In the age of Google Maps, HDcctv, and Occupyeverything, it is difficult to neatly disentangle physical and digital dimensions of public space, where the "physical" broadly references the bodies that assemble in public spaces and the (natural or synthetic) material forms that constitute such spaces, and the "digital" signals a mix of computing devices, machine-readable data, and networked communication.

Given that Adrian Blackwell's installation, *Furnishing Positions*, is housed in an exhibition titled *FALSEWORK*, it seems fitting to take what the political economist Karl Polanyi termed a "fictitious commodit[y]"—labour—as the entry point for glimpsing the imbrication of the physical and the digital. To approach public space by way of labour is to immediately confront a paradox. On the one hand, the notion of public space conjures up escape from, or an alternative to, work. But, on the other, public space is itself a workspace on a massive scale: squares are swept, benches cleaned, garbage picked up, roads paved, garages behind community centres built, sidewalk cement poured, outreach programs designed, etc. By the same token, many of the activities and attributes that are linked to a political concept of public space, from deliberation to disagreement, are unthinkable without a corresponding infrastructure that is produced and represented by a vast number of people, from labour, both material and immaterial, paid and unpaid, racialized and gendered, rewarded and rote, commercial and governmental, precarious and more or less secure, organized and not-yet-organized.

The ascendancy of the digital is multiplying the ways in which physical public spaces can double as workspaces: laptops, tablets, smartphones, SMS, ubiquitous connectivity, and the mobile Internet are among the digital resources furnishing public space as a setting for the diffusion performance of mediated labour.

Framed in this way, public space is not necessarily sheltered from the "social factory," a concept developed by autonomists, a few decades ahead of the digital curve, to designate the envelopment of society by capital. It posits that the scopics of capitalist production—and, hence, the reach of exploitation—spatially and temporally overflows the physical walls of the factory and exceeds the activity of the traditionally politically privileged male industrial worker. The social factory finds a complementary contemporary counterpart in "communicative capitalism," a term political theorist Jodi Dean uses to refer to a twenty-first-century political-economic order that thrives on the spread of "communication access and opportunity." Along with a partial narrowing of the digital divide, the advance of online platforms enabling dispersed individuals to exchange for profit, and participate in discussions about issues of the day would seem to create abundant conditions of possibility for art and activism.

Despite the discourse of democracy, including the "democratisation of communication access and opportunity," contends Dean, exists with and indeed exacerbates des-politicisation, fragmentation, and class inequality—along with the dominance of work. Even the freelancer who, unsheltered to the private space of the employer, yet in need of a wireless alternative to tubing in the private space of the home, assembles a makeshift workplace out of ( quasi) public spaces, skirting the zoning of public space demarcated by the imperative to be perpetually available and productive; the itinerant microworker who navigates the preordained, preprogrammed instructions of crowdsourcing apps that pay a pittance for the completion of location-based face-to-face tasks, or the distributed wellspring of "free labour," a generous portion of which is performed in public spaces, whether it is posting a status update on Facebook, text-messaging to work, or calling a cab through a mobile app, or adding a Twitter follower from the bus, posting a restaurant review to Yelp from the street, checking-in via Swarm from the public space...

Even if the socio-economic activities of the digital dimension of capitalist production occur in nominally public spaces, it is not inconceivable that the routinization of emergent mobile labour practices will affect social expectations of public space more generally. Advertising's ever-increasing intrusions certainly help prepare the ground for the digital self-seriousness of an integral, though insufficient, prerequisite.

Perhaps organization is to public space legislative proposals; efforts to harness the affordances of social media to share urgent news about labour conflicts and assemble supporters for on-the-ground solidarity activism, such as the 99 Pickets initiative born from Occupy Wall Street; and the use of mobile phones in both the coordination and circulation of protests, including, notably, by workers in low-wage regions of the world where the majority of the planet's digital devices are manufactured. Constructing two-way relays between physical and digital public spaces is a defining feature, and major challenge, of contemporary organizing.

Controversy arose when it was revealed that over half a million dollars had been raised to hire a pair of buses for a new Toronto public park, Sugar Beach. The City's Deputy Mayor defended the expense, claiming, "It's..."
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