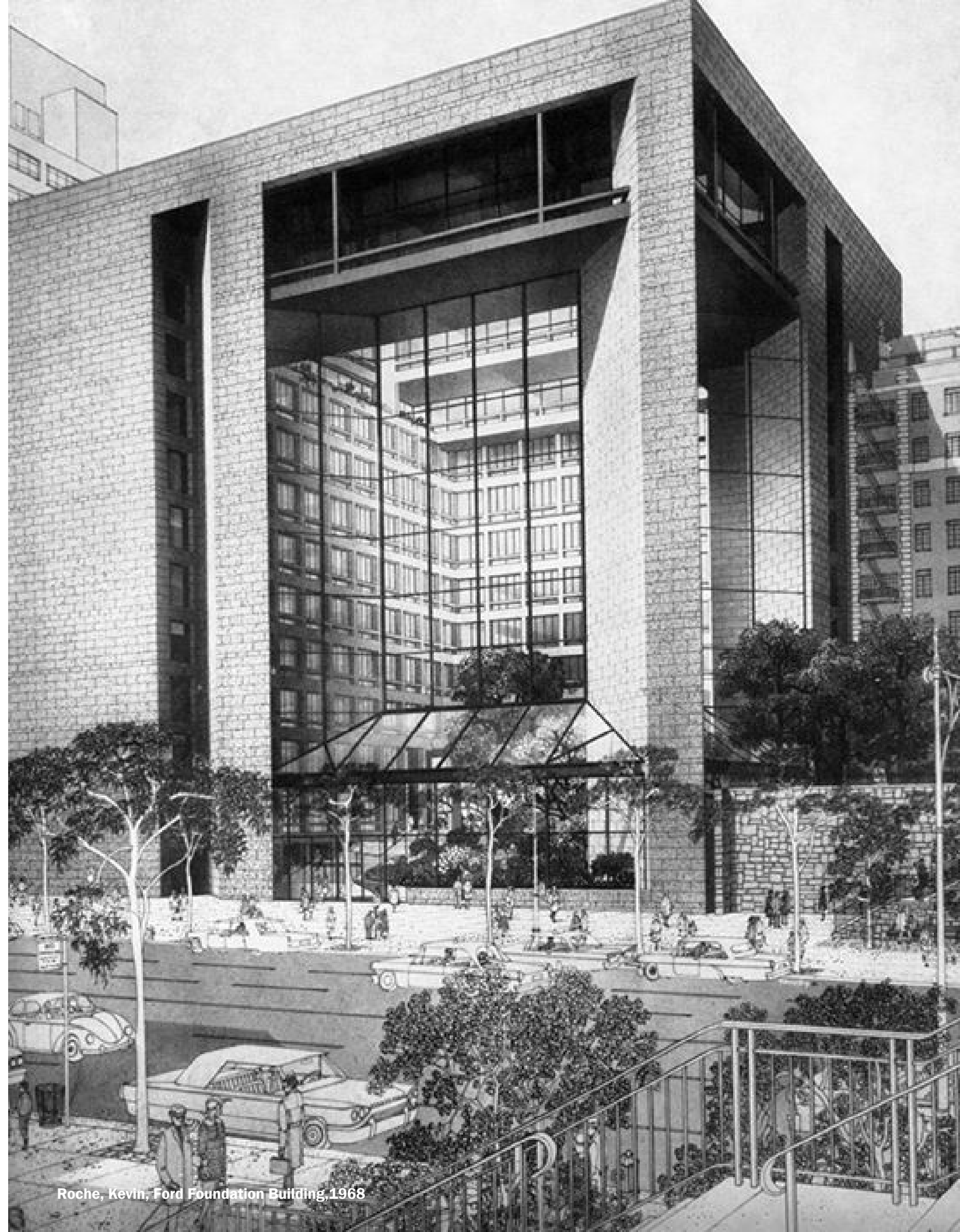


Programmatic Diagram

- Convening room / Communal Space
- Workplace



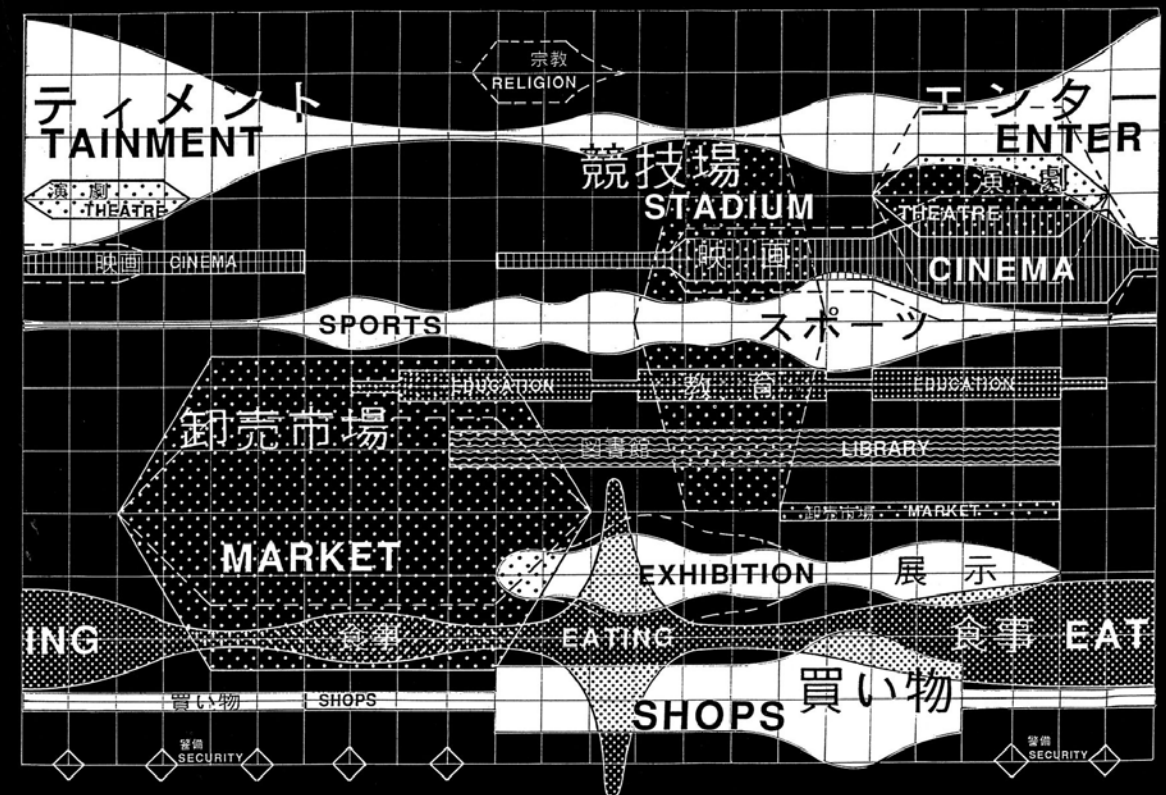
Roche, Kevin, Ford Foundation Building, Section drawing, 1968



Roche, Kevin, Ford Foundation Building, 1968

P R O G R A M

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24



WEEKDAYS ——— 平日
WEEKENDS - - - 休日

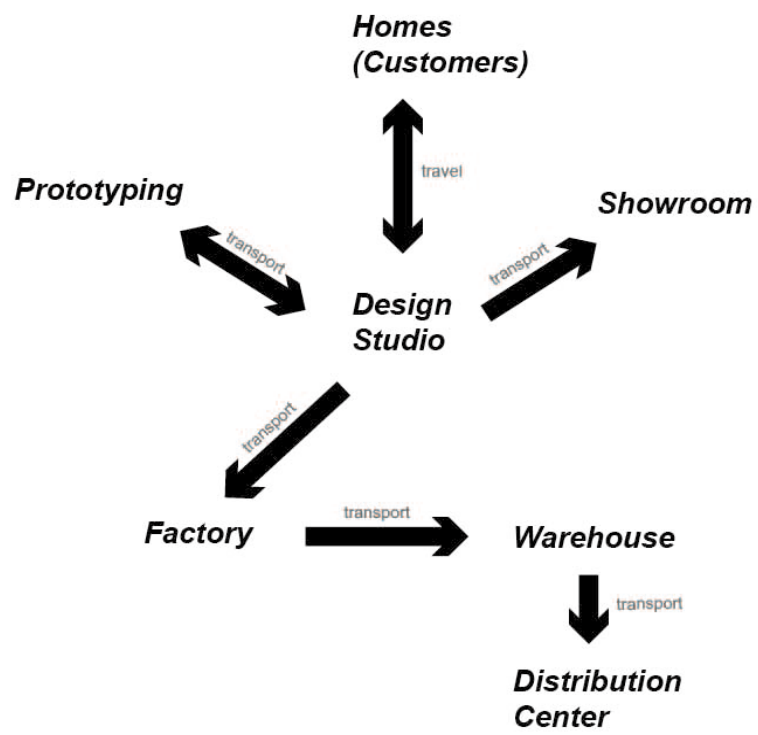
ピークの構成
PEAK HOURS

OMA. Yokohama Master Plan, 1991.

With the goal of conveying absurdity, we created an imaginary company that makes office furniture with leisure amenities and inserts them inside office space. We propose to accommodate the operation of this imaginary company inside Ford Foundation and re-envision the building as a new office typology that combines warehouse, distribution center and working space.

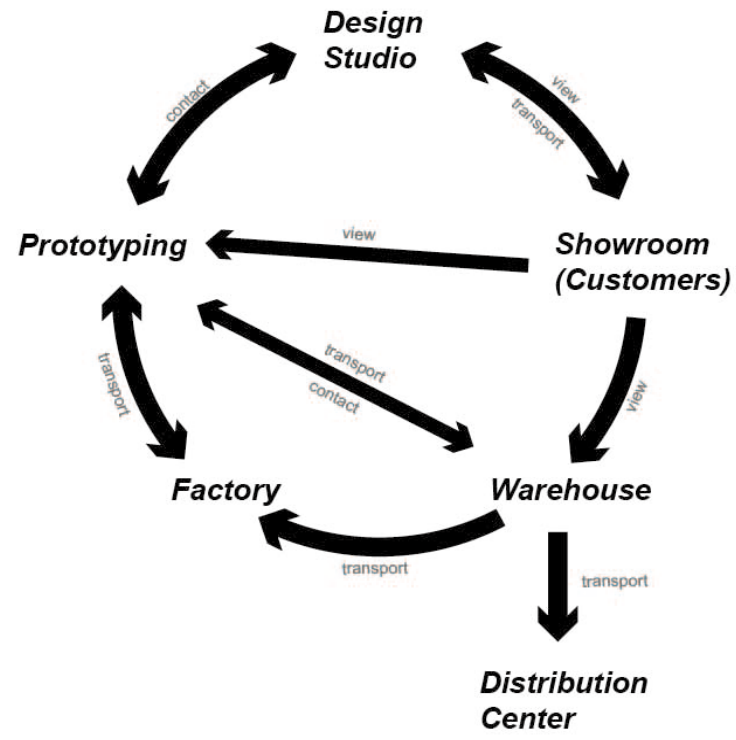
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between work and leisure programs as they go in and out of the geometric volumes. The notion of inside and outside would be destabilized as occupants enter the boundary of one volume and find themselves on the outside of another volume.



IKEA

VS



PERKSPACE

Altruistic Public Space

Profit-driven Space to Observe Customers

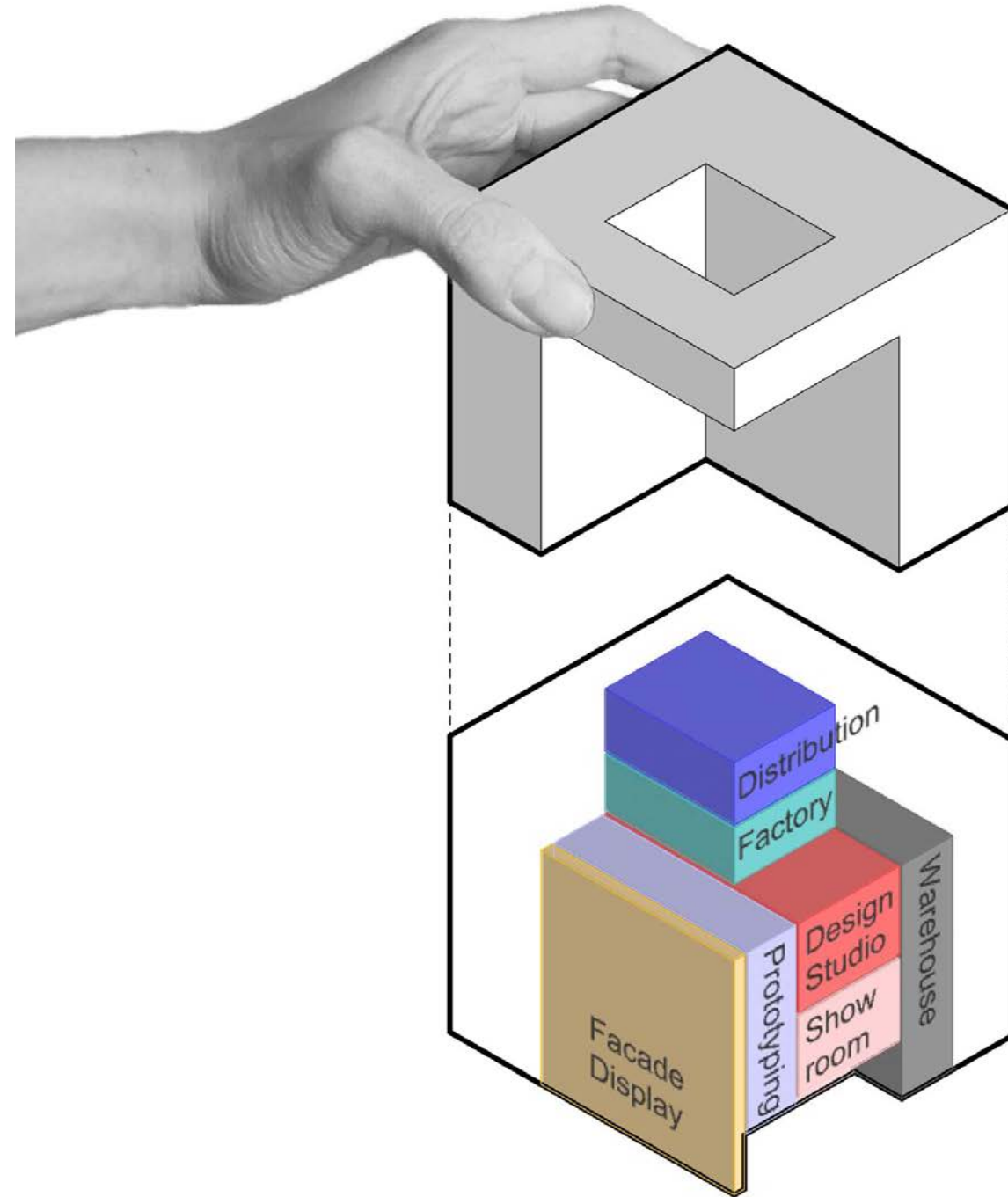
Customization

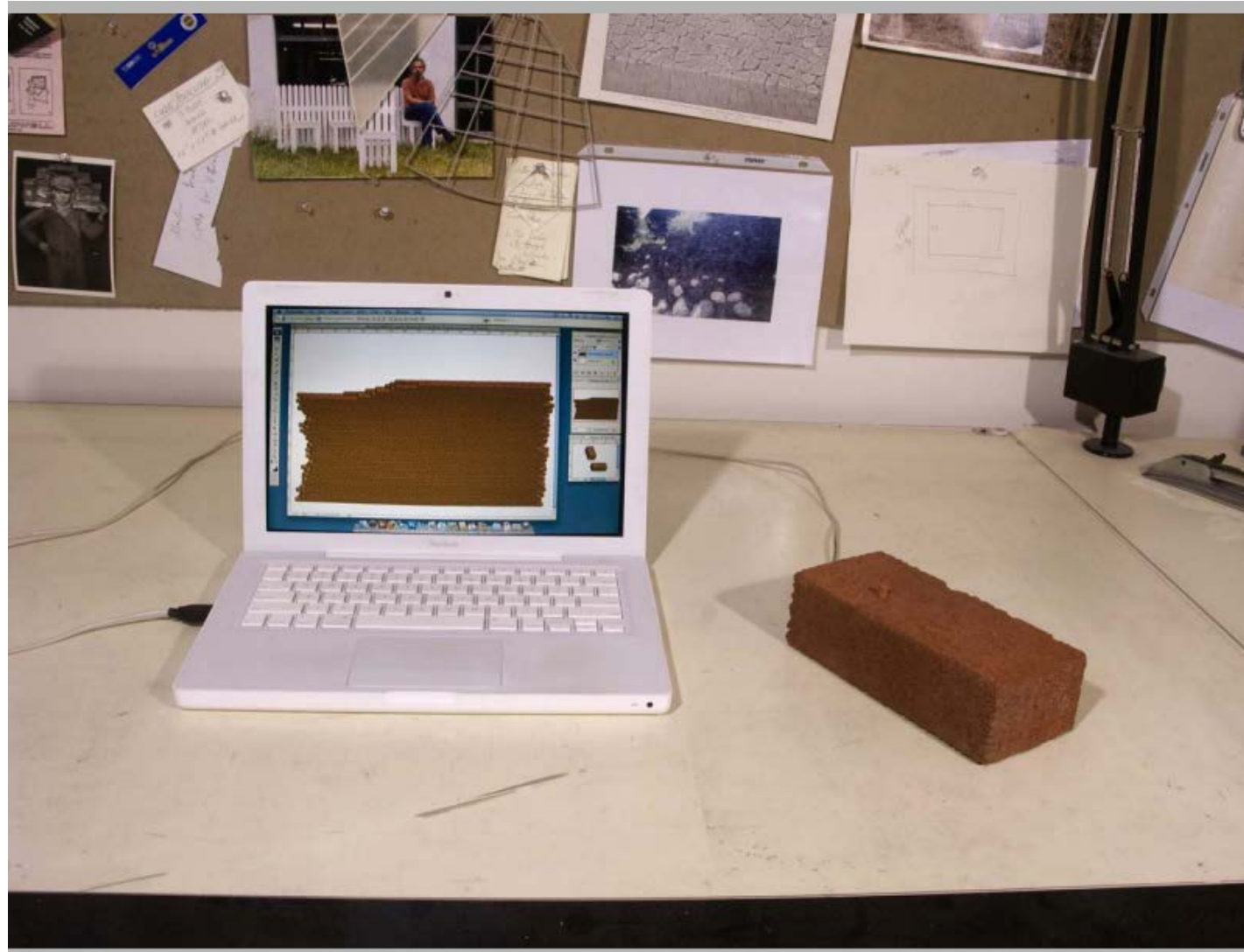
+

Standardization

Genuine Concern for Employees' Wellbeing

Corporate Greed





Wexler, Allan, and Ashley Simone. *Allan Wexler: Absurd Thinking: between Art and Design*. Zürich, Switzerland: Lars Müller Publishers, 2017.

M E T H O D

A sense of absurdity is conveyed through the replacement of our normative understanding of a mouse. A brick “mouse” is used to construct a drawing of a brick wall. The amount of time, sweat, blistering and physical exhaustion to make a digital drawing of a brick wall is equivalent to the amount of exhaustion of an actual bricklayer. In this project, Wexler explores and challenges the relationship between handcraft and computer-craft through absurdity.

Untitled. Doris Salcedo

The forced union of disparate elements is a central feature of Salcedo's sculptures that conveys a sense of how everyday life can be disrupted. She filled domestic furniture—such as bed frames, dressers, tables, and chairs—with concrete and, at times, rendering them functionless.

Learning from Salcedo's sculptures, the project should address the tension arising from clashing the two elements: work and leisure. How do we evaluate and identify the boundary between one another? Can they still strive simultaneously while juxtaposed?

A forced union is not simply a mixture of elements



Doris Salcedo's *Untitled*, 1989–2008, installed at the Guggenheim Museum in New York in 2016

but a cruel juxtaposition of things striving violently to manifest themselves simultaneously.



Doris Salcedo's *Untitled*, 1989–2008, installed at the Guggenheim Museum in New York in 2016



Kunert, Frank. Wunderland. Berlin: Hatje Cantz, 2013.



Kunert, Frank. Wunderland. Berlin: Hatje Cantz, 2013.

“Wunderland” by Frank Kunert induces a sense of absurdity through the juxtaposition of unlikely typologies. The combination of a sky wheel and a drive-in diner poses a humorous yet profound critique of modern life. The juxtaposition and reimagination of typologies can be an effective method in creating absurdity.

Cold War playground equipment

Cold War playground equipment was intended to foster children's curiosity and excitement about the Space Race. It was installed during the Cold War in both communist and capitalist countries.



Google Office Slides

Google has some of the best offices in the world. They're gorgeous, huge spaces with tons of perks. Including slides. Lots of slides.

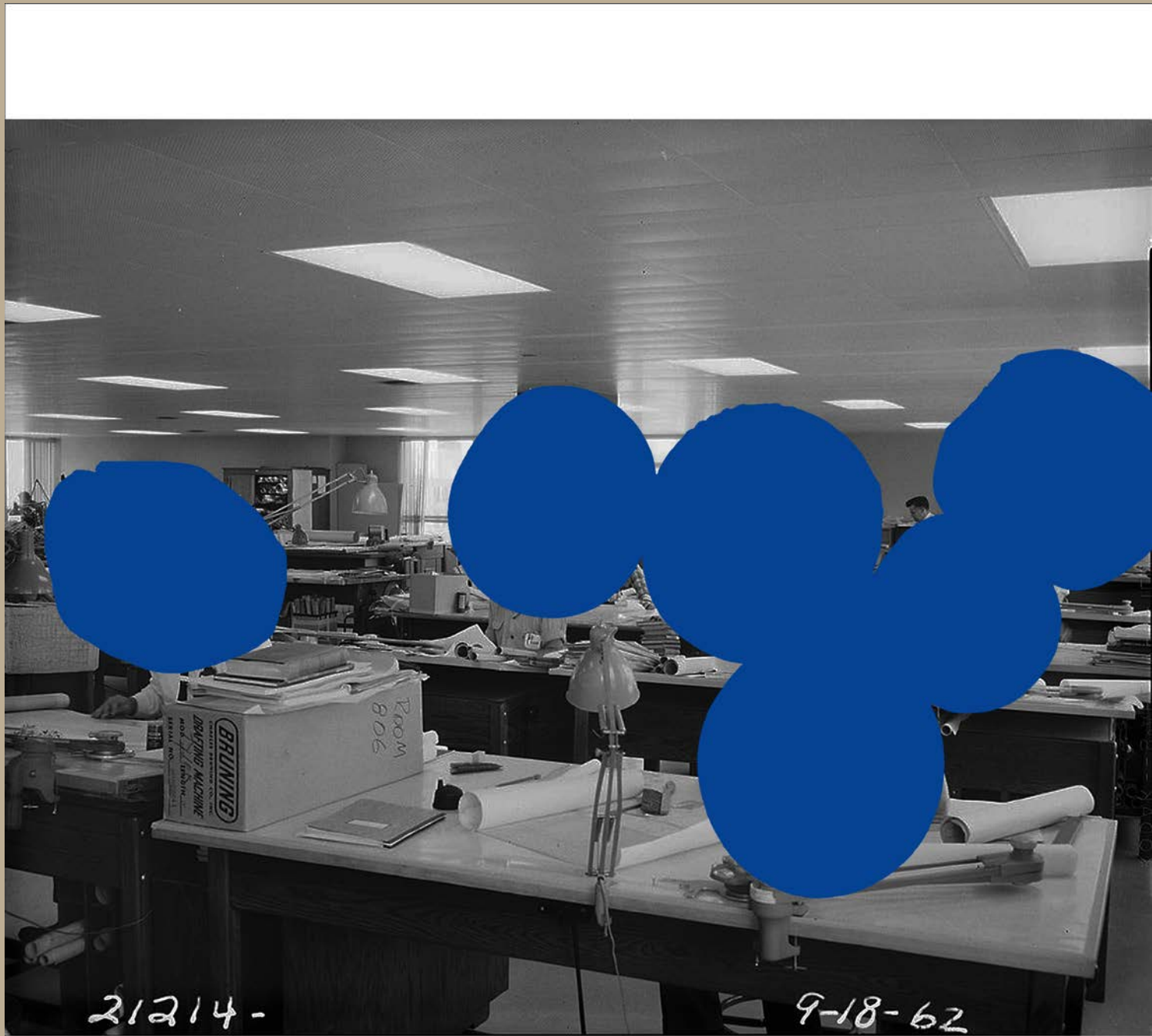
1990's Cubicle Farm

The office cubicle was launched in 1968 to great acclaim and was soon being used by millions of office workers across America and Europe. In 1985, the World Design Conference named it the most successful design of the previous 25 years.



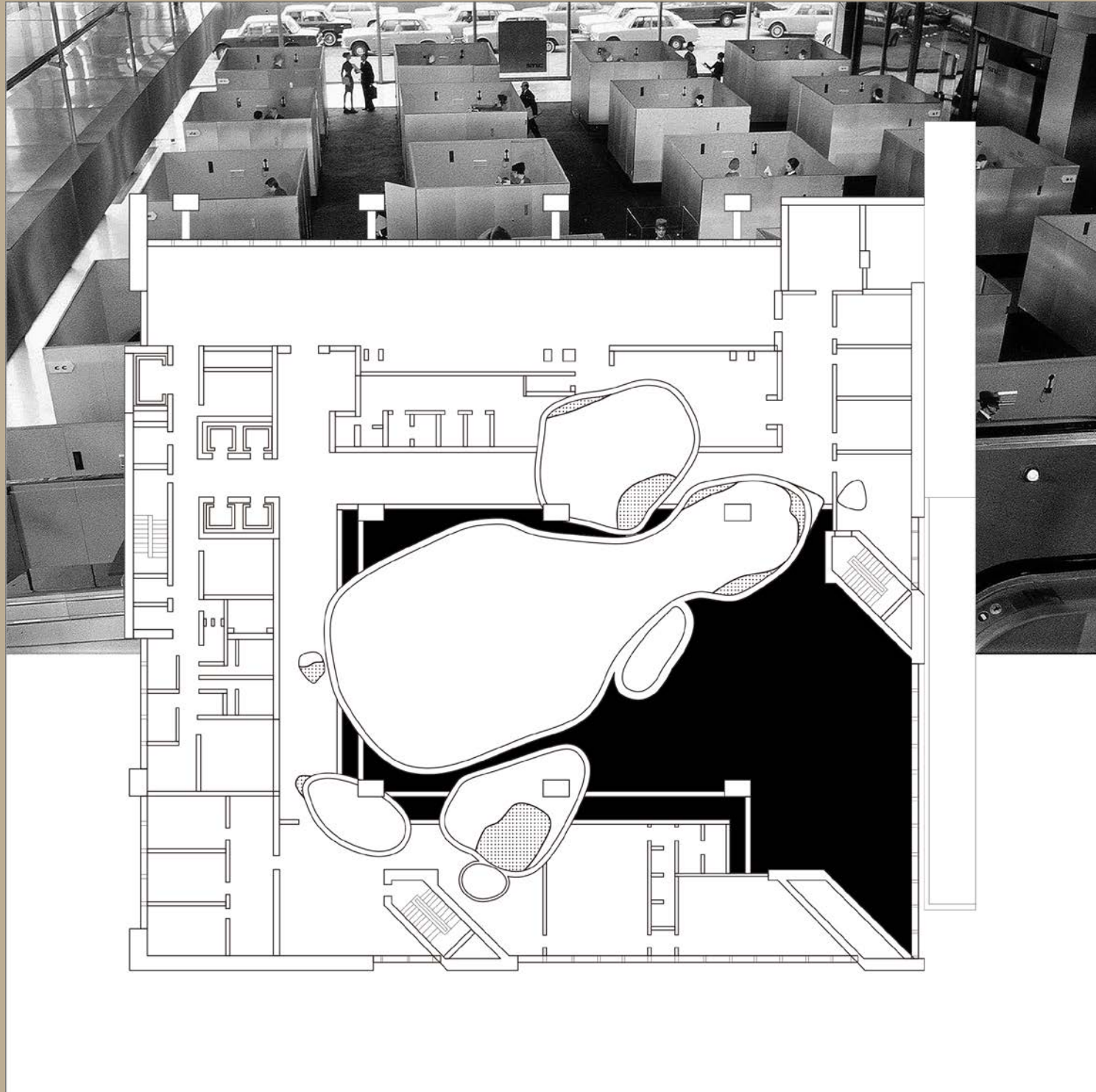
Worker Bees

In most common bee species, worker bees are infertile due to enforced altruistic kin selection, and thus never reproduce. Workers are nevertheless considered female for anatomical and genetic reasons.

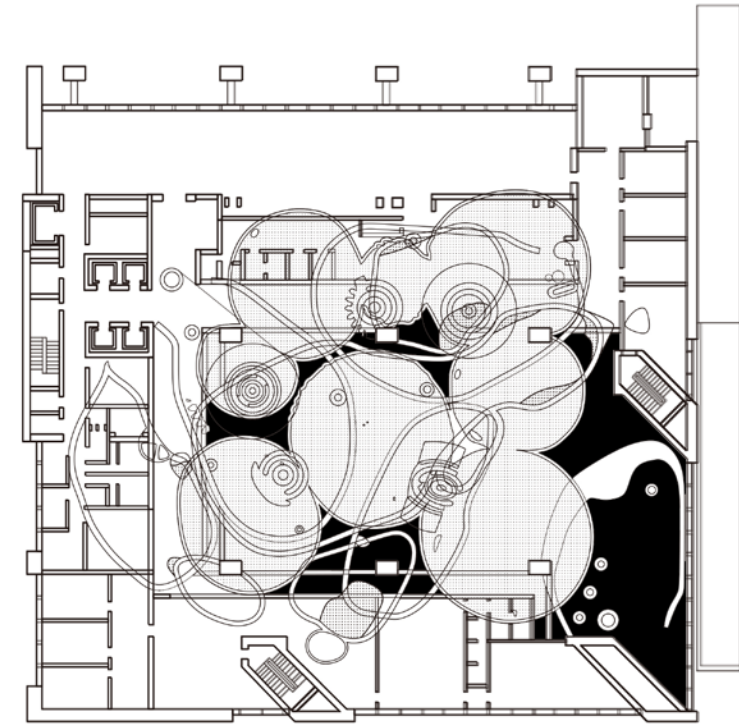
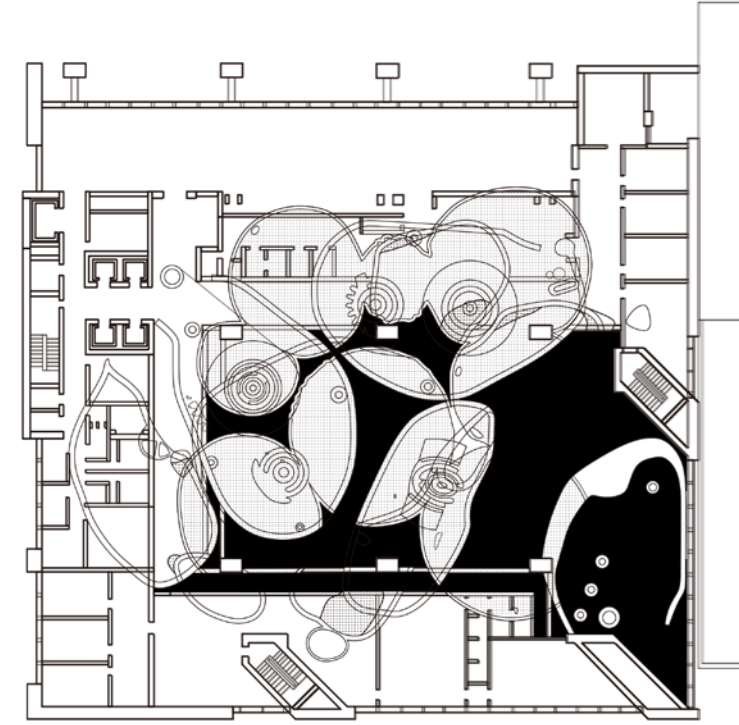


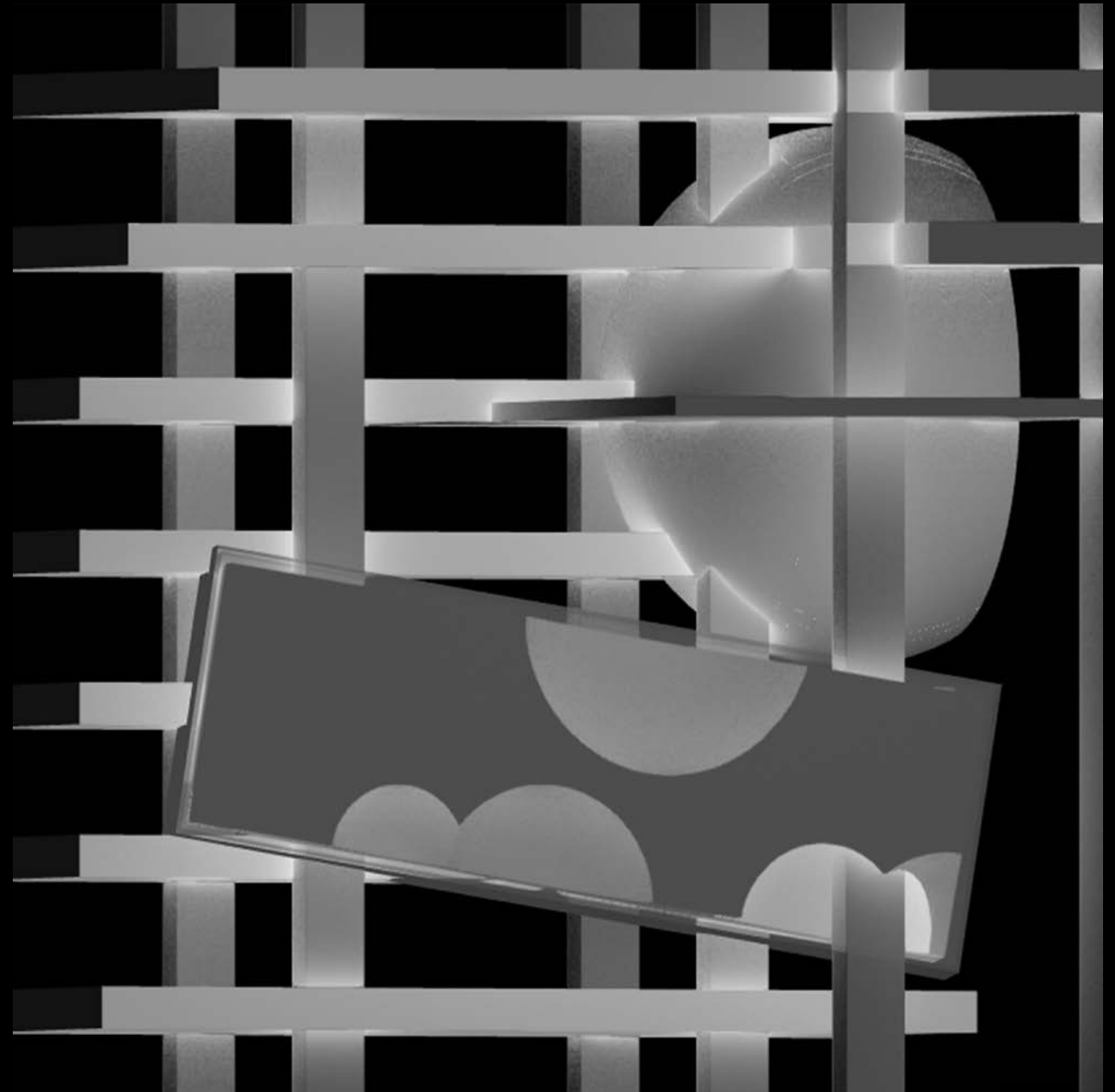
The Void Strategy





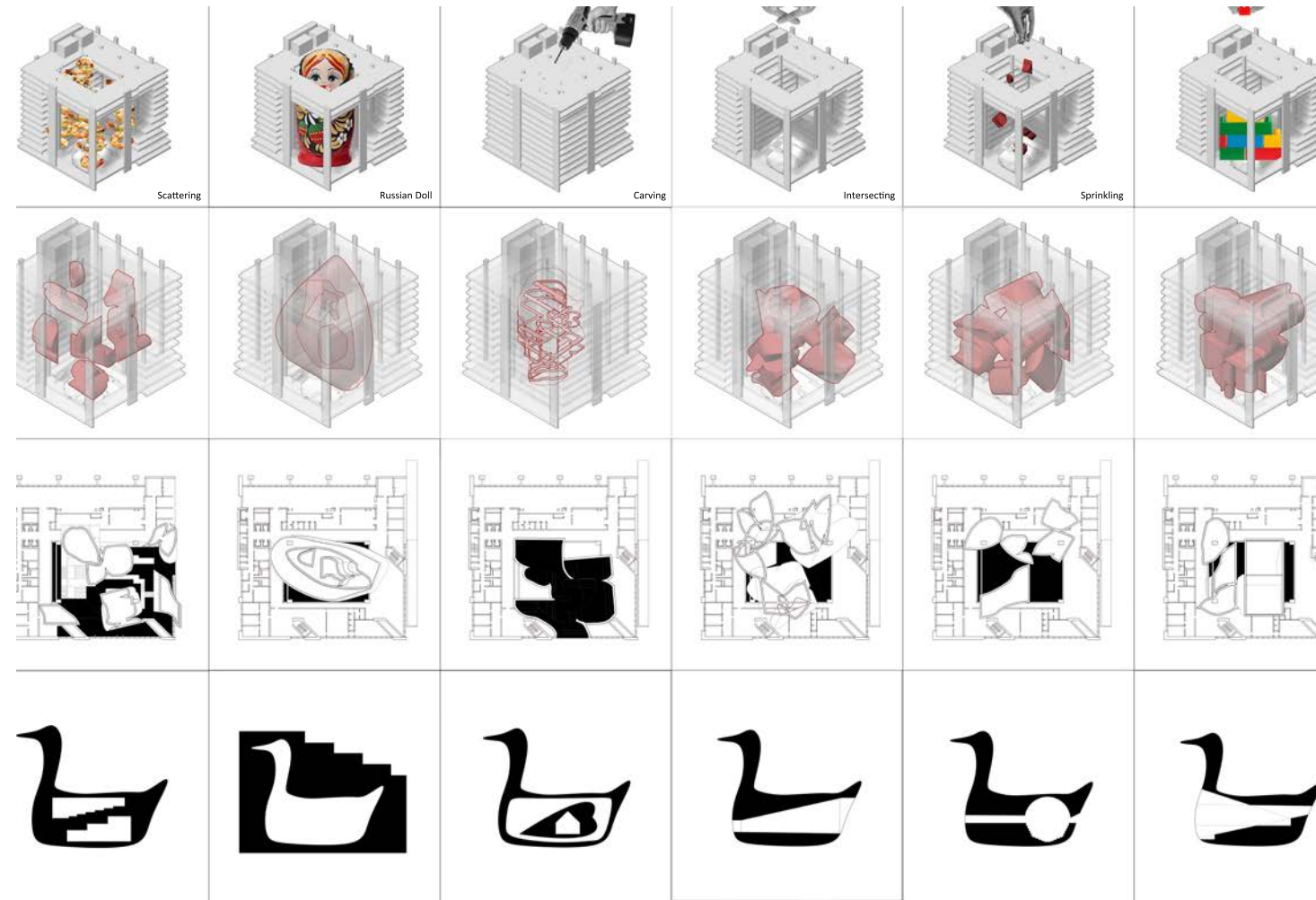
What if Ford Foundation is filled with all the ducky stuff?





The space between inside and outside, solid and void.
Start to acknowledge the void?

Infill Strategy. Perkspace.

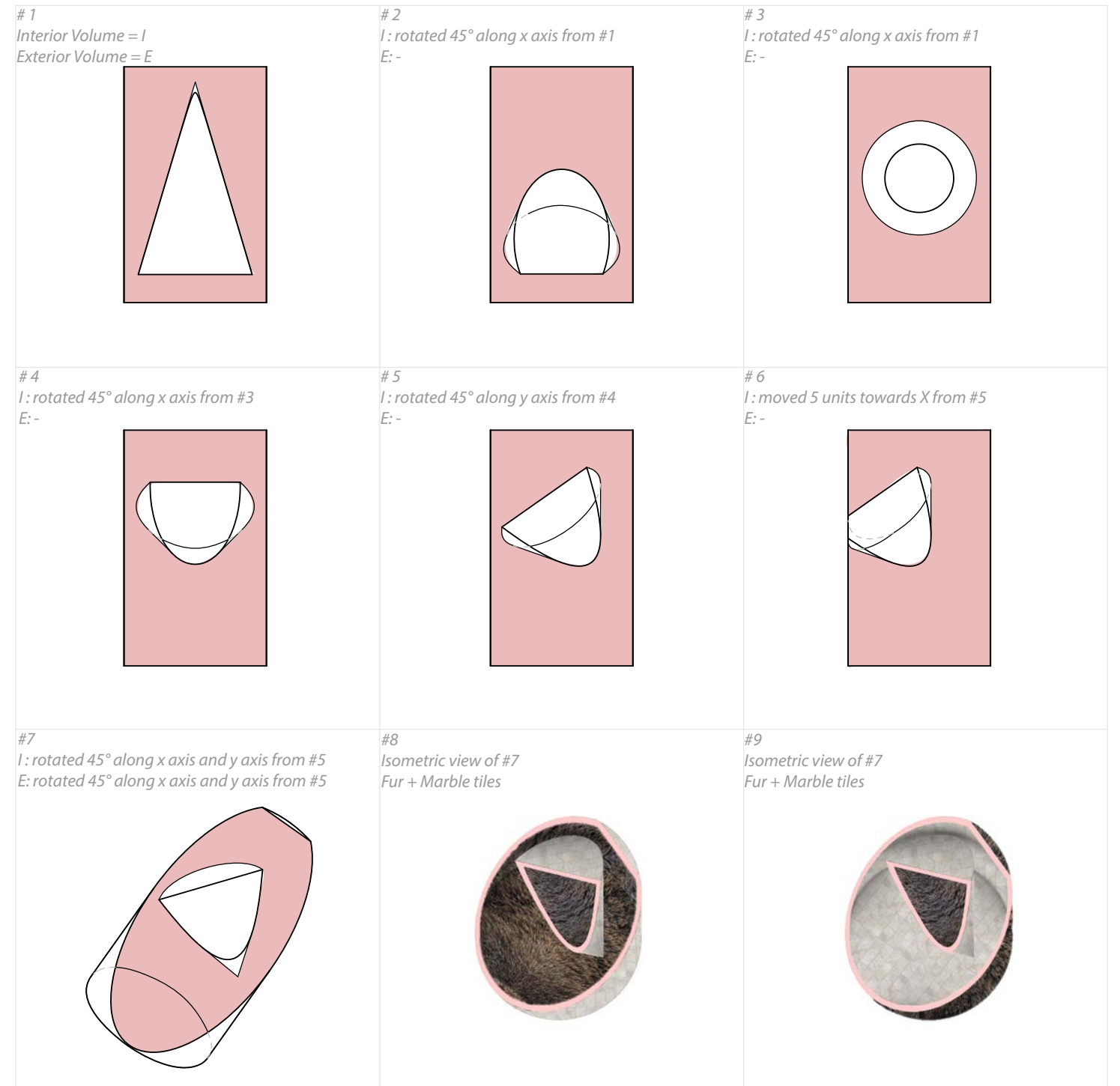


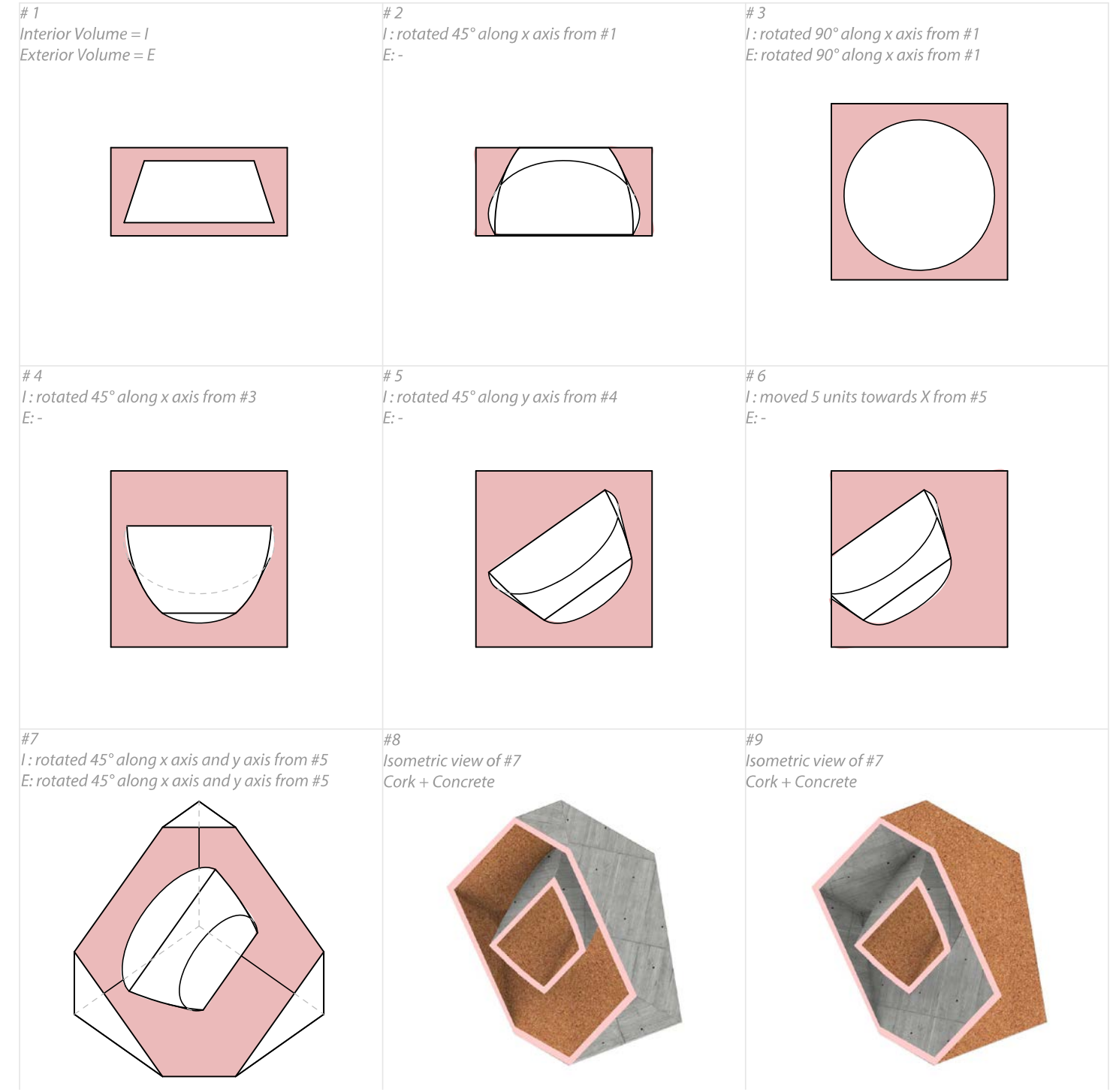
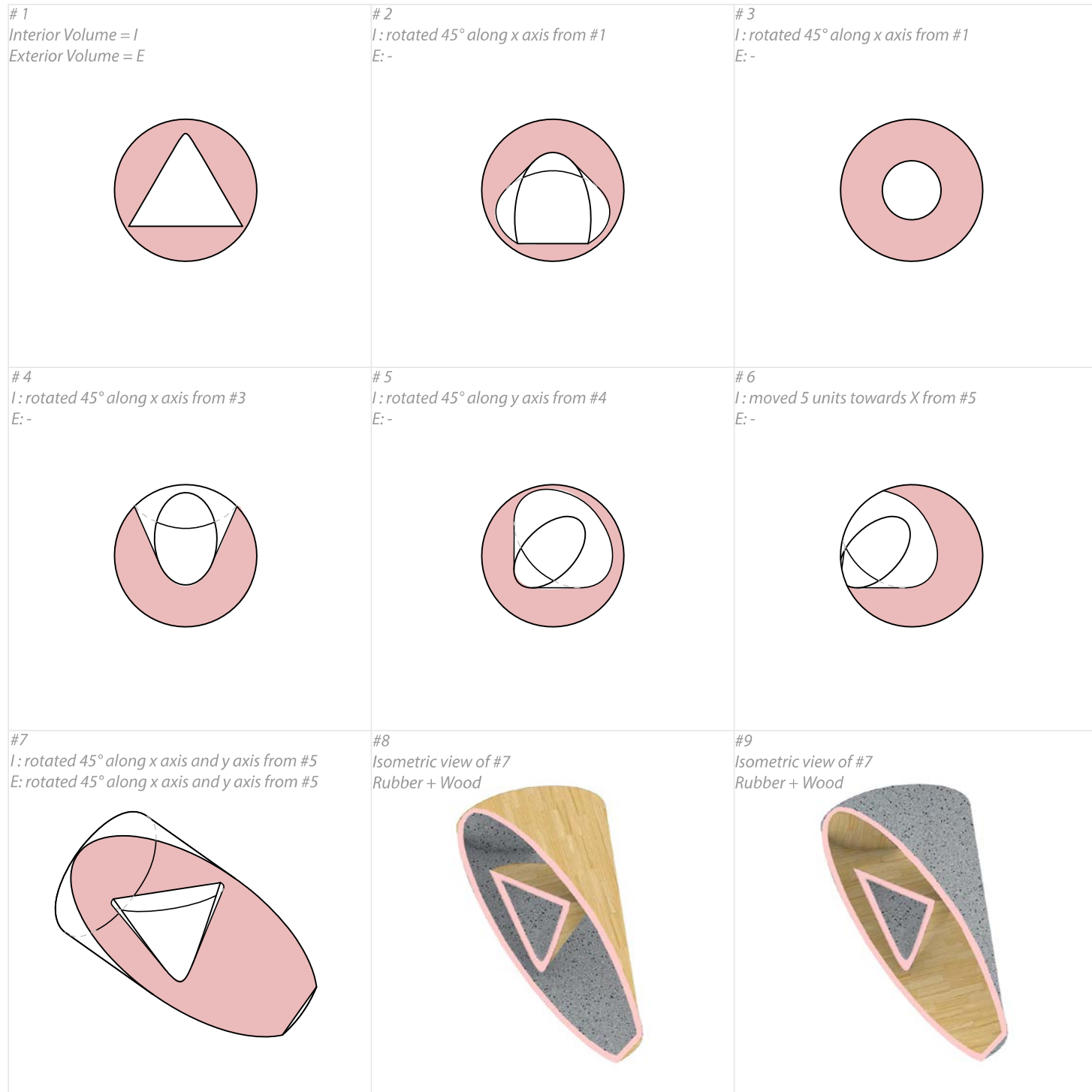
The infill strategy entails leaning and nesting volumes against and inside of others. We desire to disrupt visual continuity between boundaries through contradictory form, structure, and material in order to increase occupants' awareness of their experience in the building. An architecture that increases employees' awareness can promote a healthy relationship between work and leisure in the corporate setting and enhance employees' well-being by providing a sense of clarity and control of their time and action. It imagines a reality where contradictions like corporate greed and genuine concern for employees, profit maximization and altruism, standardization and customization can coexist, and a type of architecture that benefits corporations, employees and the public simultaneously.

With a physical model, we strategically tossed

geometric volumes upward to let them fall into the glass box (Ford Foundation's open atrium). The unlikely combination of the action and architectural organization destabilizes the conventional process of design. It contrasts the commonly used organization strategy of "stacking programmatic boxes" and excites new spatial and organizational potential. The process of organizing spaces is not simply dictated by architects' preconceived notion of programmatic norms, but combines logic with the unexpected result of idiosyncratic force of gravity applied on distinct shapes. From the physical experiments, we were able to investigate the in-between space of the geometric volumes leaning against each other, as a result of the force of gravity and the constraining force of the atrium.

Nesting and material Strategy. Perkspace.



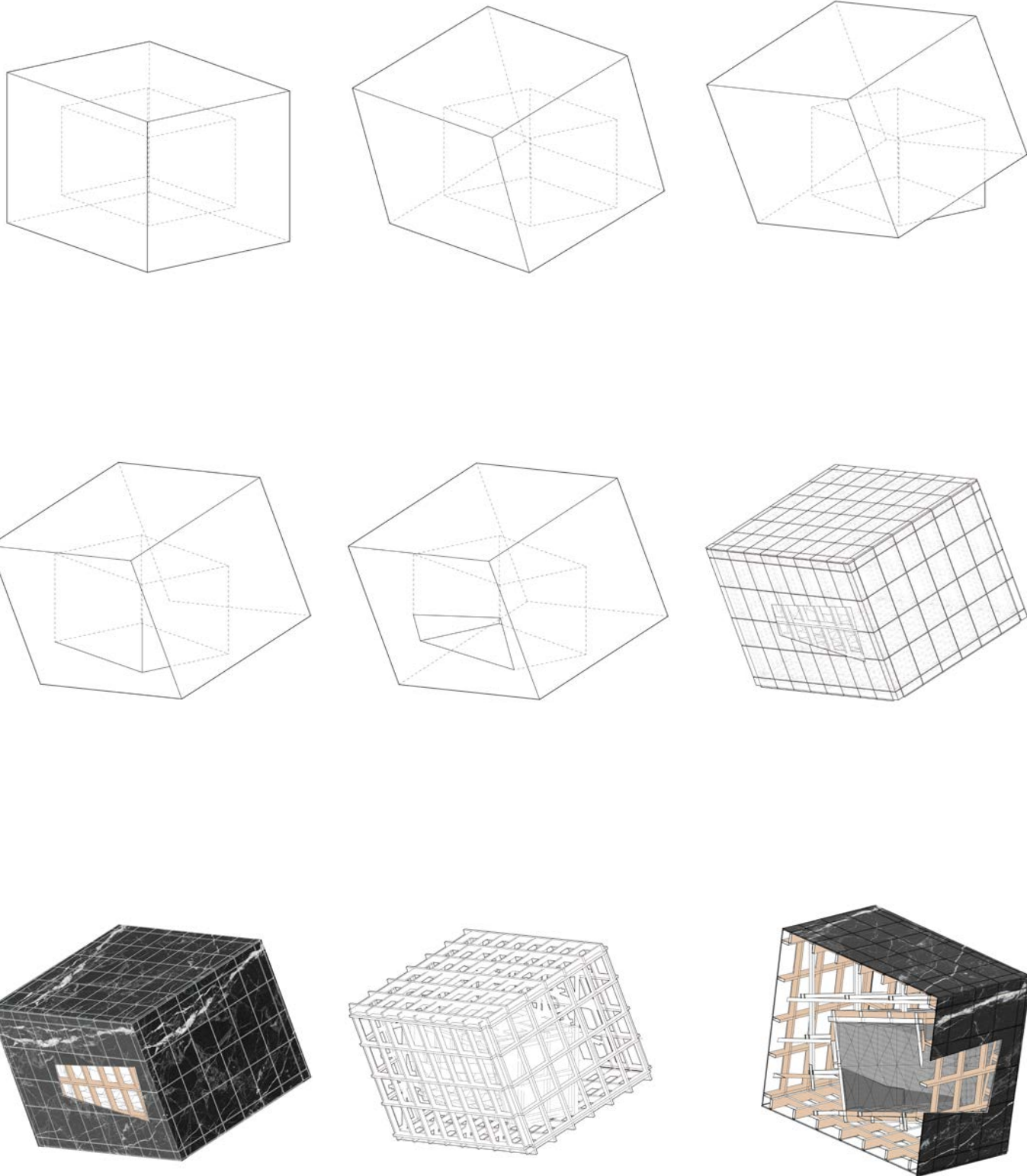


We nested a scaled down volume inside each geometric shape in order to explore another layer of space between the outer and inner volume. The nested volume has contradictory quality to the volume into which it is nested in because of its orientation and relative position to the outside volume. The method of tossing and nesting creates opportunity for juxtaposing not only unlikely forms, but also structures and materials

that enhance the physical experience of being in-between. Walking in between a wall made out of bricks and a wall made out of soft fabric that each follows its individual formal logic evokes the awareness of being in between contradictions. Juxtaposition manifests the absurd coexistence of contradictory parts architecturally explicate.

Nesting and material Strategy. Perkspace.

Nesting Strategy. Perkspace.



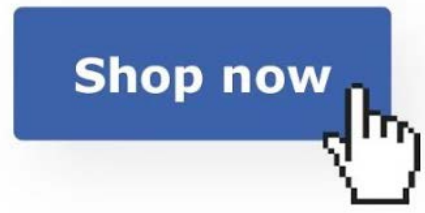






Perkspace Collage

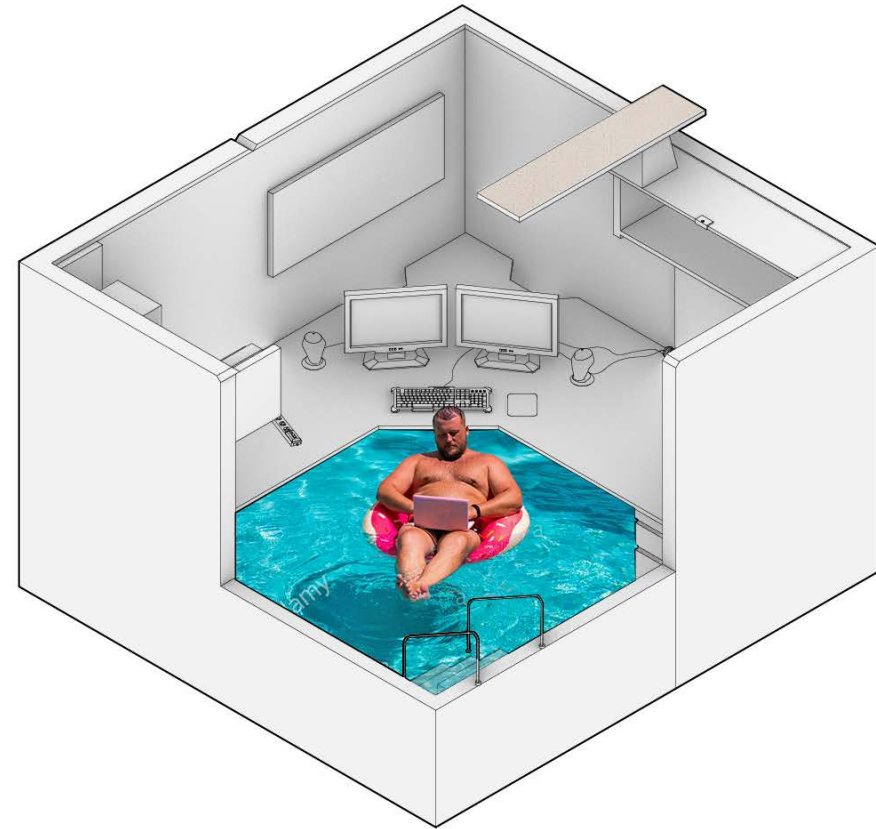
Perkspace
make office a better place

**The Perkspace
online store
is open.**

Finally.



-  Choose your product
-  Add to shopping cart
-  Pay for your item
-  Get your order delivered



New

Cube 1.2

\$1799.99


★★★★☆ 3.3 (133)

More options available

Quantity

- 1 +

 Add to shopping bag

 Add to shopping list

★★★★★ It holds your phones!

Verified Purchase

Super easy to assemble! Perfect size! Looks super cool. Very sturdy! I'm buying another for my gaming room. Don't wait!

★★★★★ You will LOVE this affordable pool!

Configuration: Pool | Verified Purchase

how fun! easy set up, so enjoyable on a hot day! No issues- no holes- we are super pleased and highly recommend! (make sure you place it on flat ground for best results) measure for 20 feet NOT 15! We are 2 inches higher on one side, and it does look pregnant on one side-perfect on the other.. lol... but its fine for now and we will fix that problem next year. Lastly, do NOT throw chlorine tablets in the pool w/o a floater that holds them!

★☆☆☆☆ poor packaging, filter arrived broken

Configuration: Pool | Verified Purchase

Box arrived in very poor condition, but pool appeared ok so we set it up. It filled up nicely, but the filter doesn't work. PLEASE send us a replacement filter.

★☆☆☆☆ I'm in my late 70's and this is the hardest I've had to work to have a little enjoyment. I cant get ahold of any one to ...

Configuration: Pool | Verified Purchase

I just set this pool up for the first time. I have filled it twice because the tube loses air and falls over letting half of the water to run out. This should not be happening with a brand new pool.. I'm in my late 70's and this is the hardest I've had to work to have a little enjoyment. I cant get ahold of any one to help me with problem. I'm on a very low income, so it hard to buy something and then for it not to be right.



Nordic Pavilion, Sverre Fehn, 1958.



New

:Cube 1.4

\$2599.00

★★★★☆ 3.3 (133)

More options available

Quantity

- 1 +

 Add to shopping bag

 Add to shopping list



New

Office Cube 1.3


\$799.99

★★★★☆ 3.3 (133)

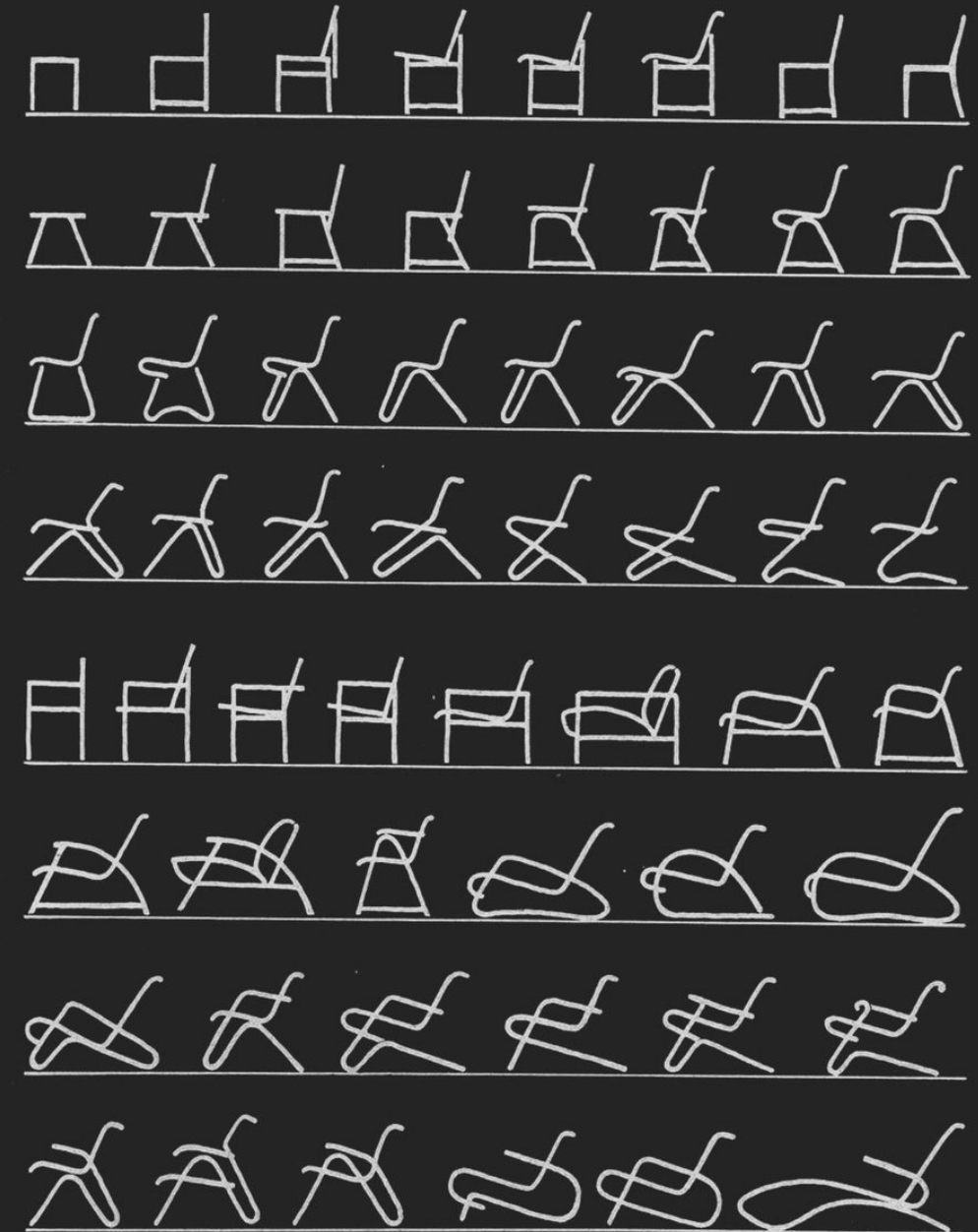
More options available

Quantity

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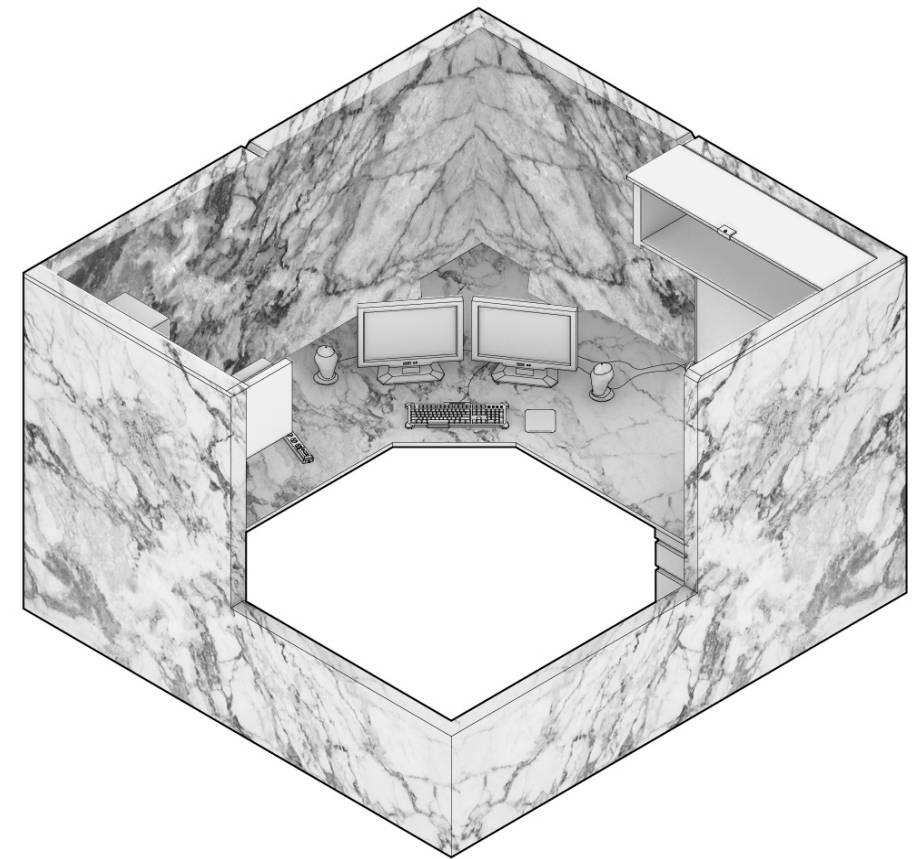
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Design Development of a Metal Tube Chair, Erich Dieckmann, 1931.



The Barcelona Pavilion, Ludwig Mies van der Rohe and Lilly Reich, 1929.



New

:Cube 1.5


\$99999.99


★★★★☆ 3.3 (133)

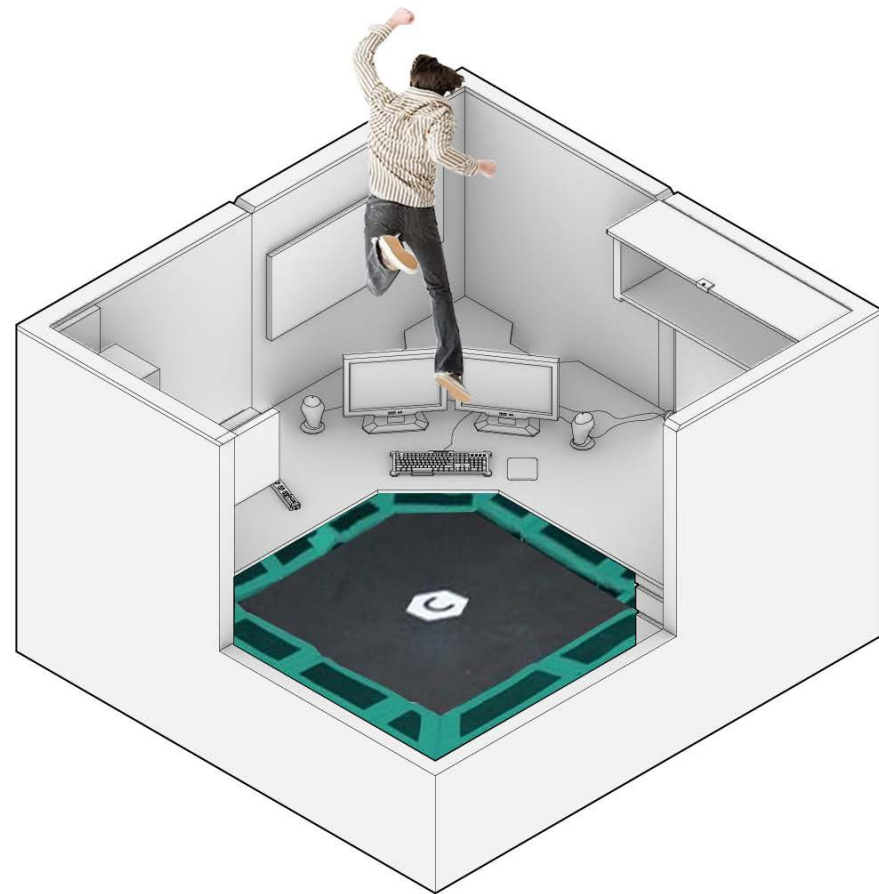
More options available

Quantity

- 1 +

 Add to shopping bag

 Add to shopping list



New

Cube 1.1


\$599.00

★★★★☆ 3.3 (133)

More options available

Quantity

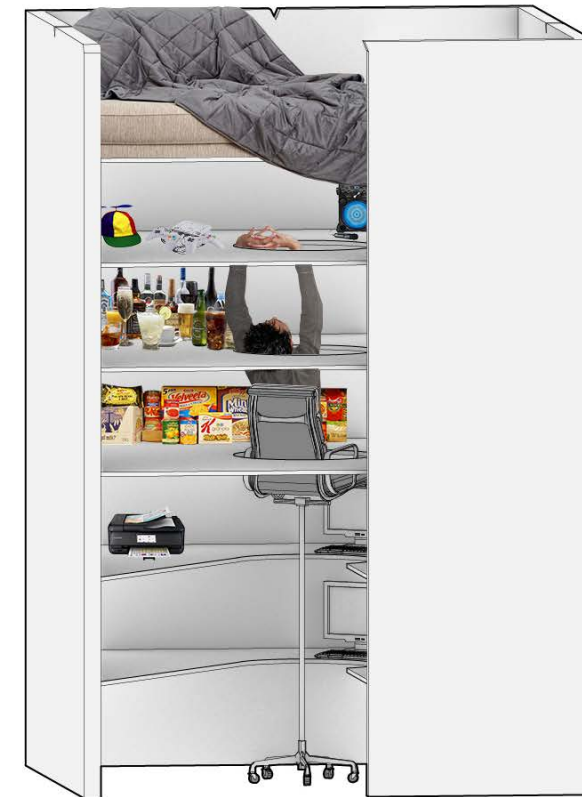
 Add to shopping bag

 Add to shopping list





Electric elevator desks in Prague, 1937.



New

:Cube 1.6

\$999.00


★★★★☆ 3.3 (133)

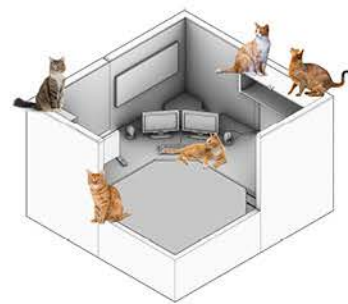
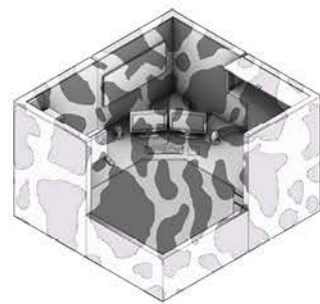
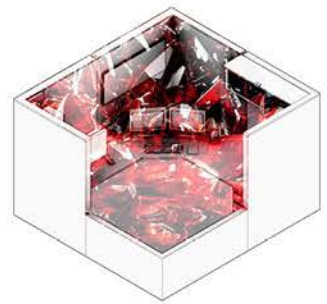
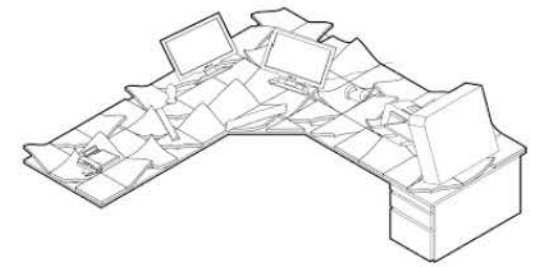
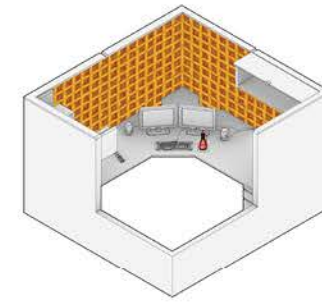
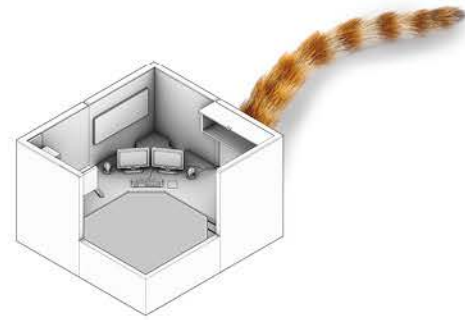
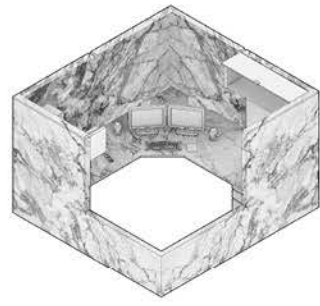
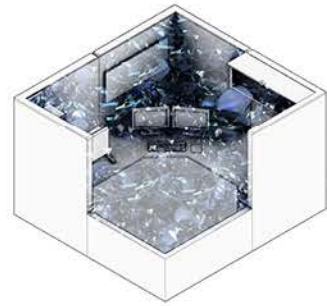
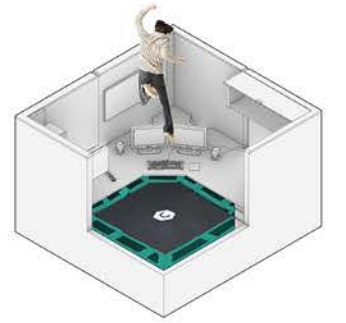
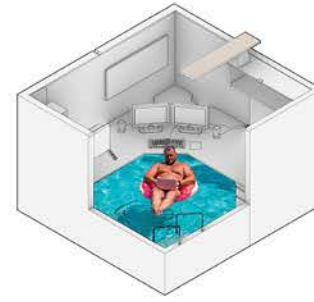
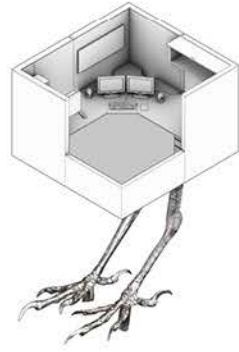
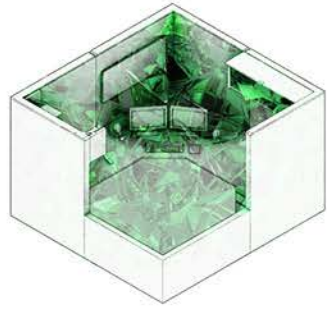
More options available

Quantity

- 1 +

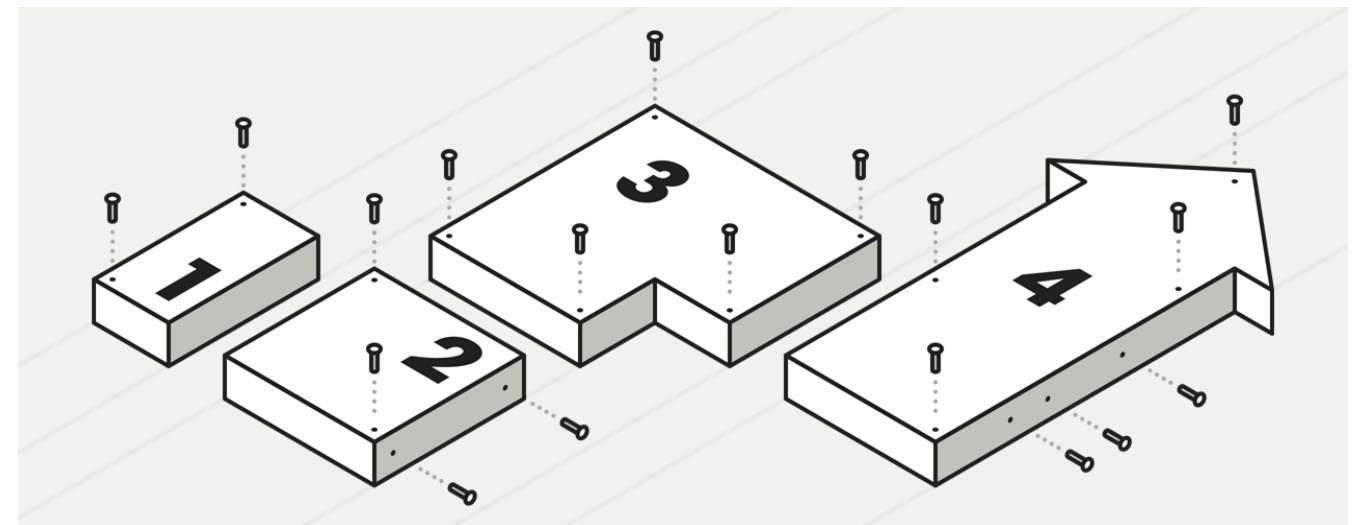
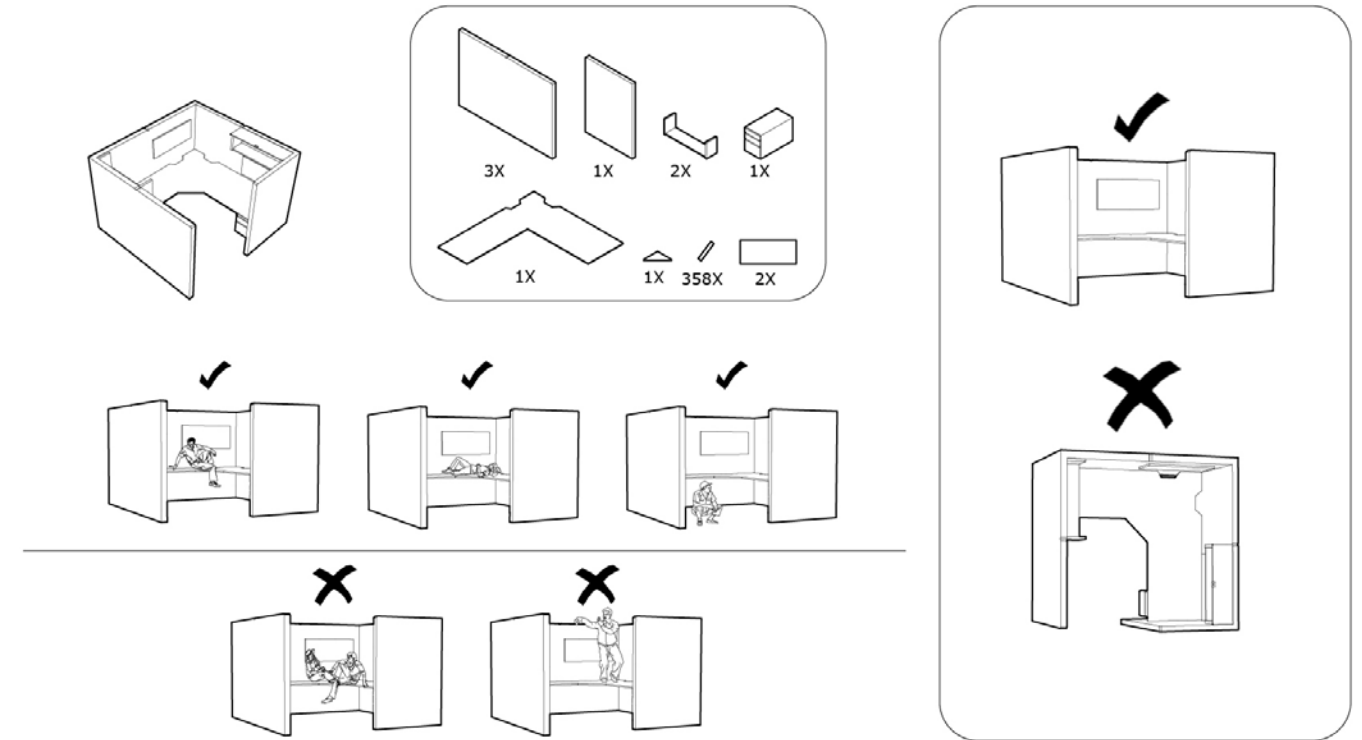
 Add to shopping bag

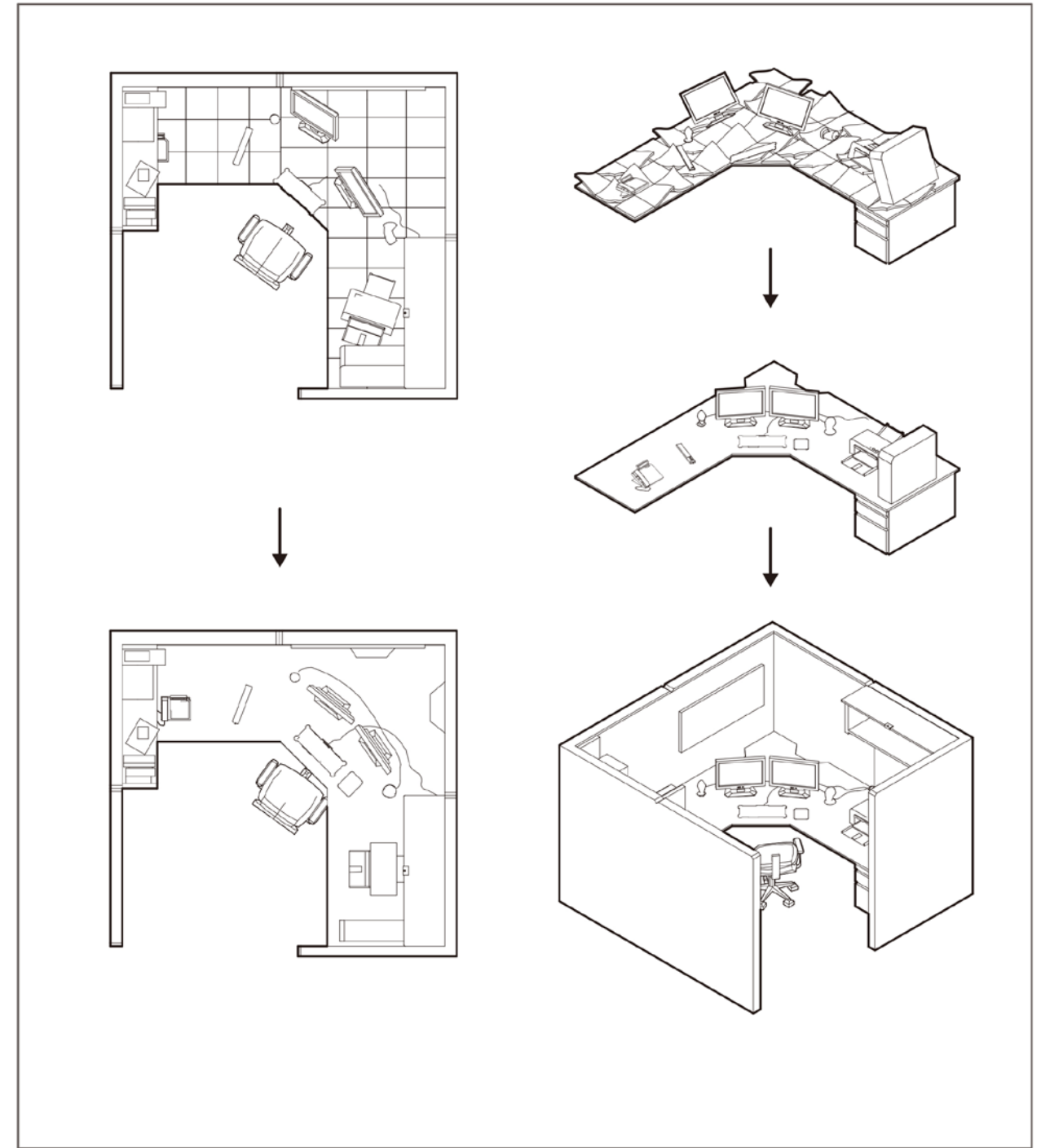
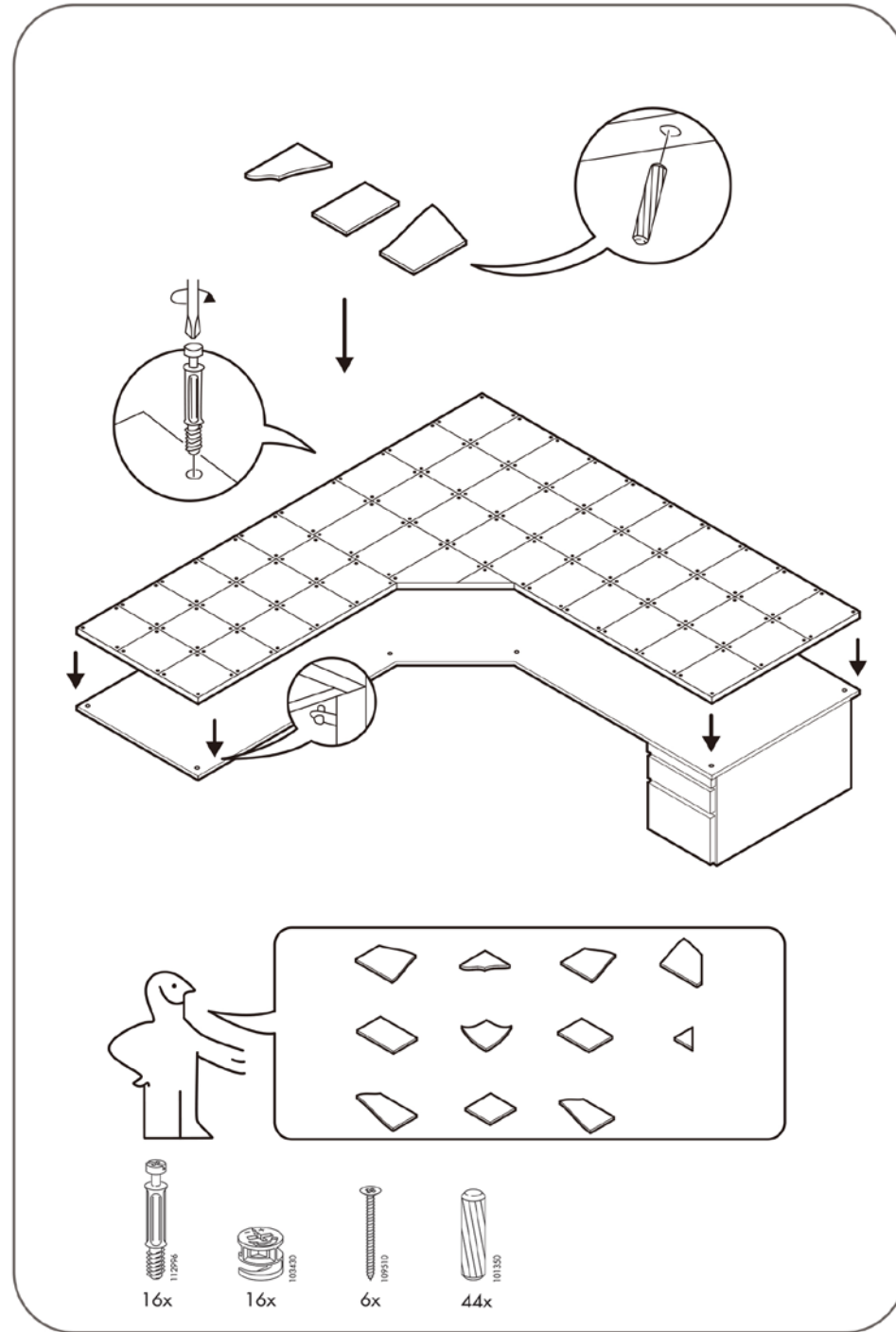
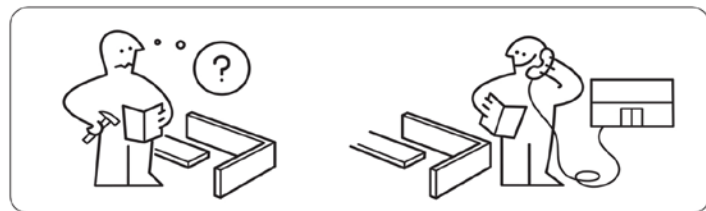
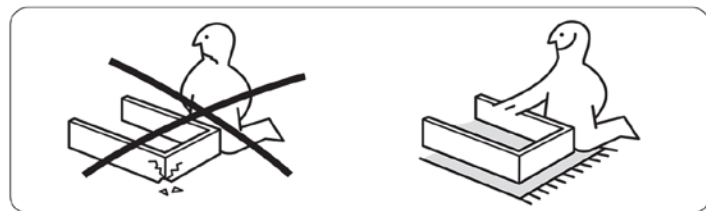
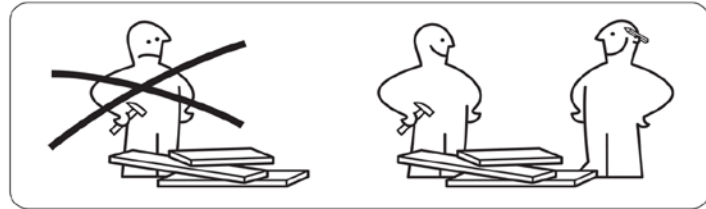
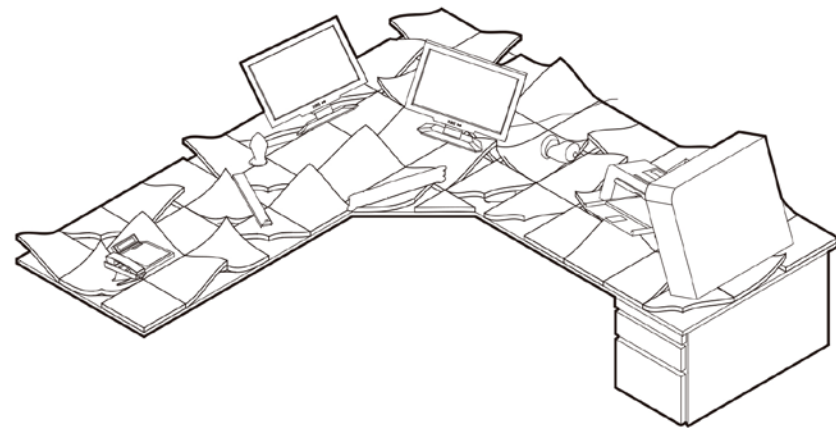
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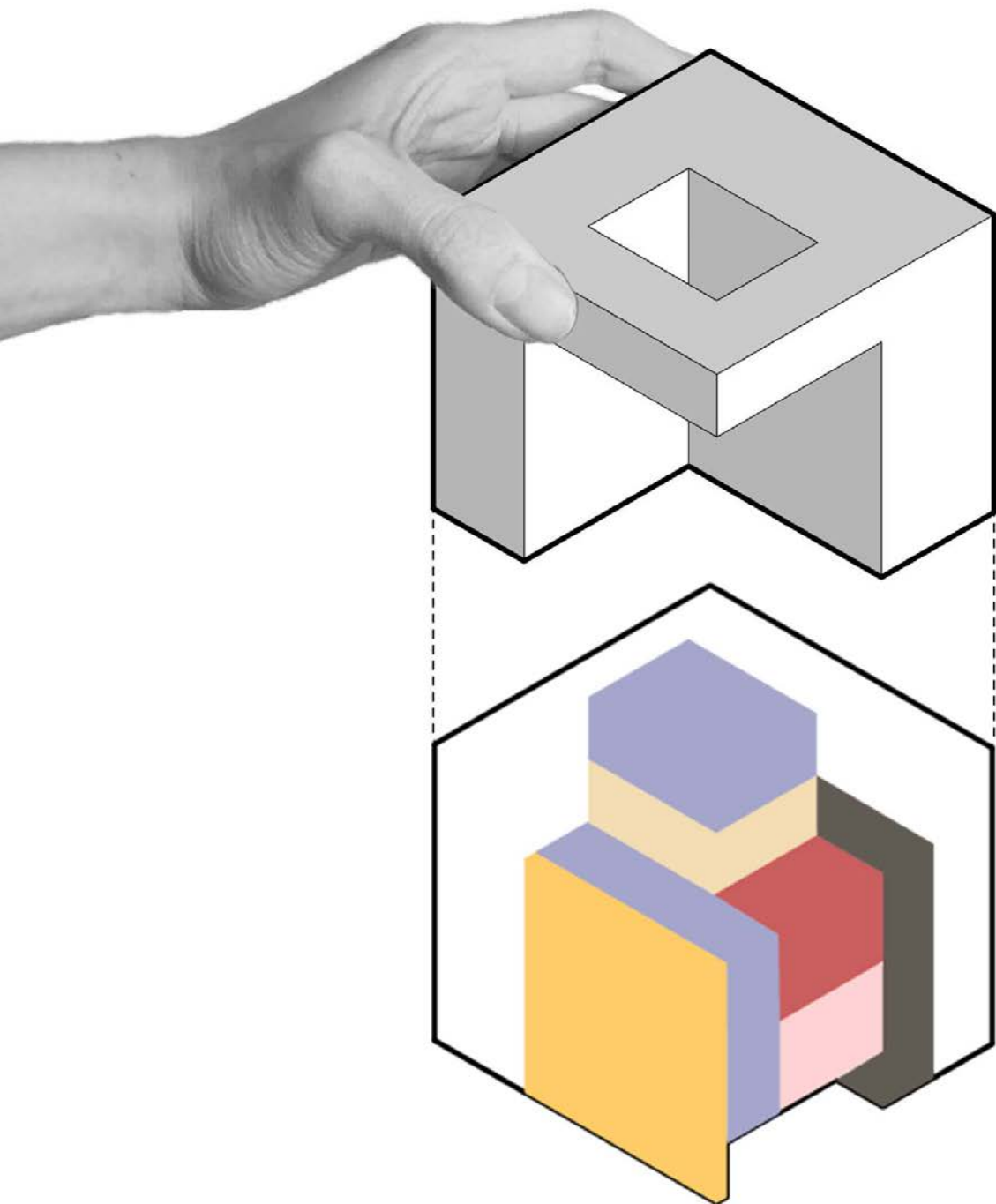
[www. FunAtWork:Desk.com](http://www.FunAtWork:Desk.com)

Assembly Instruction

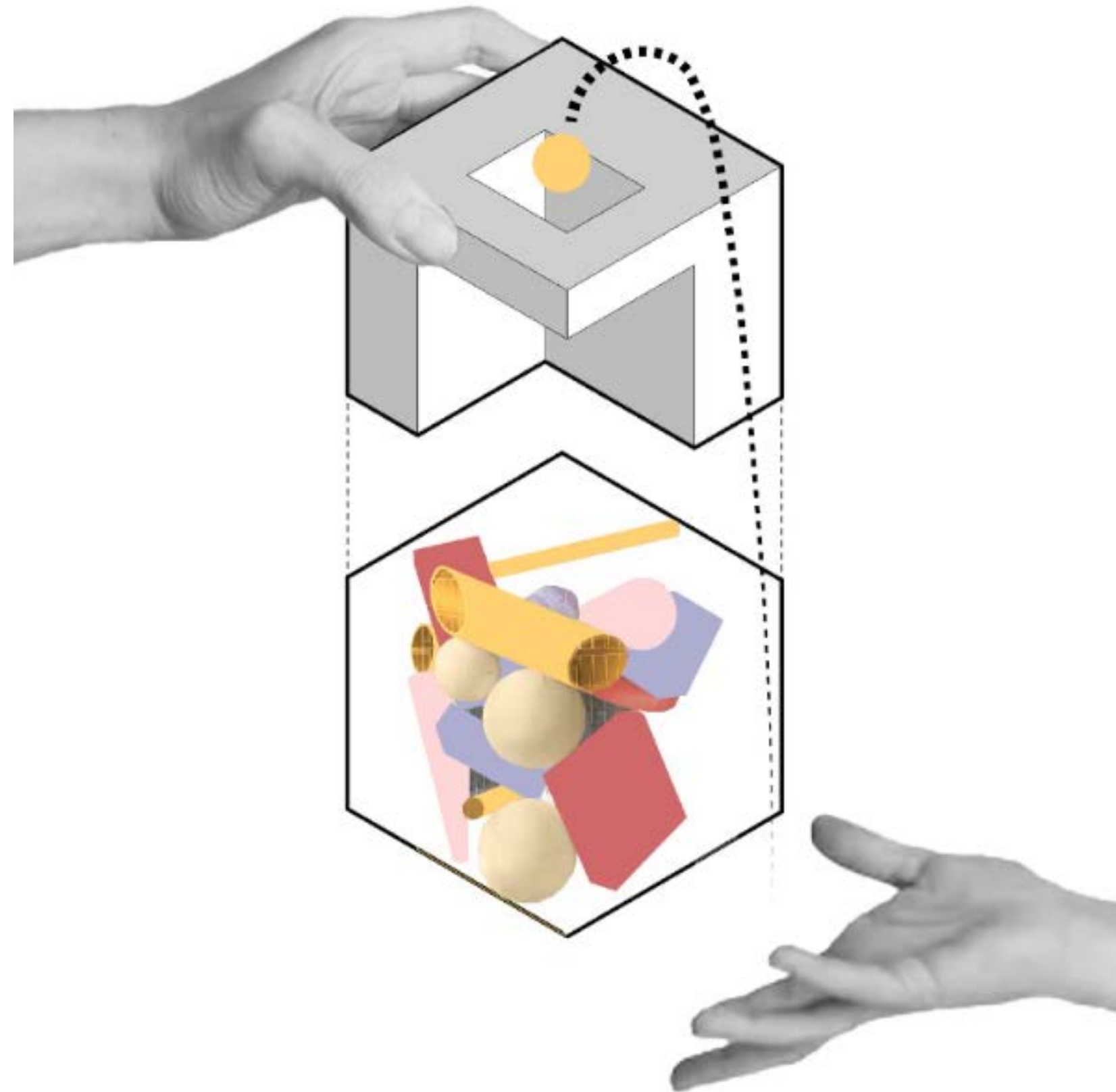




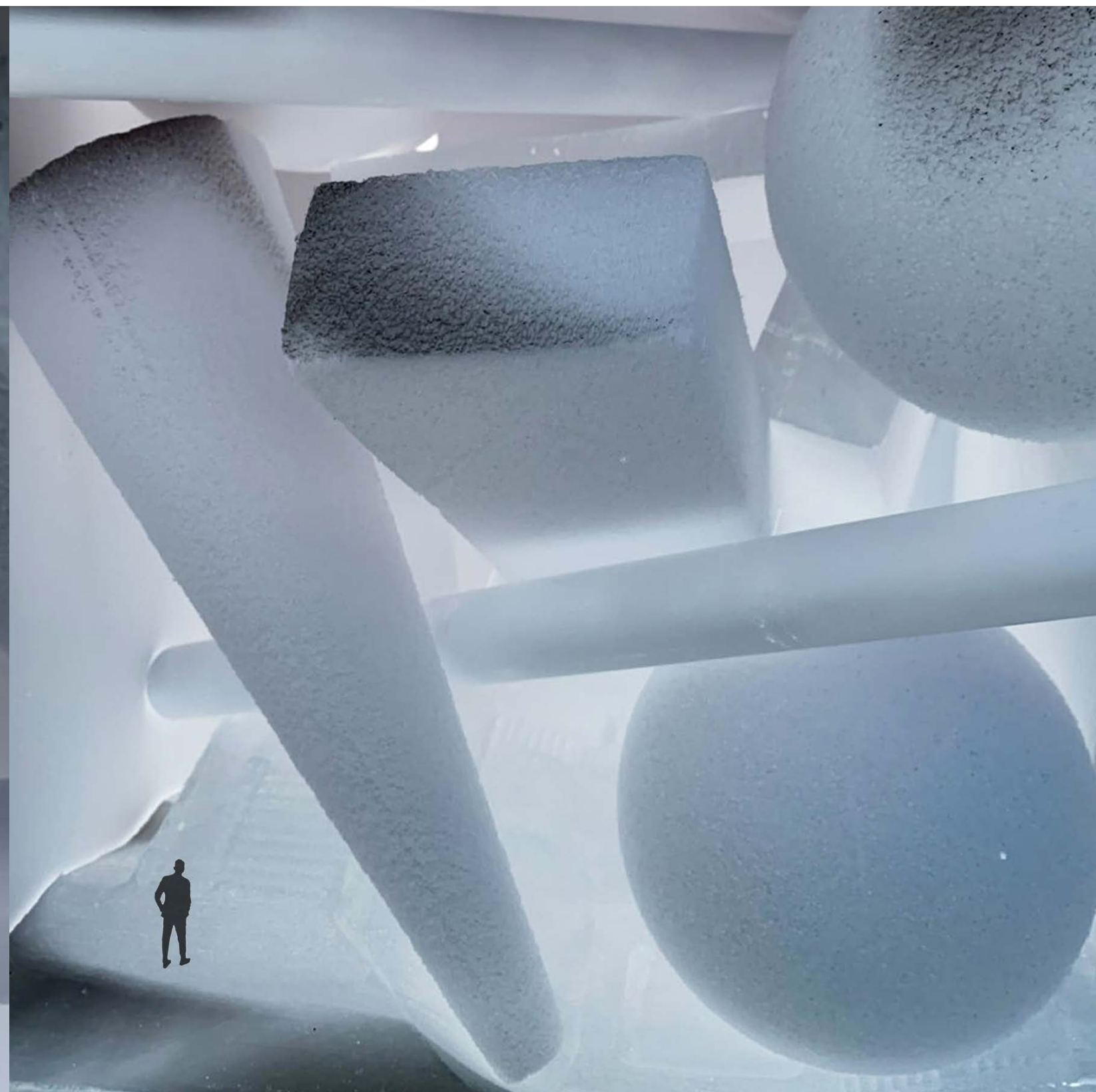
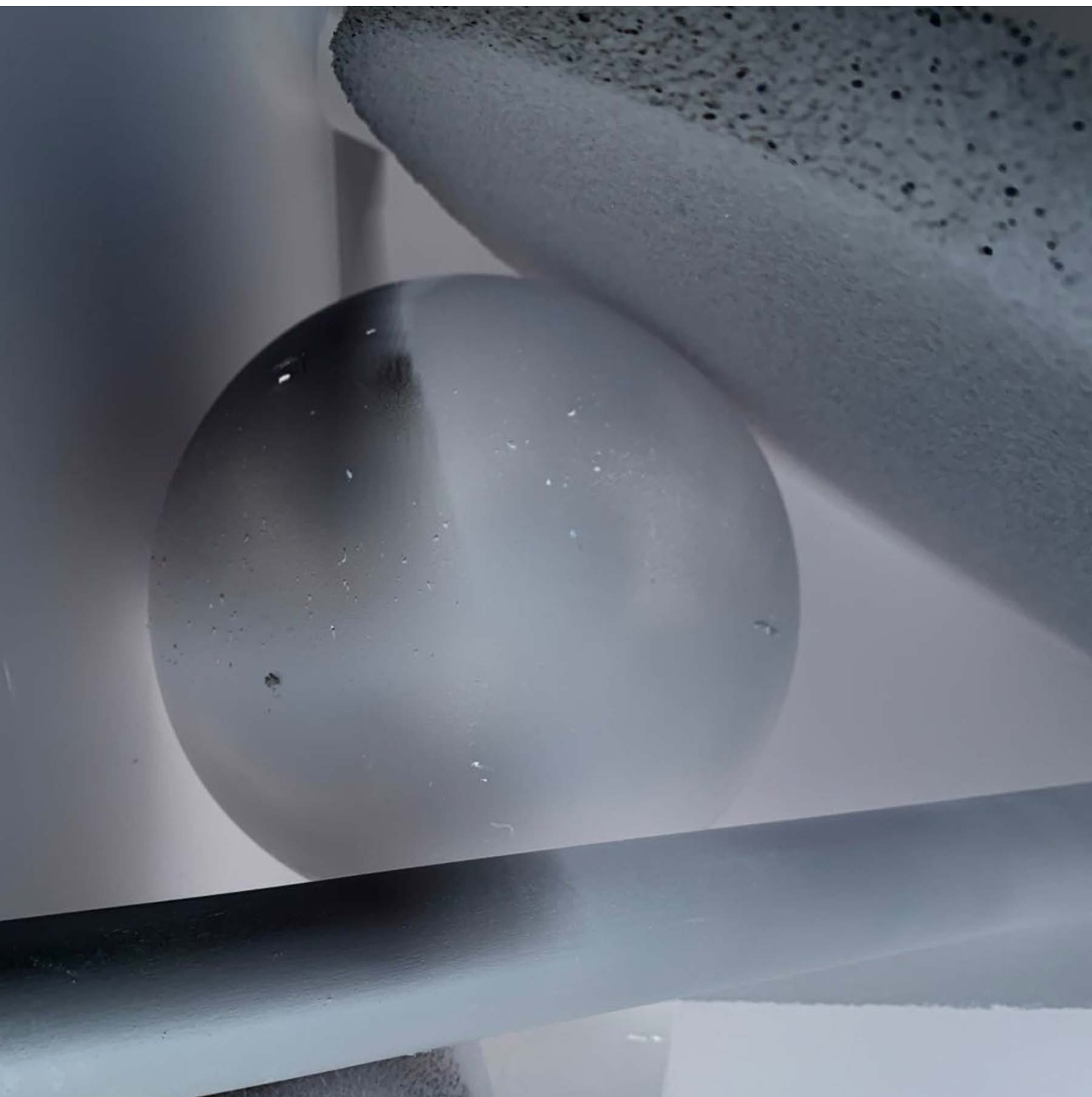
How to assemble a non-work Office Desk, Perkspace.



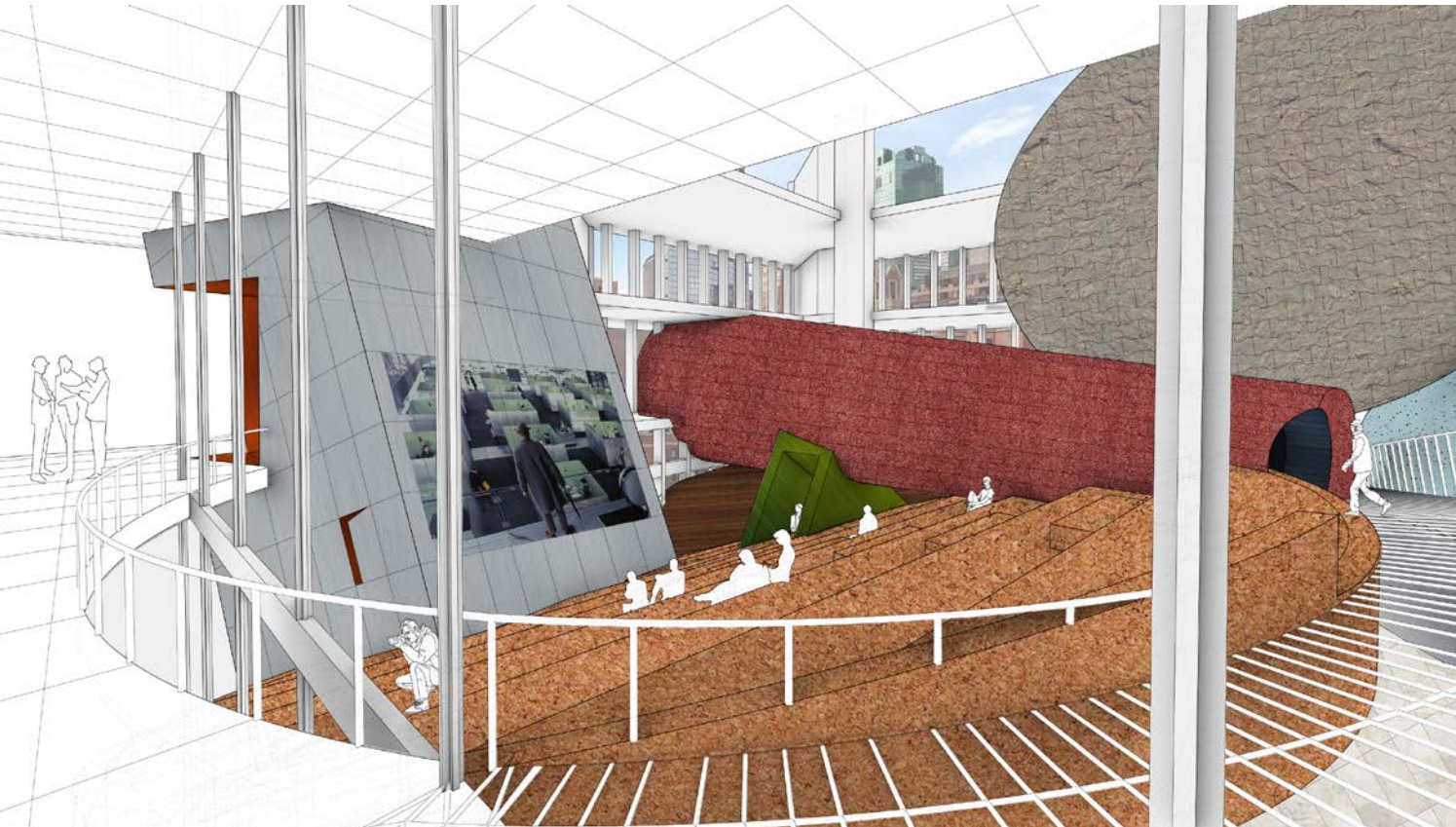
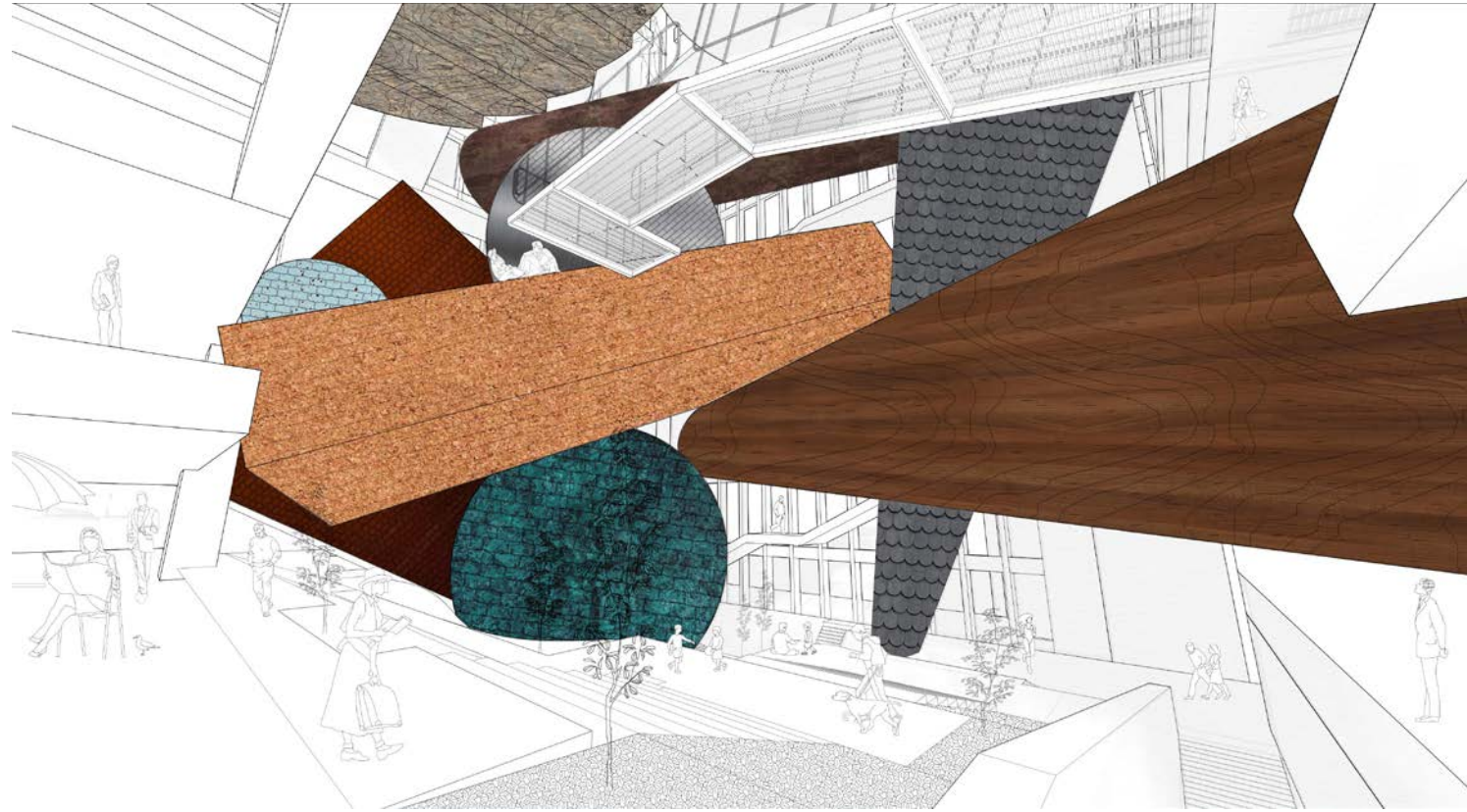
How to Design a Conventional Building. Perkspace.



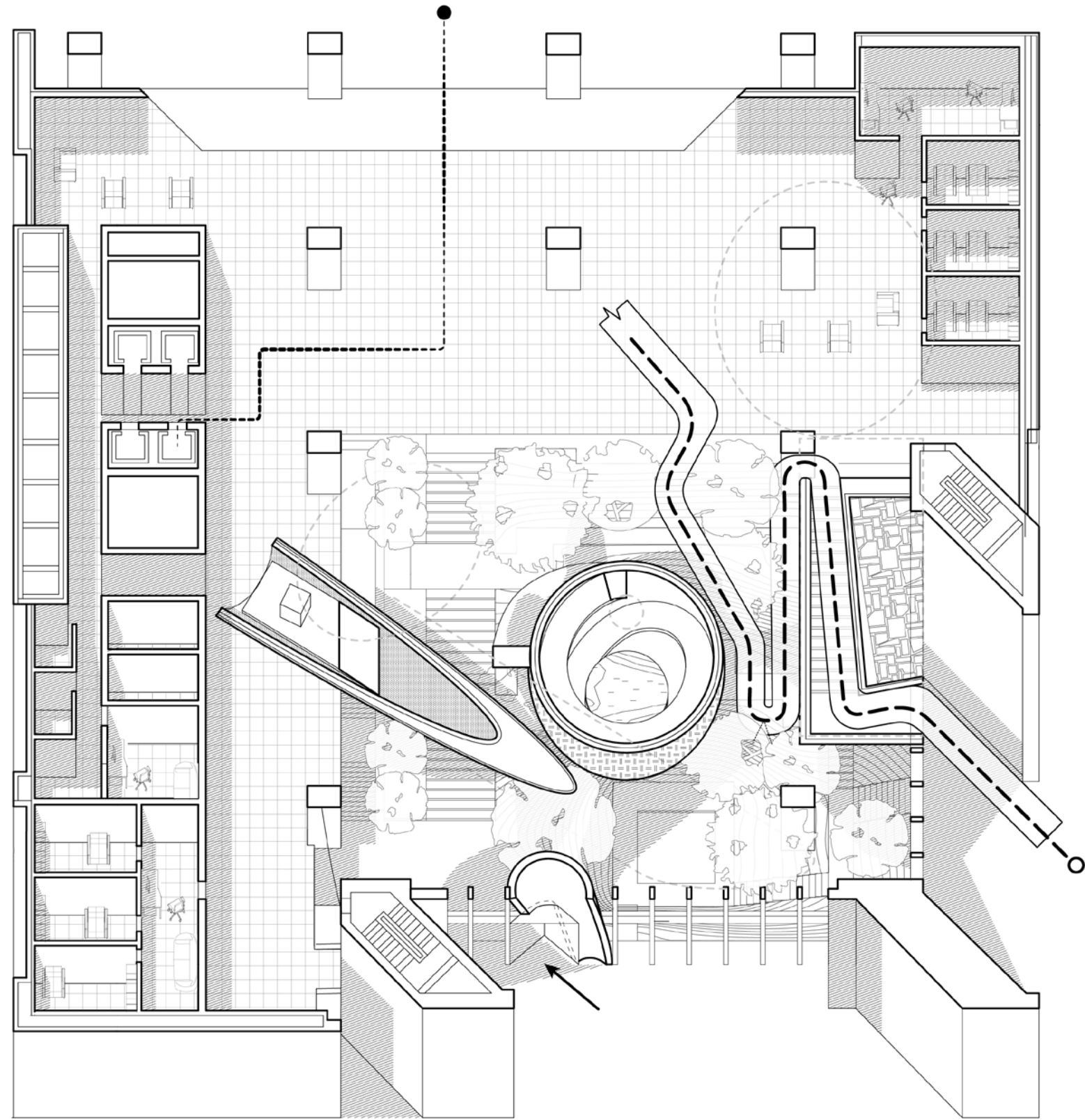
How to Design the Worst Non-working Building. Perkspace.



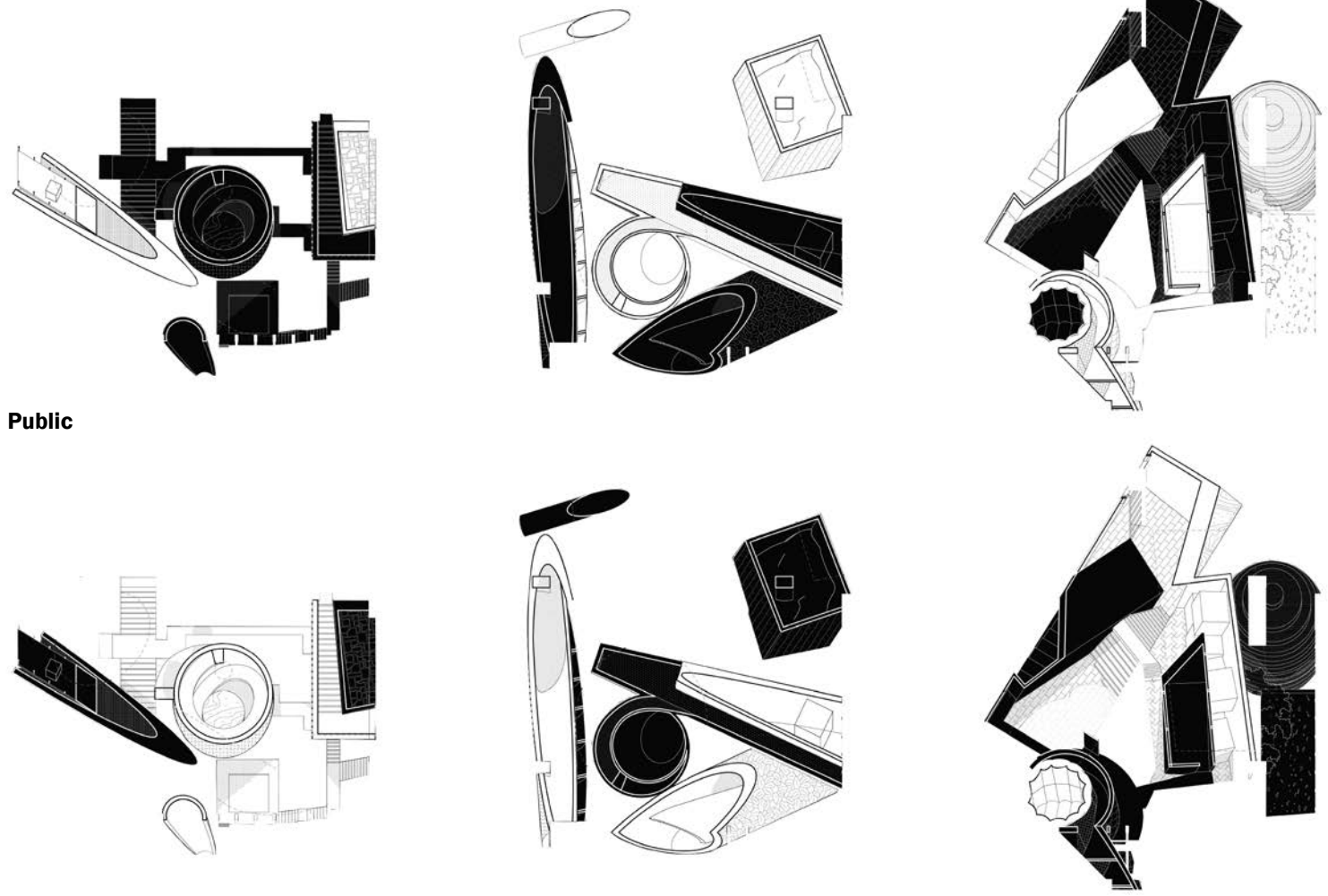
Inside the Atrium, Outside the Volume. Photo of a physical model.



Welcome to Perkspace: the New Atrium Garden and the Cork Amphitheatre

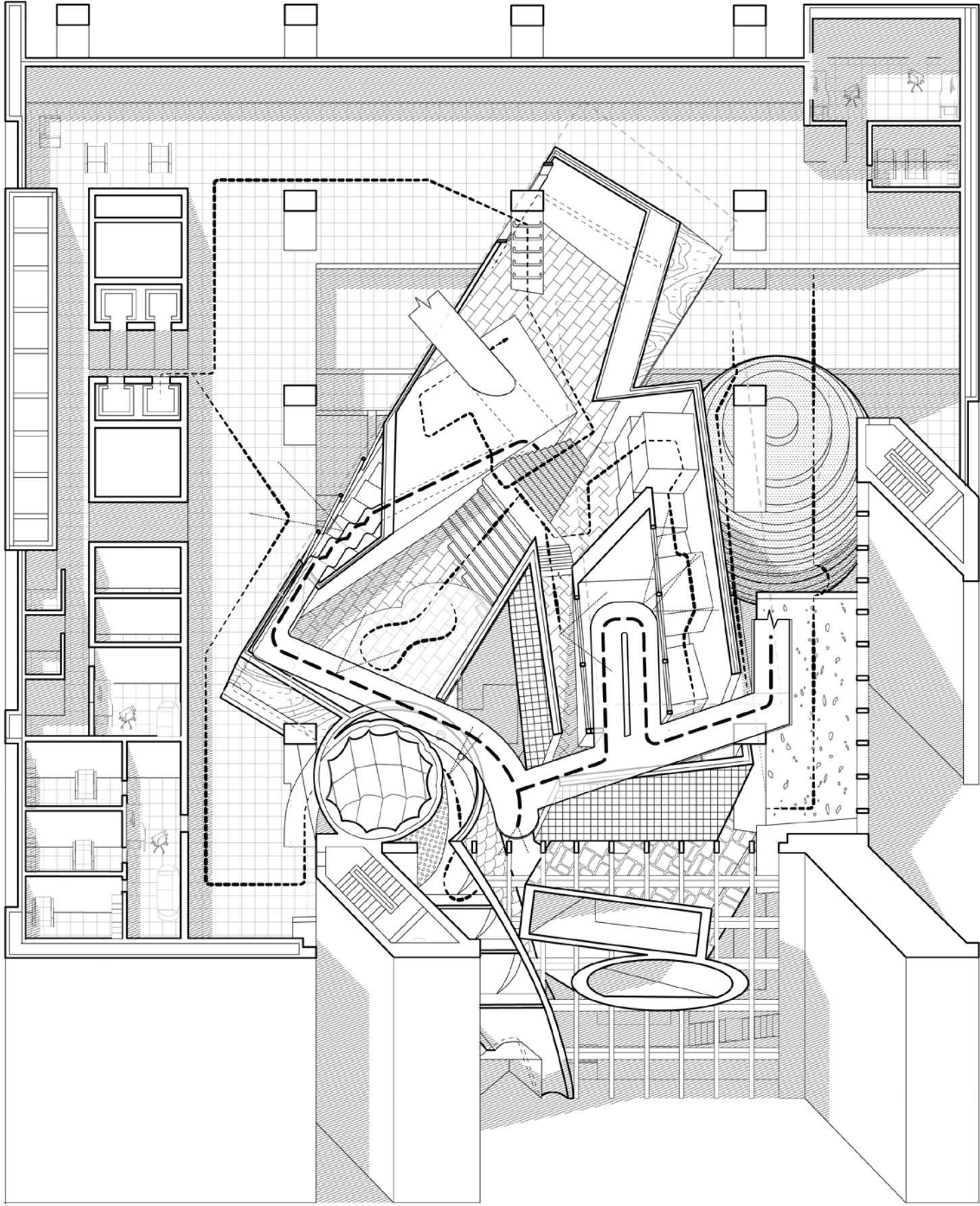


1st Floor Plan, Perkspace



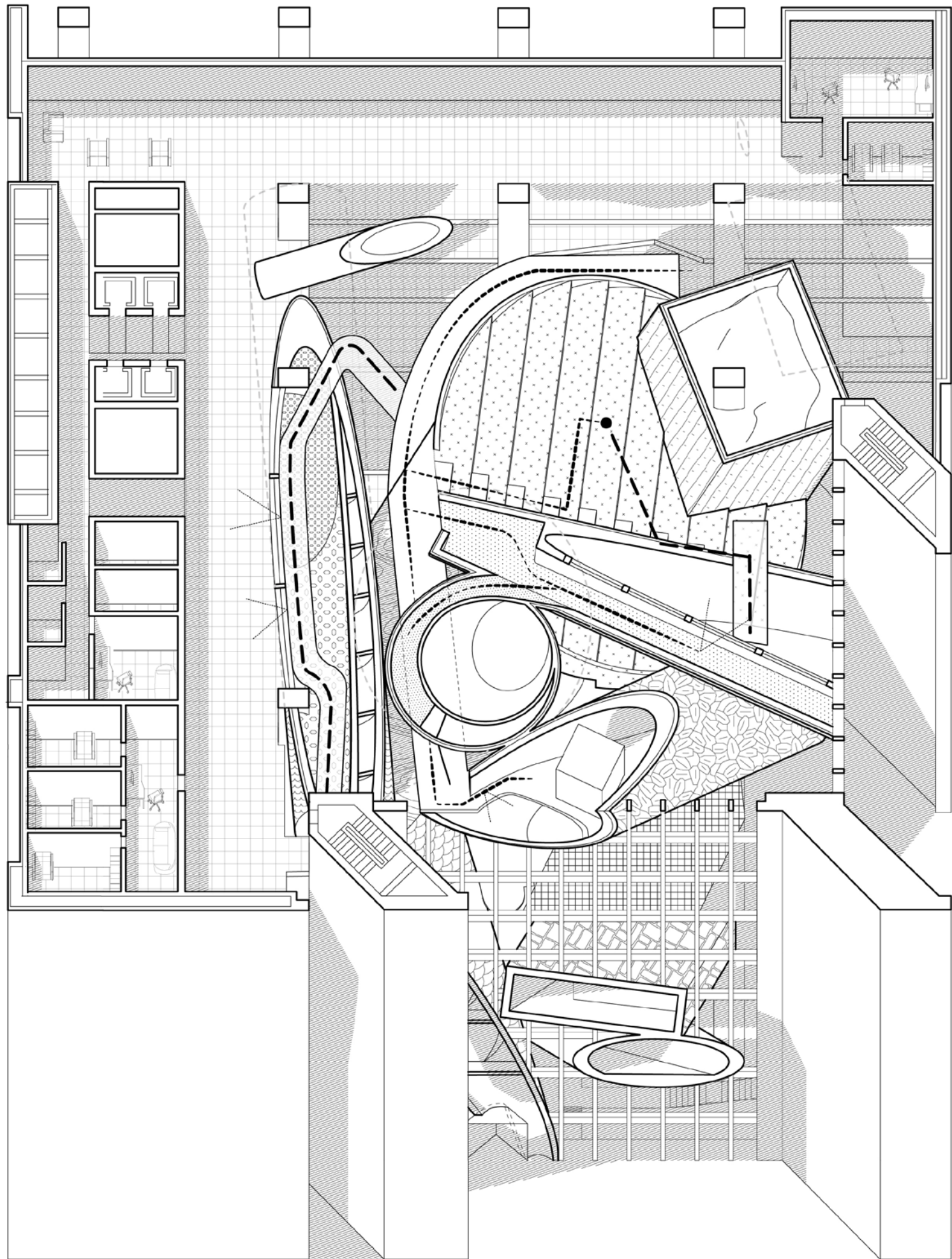
Public

Employees

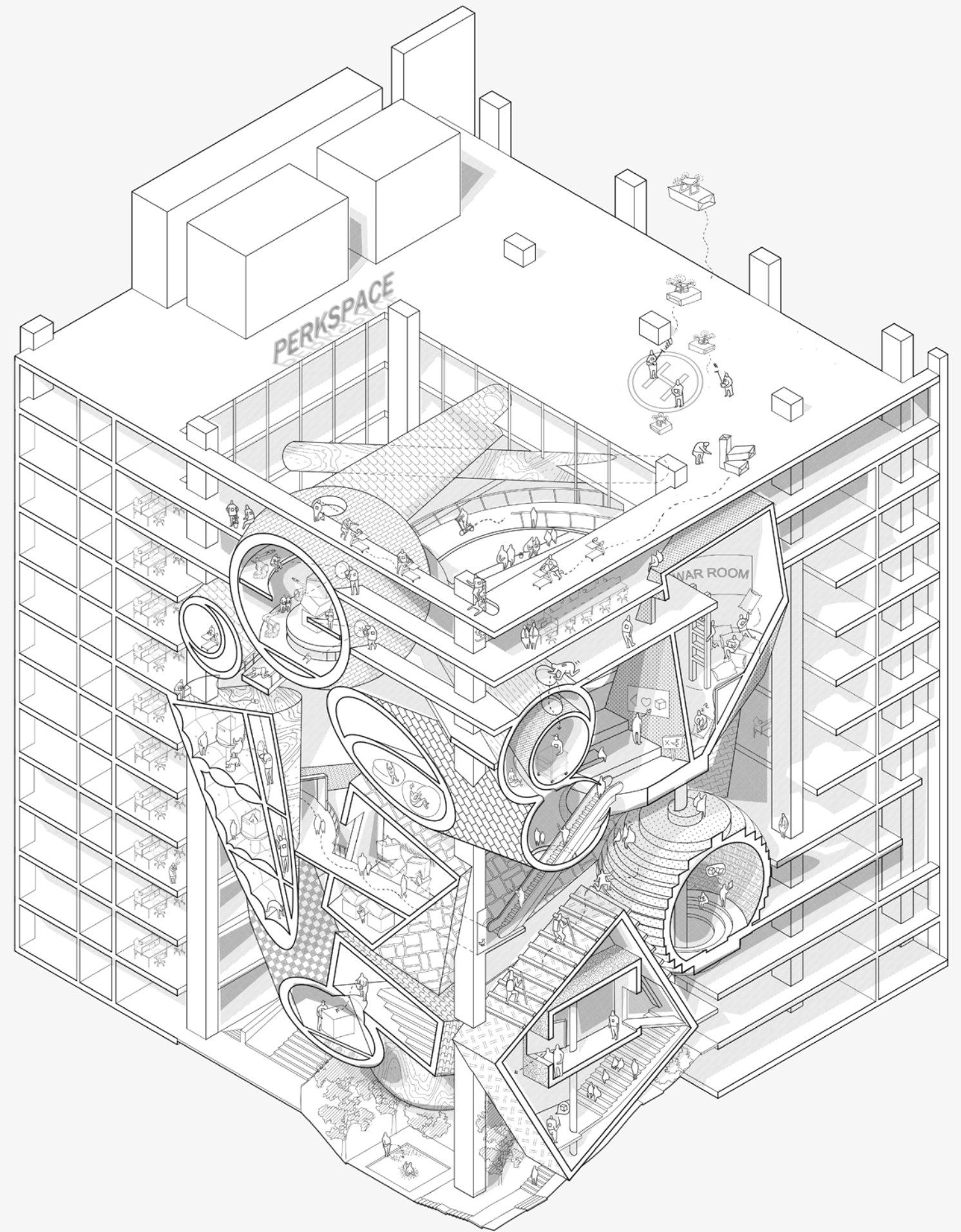


5th Floor Plan, Perkspace

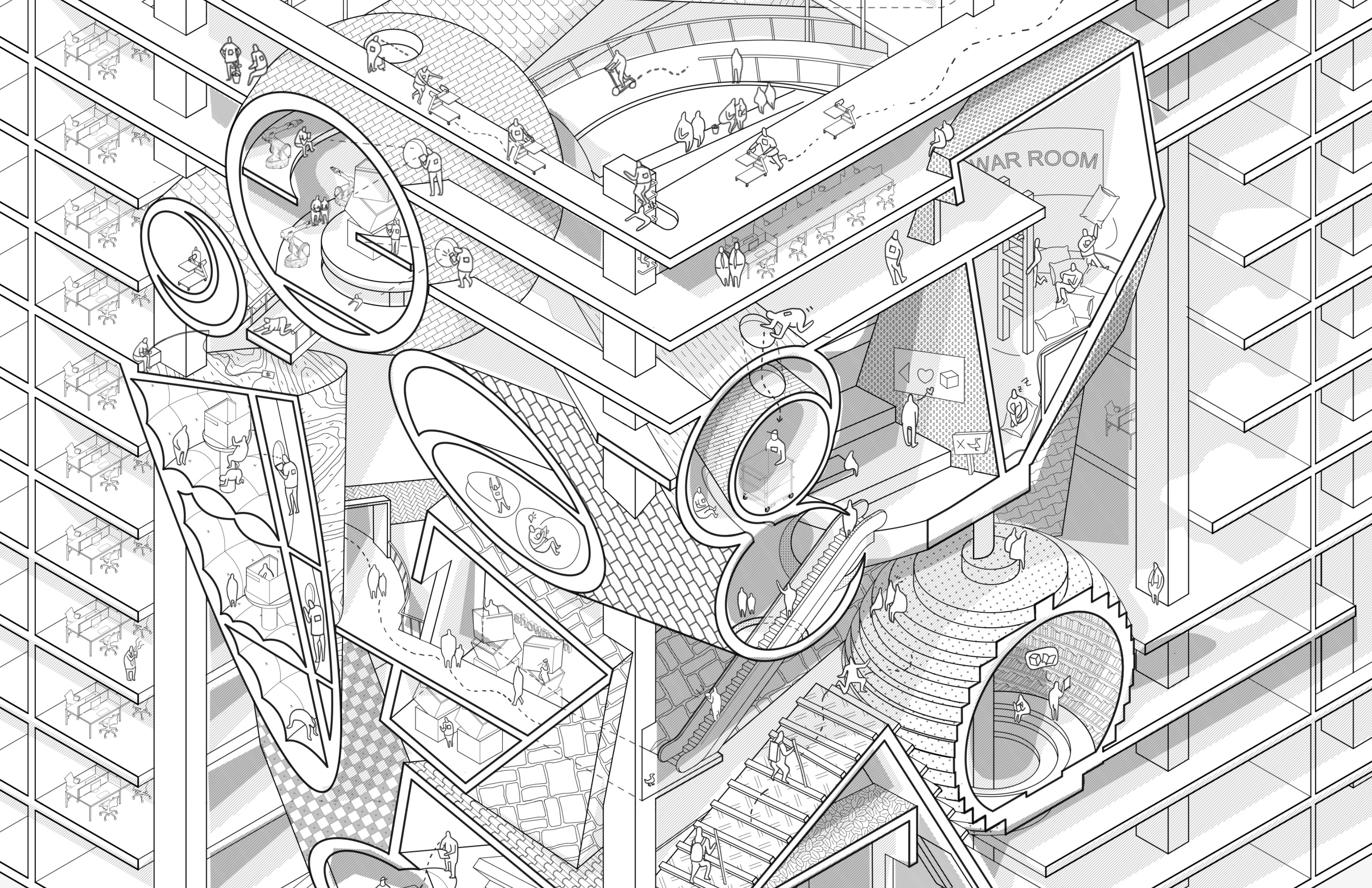
Public vs Employees spatial diagram

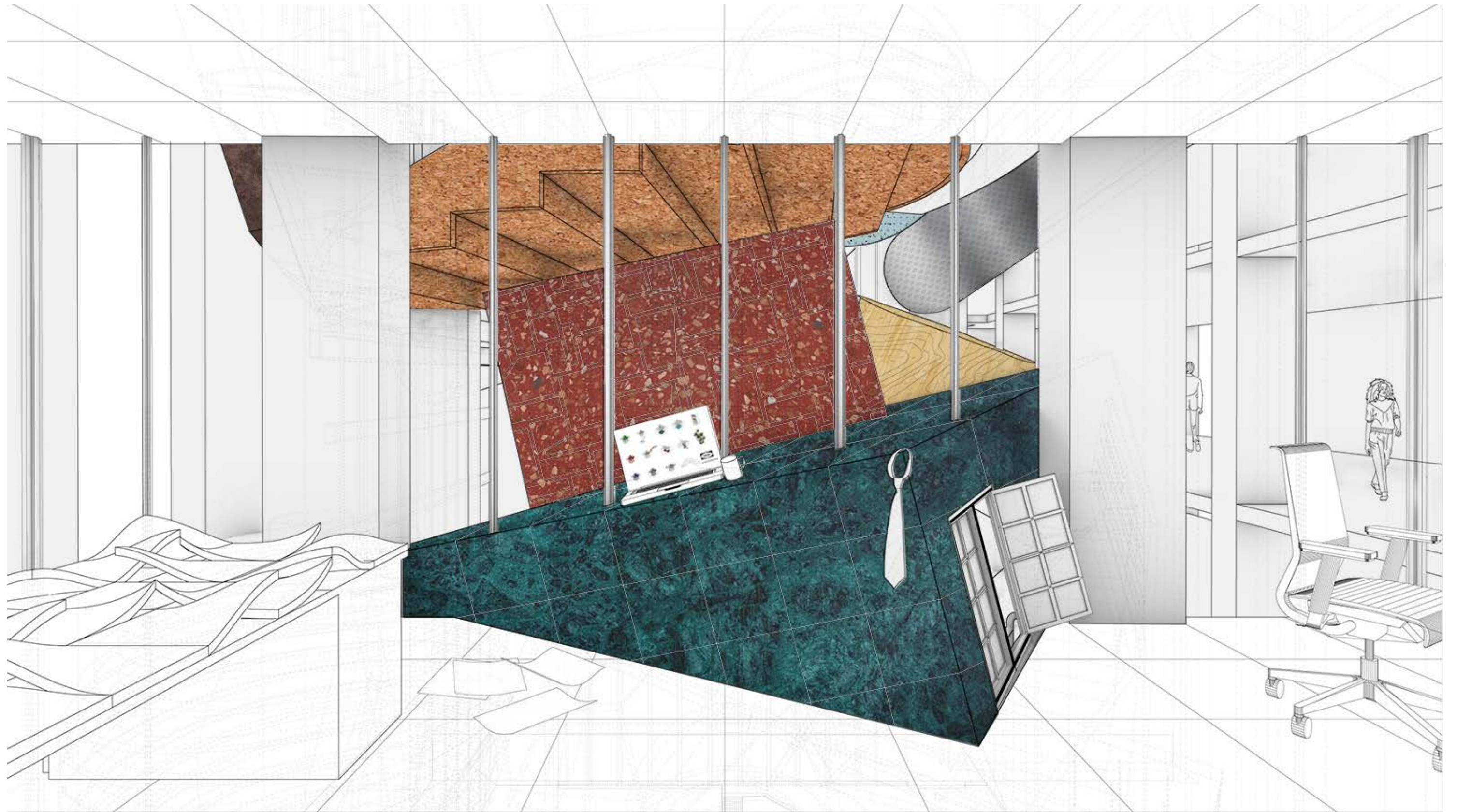


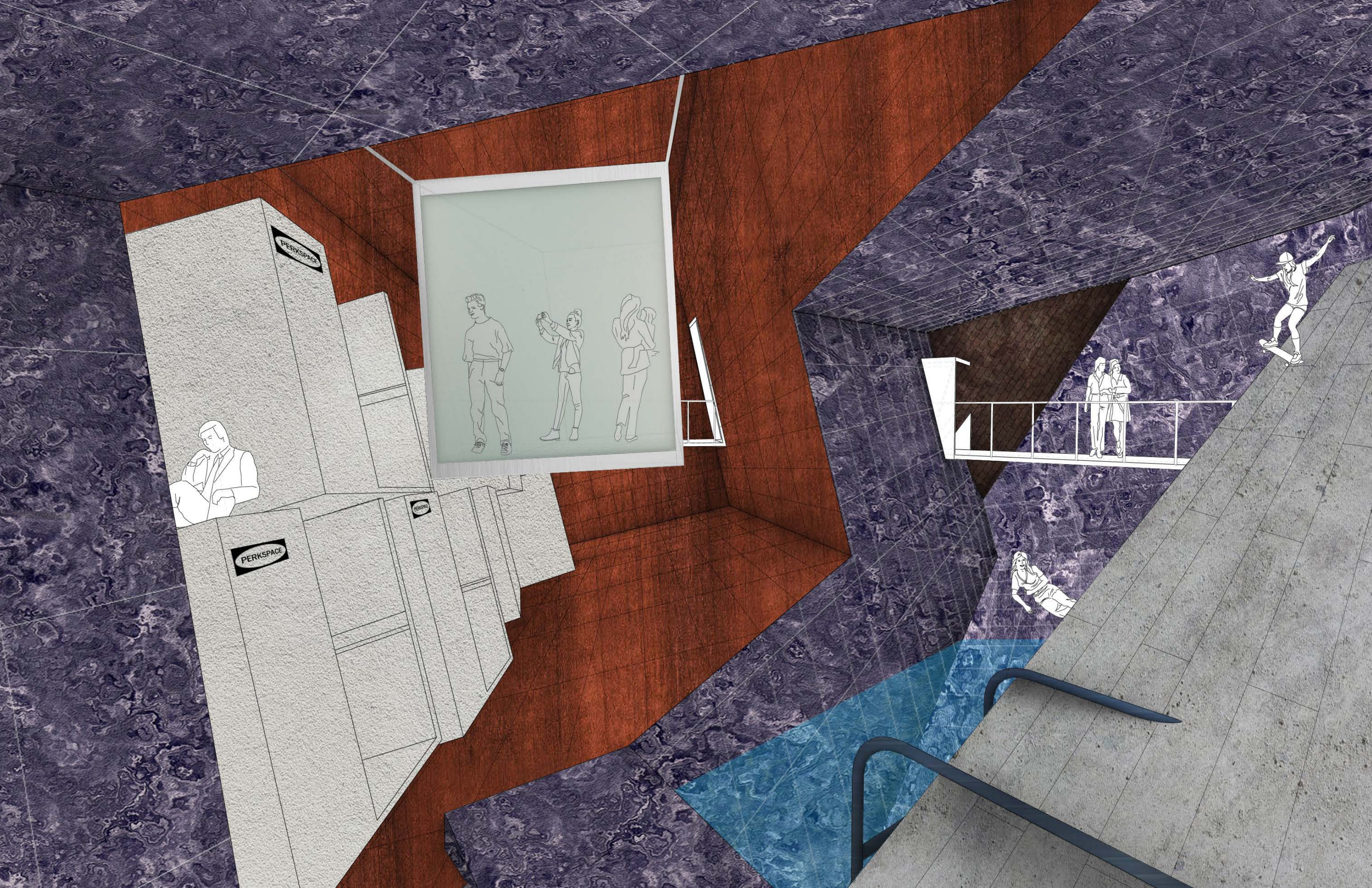
9th Floor Plan, Perkspace



Axon Section, Perkspace

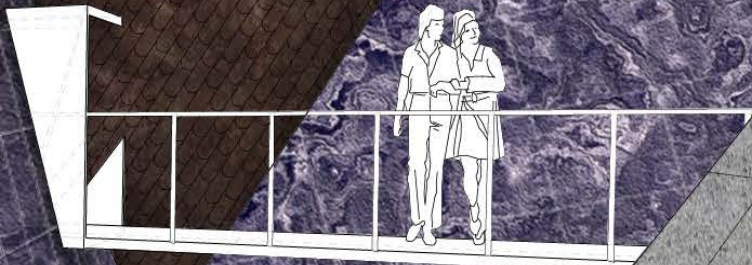






PERKSPACE

PERKSPACE



A n n o t a t e d R e f e r e n c e

How to Build a Digital Brick Wall, 2009, Allan Wexler

“Today, a designer’s work takes place on a computer. The mouse moves -click-and lays a virtual brick. Only a few fingers are used. Brick Computer Mouse is heavy. It adds the element of weight to the construction of a brick wall in the computer and causes virtual bricklayers to sweat and tire.”

A sense of absurdity is conveyed through the replacement of our normative understanding of a mouse. A brick “mouse” is used to construct a drawing of a brick wall. The amount of time, sweat, blistering and physical exhaustion to make a digital drawing of a brick wall is equivalent to the amount of exhaustion of an actual bricklayer. In this project, Wexler explores and challenges the relationship between handcraft and computer-craft through absurdity.

Kubrick, Stanley, Stephen King, and Diane Johnson. 1980. The shining. (Los Angeles, CA): Warner Bros. Pictures.

"All work and no play makes Jack a dull boy" is a proverb that means without time off from work, a person becomes both bored and boring. The proverb has been used in the 1980 horror movie *The Shining*, directed by Stanley Kubrick. In Kubrick’s film, the main character, Jack Torrance, is found to have abandoned the play he was writing in favor of typing this sentence over and over onto reams of paper. Jack goes through a process steeped in the frustrated dynamics of working-class struggle. He yearns to attain a higher station in life, but in failing, loses his sanity eventually. The unsettling scene of the horror movie acts as a critique of the social structure and unhealthy working culture which is as relevant to the world today as it has ever been.

Lyn, Euros, dir. 2011. Black Mirror. Season 1. Episode 2, “Fifteen Million Merits.” Aired December 11, 2011, on BBC.

The episode features a society lives in an enclosed, automated space, inside which nearly every surface is an interactive video screen with personalized entertainment and frequent advertising. People must ride on stationary bikes in order to power their surroundings and earn “merits”, a form of currency. “Merits” can be spent on necessities, entertainments or accessories for one’s virtual avatar. People’s interaction with each other tend to be through the virtual avatar. Everything physical seems perfunctory, only needed to enable one’s entry to the virtual world. The people here seem like strangers to one another, hardly speaking and spending their free time alone in their small cells with their screens. The analogy in the episode to modern phenomena such as the condition of the spectacle where authentic

social interaction has been replaced by mere representations, as defined by Guy Debord is evident. The episode specifically criticizes modern corporate office typology through the exaggeration of a hamster-wheel lifestyle. The method of exaggeration shows an underlying message that no matter how far fetched of a sci-fi future is presented, our society is truly not that far from it.

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G l o s s a r y

Absurdity

Destabilization of our inherent understanding of the environment.

Adhocism

An undeveloped force within the way we approach every activities.

Corporation

Encouragement of the culture of commodification.

Corporate Funhouse

A superficial way to conflate the boundary between work and leisure.

Hegemony

Dominance by a social group over others.

Joke

A sense of the familiar de-familiarized.

Spectacle

The invisible legislator.

PERKSPACE

Hazel Sun
Ying Xiong

Critics: Abigail Coover Hume
Ashley Simone
Michael Szivos

