

The following was presented in December 2008 as my 1st year review defense in the Visual Arts Department MFA degree program.

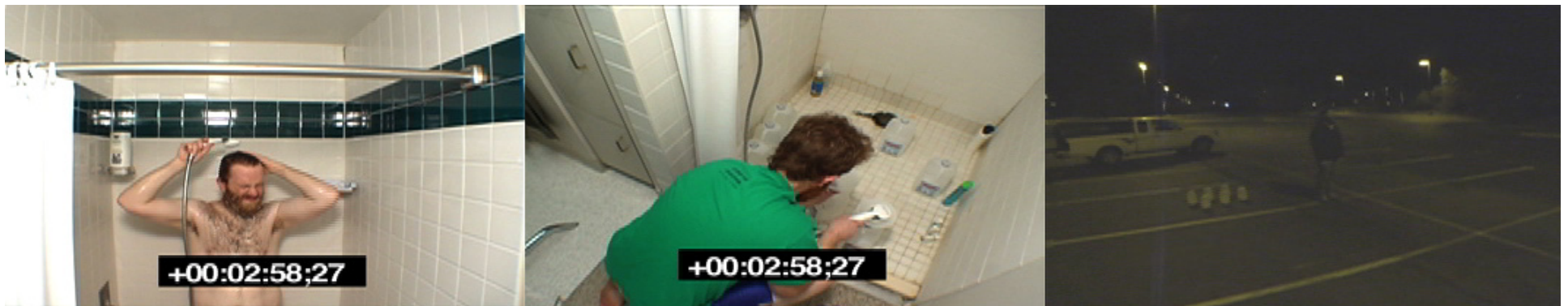
For my first year review, I would like to present a concise recapitulation of the work I have done in the past year. The work is a constellation of projects; although ideas occur to me about common threads, the linkage between individual endeavors has been difficult to articulate in a productive way. I prepare this in effort to better connect the dots, and so that I might work with you (my committee) at least briefly, as a think tank, and chart a course toward a thesis project. I have a preliminary idea of it as a more thorough articulation and manifestation of my research on canyon ecology as it affects the specific urbanism of San Diego.

## HOLLYWOOD SHOWER

[www.youtube.com/hollywoodshower](http://www.youtube.com/hollywoodshower)

The Hollywood Shower videos rehash the consumptive fallout of seemingly mundane, daily tasks and activities that are both resource intensive and to which I would not otherwise question my entitlement. This is accomplished by establishing a graphic, surrogate unit (in the iterations that exist, 1 gallon jugs of generic drinking water) that spatially represents the quantity of a given resource consumed. A task is documented and re-enacted to quantify the units of resource consumed. The surrogate units are arrayed in real space, to produce a temporary, lived diagram. Video documentation, with its tacit time sampling and measurement capabilities, functioned as the primary measurement device. Therefore, the initial task (or subject), its documentation, its re-enactment, and spatial diagram establish a logistical matrix of problems layered onto the initial task, and must be dealt with simultaneously.

Stills from HOLLYWOOD SHOWER 2008. Left to Right: documentation of shower, containment of the same shower, self portrait (in parking lot) with shower.



To illustrate, verbally: my typical shower is documented. The tape is reviewed to establish how long the water was running. I then run the water for an equivalent amount of time, however this time funneled into 1-gallon plastic drinking water jugs. The jugs are then transported to an empty parking lot at night. The filled jugs are aligned in a grid. A circle is drawn on the ground around the grid, so that a doorway-dolly can capture a revolving shot of the setup. I stand at attention near the grid. The dolly and camera revolve around the grid of jugs and myself (essentially a diagram of a “self” plus its shower) for the same duration as the video of edited documentation of every step in the process leading to this point (if this amounts to a 10 minute video, then the rotational shot needs to last at least ten minutes). Somewhat spontaneously, I decide to dump out the jugs of water while the shot is being captured. At this point, there is a representation of a shower as a puddle covering a relatively large amount of square footage in an empty parking lot, rather than contained in an orderly grid of jugs. A second, alternative spatial representation is therefore established for a resource that would otherwise come out of the shower-head, perform its task, and go down the drain. To literalize consumption in a way that one only has an abstract relationship to otherwise moves to develop a new ontological awareness of this consumption and becomes part of a concerted cultural move away from passive consumer to, at very least, a conscious, or reflexive consumer.

The videos are time-based diagrams representing a given subject, and in a Brechtian sense, representing the process of representing said subject. Additionally, they become temporary appropriations of, and interventions within public space, specifically the alienating, agoraphobic sprawl of southern California. Concerning this macro environment, the ‘resources’ in question are often those that are particularly contentious here (water, fuel, and, indirectly, physical space). The projects, somewhat haphazardly, play on the irony that a landscape in which resources are scarce and the ecology is fragile also happens to also be one in which the most pointed examples of American indulgence can be located. The violently wasteful gesture of disposing of water in this context is, at once, as described, but also not particularly shocking – perhaps this absence of shock is indicative of an acculturated presumption of both limitless resources and the inevitability of gratuitous waste, as well as a hegemonic vagueness about the origins of resources and their channels of distribution.

These projects emerge from an exploration of the documentary form as a pragmatic strategy to re-present earlier projects and an interest in conflating diagrammatic, cartographic and interventionist strategies.



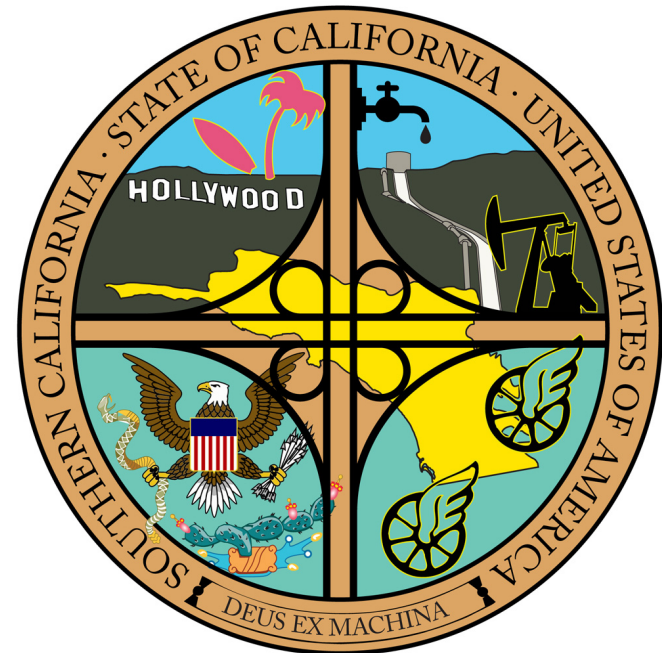
Stills from HOLLYWOOD SHOWER: Camping at Joshua Tree 2008. One Gallon of water was emptied in the Mojave desert for every gallon gas burned to get there.

While the former has the strength of rationalizing and visualizing otherwise complex and invisible systems, it tends to be a sequestered, laissez-faire research practice and does not intrinsically affect the space of its inception. The latter, while calling attention to the space that it occupies, is plagued by a different kind of sequestering, in that it is a non-distributable event that is not necessarily reconciled with its own mediation. This is similar to a common symptom of “interventionist” art projects<sup>1</sup>, which frequently claim to be interrupting a repressive pattern of behavior in public space. However, this attempt frequently fails to fully articulate what exactly this repressive pattern is. This produces a problem in which “the public” is not moved toward mindfulness, but jarred into conscious, defensive ignorance. An interventionist strategy may also be limited in its didactic and pedagogical scope, often highlighting one set of dynamics, at the expense of other crucial considerations. I’m interested in gestures that attempt to pull these differing methodologies into a more unified effect. The Hollywood Shower videos are hypothetical, prototypical sketches toward this end.

### untitled (LA auto-space)

For the project untitled (LA auto-space), July – September 2008, I was permitted by a handful of Los Angeles (LA) residents to accompany them during their daily transportation routines. Or, if I were able to meet and discuss with them the details of said routine, I would approximate the route by myself, using an equivalent means of transportation. The conversations and routes were video-documented; the latter was timed and mapped. For each route and conversation, I started from the original point of departure, followed the route on foot for an equivalent amount of time, then documented the closest discreet piece of architecture. The architectural and institutional significance of the original destination was virtually transposed onto the walked destination. Parallel to this process, I compiled as many interviews as I could, from urban planning academics to transportation advocates, in order to both establish a network of people and knowledge, but also to further my understanding of the structural and historical underpinnings of the development of LA, particularly at the behest of car-culture, as it emerges as the largest and most prominent example of American “sprawl”. The project was exhibited at the 2008 Wight Gallery Biennial: Group Effort, from September 25, 2008 to October 9, 2008 as a three channel video installation: point-of-view shots of the original route juxtaposed against point-of-view shots of the route walked, and an edited narrative of documented interviews.

untitled (LA auto-space) was conceived as a response to the monu-



Hypothetical seal for the region of Southern California 2008. A quadrapartite symbology as divided by the iconic clover-leaf interchange (considering replacing with a “stack” interchange). God from a Machine.



mental scale and unpredictability of LA's automotive traffic in tandem with record hikes in gasoline prices (winter and spring 2008) and upon a conception of the automobile as both gratuitous and hegemonic (excessively consumptive of both space and resources, yet the key determinant of spatial allocation and development in and around LA, and the prosthesis required to most effectively engage the city).

Traveling by foot along the route of a documented car commute for the same amount of time as the original drive and transferring the significance of the original destination onto wherever I arrived was a gesture that had importance on multiple levels. If the hypothetical results are mapped i.e. if we assume that amenities are walk-ably closer to residents, a utopian, smaller, denser LA could be interpolated – 'utopian' because such a situation accommodates people without requiring their consumption of some form of rapid transit, and a less sprawling, more efficient urban center is far more ecologically sustainable. In a dystopian sense, the project imagines a situation in which LA's residents are more and more priced out of their car routines (high fuel prices, faltering economy). If such events forced a new system of proximity to amenities and spatial allocation to be established ad-hoc in a short period of time, how would this challenge the dominant paradigms of zoning and spatial significance in LA? I was also concerned with creating a system of representation and subtle intervention<sup>2</sup> that would juxtapose the pedestrian against a city that is antagonistic to her/him: the pedestrian in a city that renders a body un-extended by an automotive prosthesis agoraphobic, inefficient, stuck. Concurrently, documenting car commutes would, by the process' own logistical nature, enable a conversation with the commuter in question, in a place that is otherwise private: cut off from communication and language save for the mono-tonality of a car horn. A dialogical dimension would, ideally, open the project to multiple-authorship and a pooling of multiple agencies, while simultaneously creating a barometer for, and document of, the affects of car-based urban space on the attitudes and psyches of its residents.<sup>3</sup>

As my leads to begin the project came from people I know in UCLA's urban planning program, I attempted to push the project to, at least briefly, establish some linkage between the intellectual resources in UCLA's urban studies and visual arts programs, the latter of which was exhibiting this project. Such would compound the possibility of collaboration, as well as the project's potential agency. Given that it was selected a mere two months before it was to be exhibited, this goal would prove quixotic. Additionally, through conversations during the planning stages, I developed anxieties that the gesture was somewhat blunt and simplistic, the



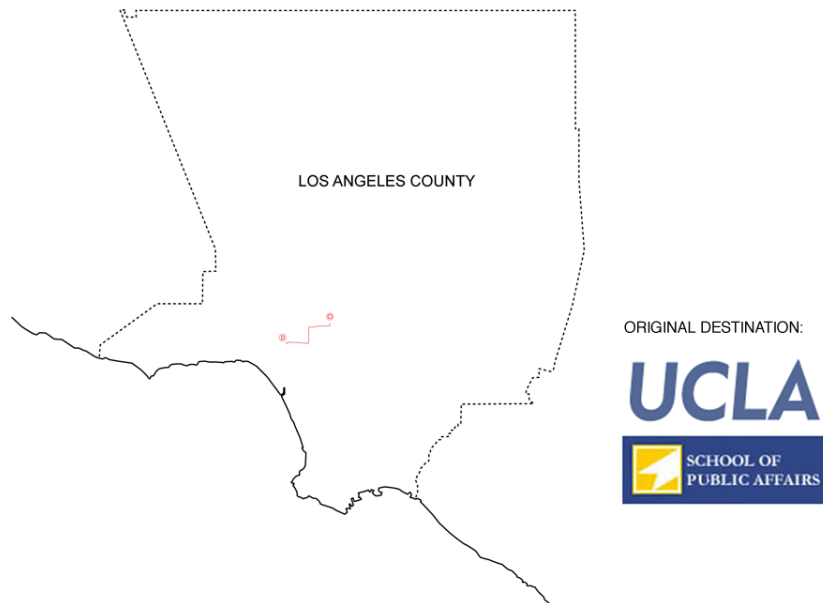
Stills from documented commute and walked proxy. Stills represent the same instant from an identical timeframe, however are in a completely different space.

questions that it raised were merely predictable, and that, by its inherent articulation, it wouldn't effectively generate the collaborative momentum that I hoped it would. In a scramble to reconcile the project conceptually, it split into two distinct endeavors. One followed the initial course that was proposed (walking vs. driving + simple analysis) while another would more directly and didactically address the curiosities and frustrations I was considering at the project's inception (taking the form of a talking-head documentary: channel three of what was, until this point, boiling into a two-channel video).

At this point, I began following what leads I could to collect as many interviews as possible with LA residents whom are invested in the questions of its urbanism. These were primarily academics connected to UCLA, and to a lesser degree, transit and bicycle advocates. This collection of narratives would develop as pragmatic counterweight to the progressive utopianism (in favor of density and ecological responsibility) underlying the initial gesture. Not only would I be made aware of culture and subsequent advocacy in LA that is vehemently anti-density, but the black and white of driving a car vs. walking would also become muddled. There are numerous other narratives and struggles centered on movement through space in LA, particularly concerning often embattled residents who are dependant upon the city's public transit infrastructure. This initial gesture was flawed in that could not succinctly account for these nuances.



Interlocutors. Los Angeles.  
Summer, 2008







In the exhibition, the presentation of these conversations would provide a reflexive anchor for the poetic indeterminacy of the drive vs. walk investigation. It would also broach a set of conditions that develop a matrix of complex problems, and initiate at least a brief discourse around them. If this dimension of the project implies a self-critique of its parts, then the juxtaposition of the two projects as one might serve to highlight the experiential value of the 1st part: here is an image of the space being discussed. Are the points being raised valid? Are they tacit? Those whom I spoke with also revealed their own traversing of Los Angeles, and thus became fodder for the 1st endeavor.

I am not confident that the project gels for its viewers in this way. What it amounted to did not achieve this gestalt and remains a disparate constellation of efforts that might appear more Byzantine than interrelated. At its end, I have the beginnings of a cartographic analysis that has yet to be fully fleshed out, and a talking-head documentary that might not so much answer concrete questions about Los Angeles, but present a plausible fiction about the space edited together from the oral accounts of those who have a vested interest in it. I am interested, however, in the oral account as opposed to library research for this project—the oral account is the typical form of mediation that addresses complex, seemingly banal issues, such as car-culture in Los Angeles, and is perchance the best (only?) measure for any qualitative (as opposed to quantitative) effects of urban phenomena.



Untitled (LA Auto-Space) 2008. Installation view, White Gallery, UCLA Los Angeles

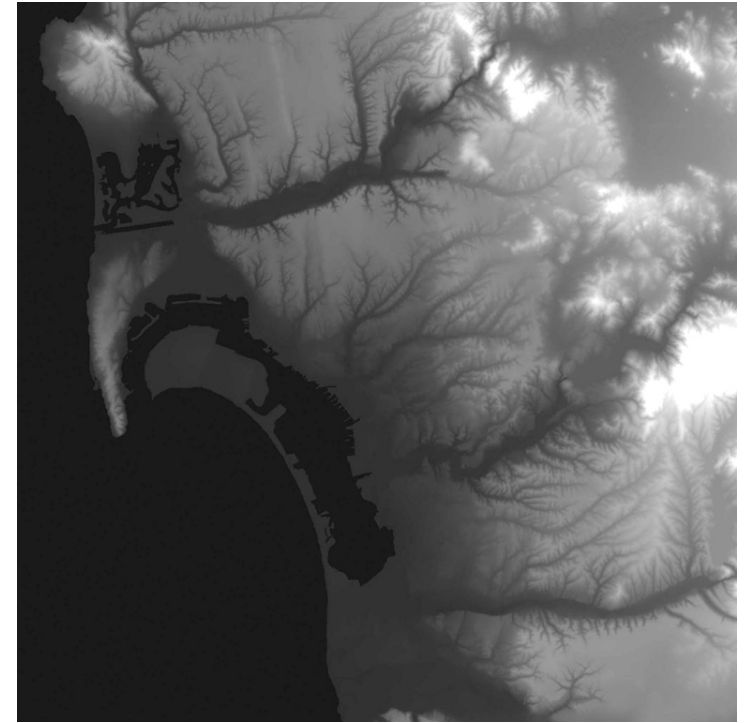
## Untitled (Canyon Research)

My research into the canyon ecology, topography and urbanism of San Diego emerges from several precedents that were established in my earlier projects. Additionally, the research pulls from aspects of several influential projects outside of my own work. First, my strategy for developing work in San Diego when I arrived was to investigate and develop an understanding of the immediate institutional, urban, and natural landscape. Termed “situational commitment”, i.e. an investigation of and engagement with the political, historical, ecological and cultural issues that frame my current locale.

I was made aware of a utopian urban planning proposal for San Diego called *Temporary Paradise?*, authored by Kevin Lynch and Donald Appleyard in 1974. Among its numerous and significant observations, they recognized the distinctive topography of the urban region: that most development occurred on the relatively flat mesa tops. These “mesas” are inter-cut and segmented by an arborescent network of canyons that remain a highly visible marker for the region’s hydrology, in part because their steep and precarious terrain resists development. Because of riparian vegetation, they are relatively lush, compared with the short scrub brush and chaparral native to the mesa tops. Noting that the conventional urban grid of San Diego had spread out across the flat mesas, and that this rationale was idiosyncratically interrupted by the distinctive canyons, Lynch and Appleyard proposed that “San Diego has a unique opportunity to develop as a two-level city – one level a greenway undisturbed by city traffic – an opportunity that other cities must create laboriously by artificial means.”<sup>4</sup>

The ideas and practices of the Situationist International have been a critical point of resonance through the scope of my work; the term used earlier, “situational commitment” was no doubt derived from this. Constant Nieuwenhuys, among the group’s key figures, contributed *New Babylon*, a proposal for a utopian urbanism, to this discourse. Among Constant’s primary concerns: a city fundamentally based in “play” as opposed to “work”, proceeding from compounding automation technologies.<sup>5</sup> He elaborated on the numerous physical parameters this would require.

“As to rapid circulation on the ground, we have to imagine a road network as independent as possible from the sector network. A multi-level lay-out would guarantee the autonomy of networks and thoroughfares. The best solution for decongesting the ground consists in raising



Tonal elevation profile of the San Diego region. lower elevations are darker.

the sectors on pilotis, spaced as widely apart as possible. One advantage of this construction is that it permits the arrangement of an unbroken sequence of terrace roofs. In this way, a second open-air level is created, a second artificial landscape above the natural landscape.”<sup>6</sup>

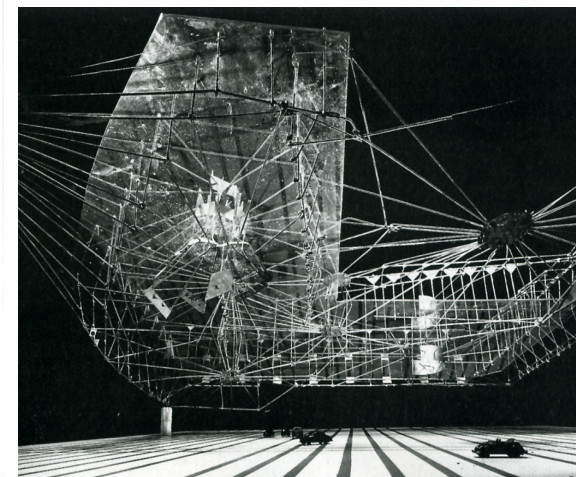
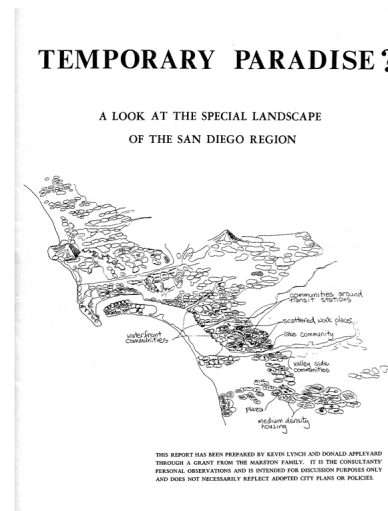
Beyond the literal correlation: verticality affecting the cultural and ideological significance of urban space (Lynch and Appleyard’s “two-level city” and Constant’s structural matrix for New Babylon), there was emerging, for me, an analogy that illustrates a kind of dialectical precondition for utopian urbanism and subjectivity. In this, the conventional, power-saturated structure of urban space (the grid) can exist in the same time and space as its antithesis: a free, indeterminate, “natural” space.<sup>7</sup>

Considering this, along with a precedent in my earlier work of isolating distinctive spatial typologies in a given, urban field as a prism through which to parse out manifestations of power within that field -- the canyons struck me as ripe site for investigation. From here, I seek to investigate how the canyons are actually perceived and utilized and juxtapose this narrative against their utopian potential, as I understand it. This could produce either an index of conditions that signify utopia in practice, or, and perhaps simultaneously, the canyons could function as a litmus, by which the contemporary cultural articulations of spatial entitlement are rendered visible.

What plans exist for them? How does policy frame them? What is their ecological significance? What is their cultural significance? Does there exist the potential for an intervention that would encourage an expanded awareness of them (as a more utopian, ecological, condition in San Diego?) Through this inquiry emerged a myriad of threads. Most frequently, I encountered park planning and designation proposals, such as San Diego Civic Solutions’ whitepaper for a city wide “Canyonlands” park, under which they would be further protected from development and abuse. Also frequent are upwellings of neighborhood-level eco-advocacy, emerging when either short-sited development or neglect and blight began to encroach upon what neighborhood residents recognized as an important ecological asset (Now organized by the Sierra Club’s “Canyonlands” project).

If these mark the organized systems of regard for the canyons, there also exists an emergent activation of the space that is, by its inherent nature, fragmented and unorganized. Yet, this establishes a footprint that often exceeds the agency and effect of the aforementioned efforts. Existing as undeveloped, relatively lush space in an urban context, the

Left: Cover of *Temporary Paradise?* By Kevin Lynch and Donald Appleyard, 1974. Right: New Babylon. “Sector” Model elevated above unobstructed space. Constant Nieuwenhuys

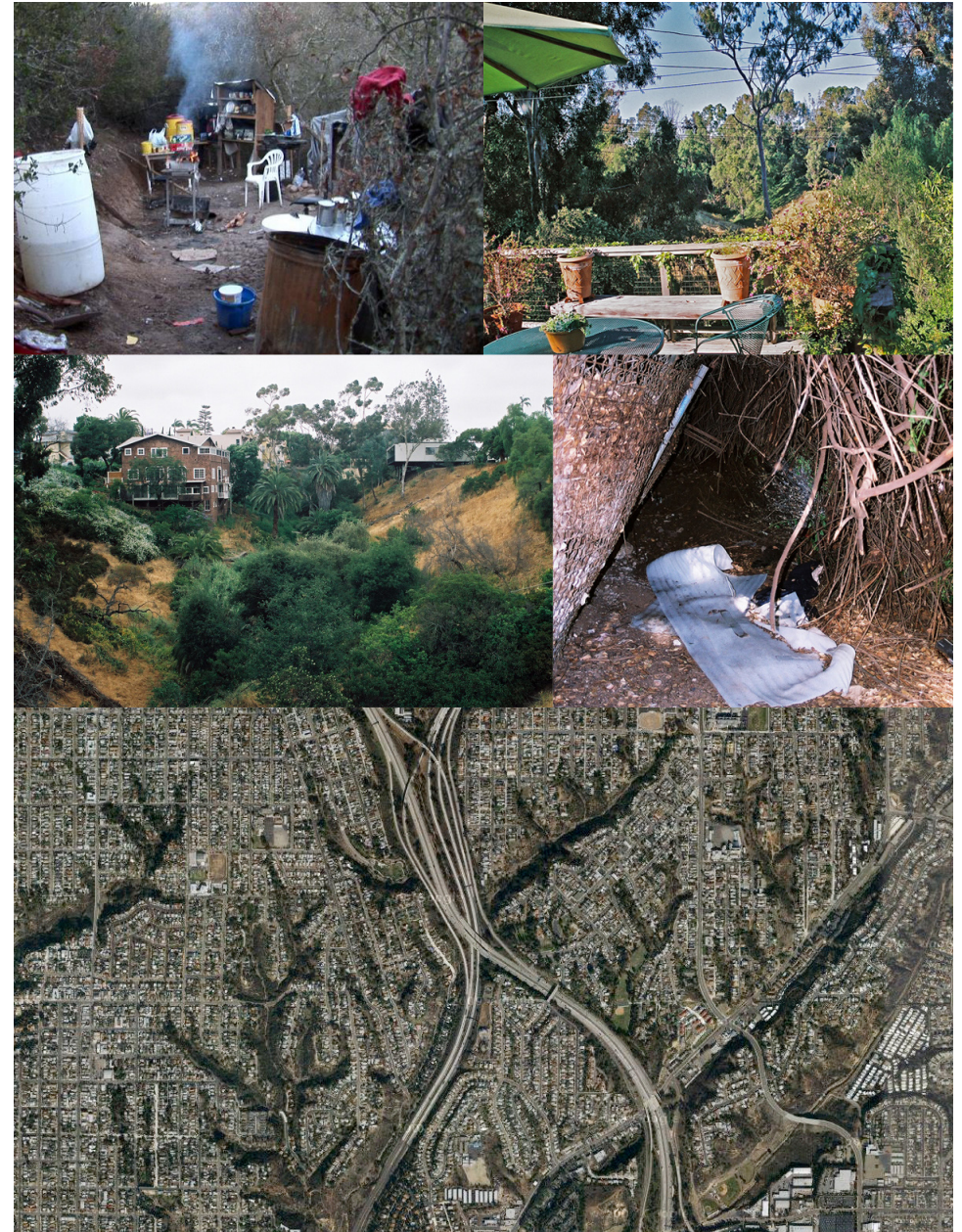




canyons are a natural receptacle for transgression, as well as discreet space for informal residence (particularly for the homeless in the center city, and un-networked migrant laborers in north county).<sup>8</sup> Dense webs of “desire paths”, to employ urban planner lingo, lace the canyons. Hollow nodes in the vegetation off of these paths indicate their temporary, informal occupation. The “paper street” issue (streets that exist in a city’s parcel plan, but do not exist in reality because of topography and other problems) exacerbates the canyon’s permeable, unfenced condition. Until the city deems official problems resulting from their use, “paper streets” are common space, the use and traverse of which unregulated.<sup>9</sup> In this sense, the canyons are informal parks par excellence: publicly owned property with no administration. In denser parts of center city, such as the City Heights neighborhood, the canyons often exist between residents and their amenities, and are frequently traversed.

An historical narrative about how development and culture has perceived and treated the canyons also emerges. From unmanageable topographic hinderance in the white-picket-fence-Levittown-style boom of the 1950’s, to lush, semi-tropical ocular asset that boosts real estate value of properties that interface them today. Out of this discussion I am leaving significant points about hydrology, how this can be extrapolated in economic terms, and how this has affected the political agency of residents who deal with the canyons.

In its current state, the project amounts to research sitting in an unedited, unfinished paper. The conditions that I have uncovered in this research seem the ripest (of all of the threads that I present here) for collaboration, participation, and intervention. However, the canyons are a tricky, contentious issue, oscillating between compelling, distinct typology, and mundane facet of the urban landscape in San Diego. Is there recuperative potential for a new ontological awareness of this space, or is it persistently folding back into invisibility?



Above: luxury spectacle or precarious refuge? Below: canyons evident in North Park, South Park, and City Heights Neighborhoods of San Diego.





Los Laureles Canyon, Tijuana, Baja California, Mexico

22 miles to the south of Tecolote Canyon in San Diego, the population of Tijuana, Mexico grows near 5 percent\* a year: far faster than official infrastructure can accommodate.

\*<http://www.icfdn.org/publications/blurredborders/39sdtjataglace.htm>





Tecolote Canyon, San Diego, California, USA

A 2 square mile segment of Clairemont Park interfacing Tecolote Canyon Park in San Diego has 3.72 homes for every 1 that occupies the canyon rim. Median property value of home on the rim: \$439,000. Median property value on the mesa: \$395,000\*\*

\*\*[http://www.zillow.com/homes/map/north-clairemont,-San-Diego\\_rb/#/homes/for\\_sale/map/north-clairemont,-San-Diego\\_rb/32.807278,-117.194156,32.804992,-117.198925\\_rect/17\\_zm/](http://www.zillow.com/homes/map/north-clairemont,-San-Diego_rb/#/homes/for_sale/map/north-clairemont,-San-Diego_rb/32.807278,-117.194156,32.804992,-117.198925_rect/17_zm/)



## untitled (sonic boom / inside out /w.y.d.?)

On this note I will discuss a final endeavor. A reoccurring issue that I grapple with is the degree to which an external environment becomes ordinary, commonplace. The canyons in San Diego, by in large fall into this status, especially among those who encounter them every day. As this status develops, the ideological and physical infrastructures that establish a place are rendered invisible. Once one finds their pattern in a place, one can block out all other inputs except for the functionality of the path that they beat down day by day. By extension, this can be regarded as a kind of organic or inherent way that power virally manifests itself through everyone; a kind of hegemony of the mundane. The condition of culture, in the middle class 1st world, is one in which satiation ensures passivity and compliance. Though we can be consciously critical of and even vehemently oppositional to the hierarchical structures of capitalist society, at the end of the day we all drive the car home. In this matrix, the mundane will always trump any pretense of radical re-configuration; whether directly or not, we are always only ever complicit. I perceive a tendency throughout art-history, and with its own particularities now, to challenge this condition. Although it did not directly emerge from this consideration, the sketch: untitled (sonic boom / inside out / w.y.d.?) is a micro-gesture that proposes an amplification of the mundane in a specific place to render a conscious awareness of the structures of spatial hegemony that persistently slip towards the subconscious.

The project appropriates the [marcuse] gallery at the Visual Arts Facility on the UCSD campus in order to invert its coding as context-less art viewing space and turn it into a publicly accessible, generic extension of exterior square footage.<sup>10</sup> The space is therefore framed as simply a space, and by extension, as space on a university campus, a place in a sprawling edge-city (La Jolla / UTC) where public socialization and community formation is precluded by the car-centrism of its exterior spaces, and the transience of its residents. This is a space of malls, condo towers and gated communities, where all of the streets are at least 4 lanes wide, and the residents tend to be university students and mobile professionals not from here and with no necessary intention of staying. This edge-city happens to align in a landscape determined, in large part, by the military industrial complex, approximately 5 miles away from the end of the runway at Marine Corps Air Station Miramar. The daily F14 flybys are a pervasive reminder, which we eventually learn to ignore, of what exactly brings about where and in what we exist now.<sup>11</sup>



Above: Aerial view of UCSD campus. Below: View east along La Jolla village Dr. Skyline of La Jolla UTC edge city / technopol.

A wireless microphone was positioned on top of the decorative awning above the elevator shaft at the Visual Arts Facility. This position is line-of-sight with the HVAC concealment of building 4 (seminar room and gallery), where a wireless receiver is placed. Via a pass through in the wall below, the receiver runs into a computer, applying 'sound-gate' software to the signal. The sonic-scape of any environment has a certain ambient decibel level. A sound gate cuts off all electronic sound signal below a given decibel level. In this case, the sound gate was adjusted to cut off all signals except for ones that are significantly louder than the "sound-floor" (ambient decibel levels), such as an F14 flyby. When this occurs, the sound gate opens, and the signal is output to a PA system that plays the live feed in real time, into the gallery space which has been chained open, externalized. The volume of transmission is great enough to make it uncomfortable to stay in the room.

The project scrambles certain understandings of public space, in particular, a presumption of inclusivity. It takes a space that is otherwise closed and locked, and forces it open: an extension of public space, or at least an addition of square footage that is publicly accessible. It does so ironically, however, because it is achieved by strictly denying access to what amenities might exist in the room. The door in the back is boarded over. The outlets are boarded over. The doors to the space are dramatically chained open. Again, the irony of employing the mechanisms of exclusion (chains, locks) to the end of forcing a space open, susceptible to entropy and the public will. If we hold onto the notion of public space being extended, or amplified, other sensory spaces are being extended and amplified analogously. The sonic dimension, which is merely an extension and amplification of the sonic context in which the gallery sits, is enough, again ironically, to force one out of the room. The project muddies a dialectic between inclusivity and receptiveness, and exclusivity and violence. The result is, hopefully, to trigger a conscious regard for the violence of the mundane, if only in a very specific, limited context: one in which this violence plays itself out incessantly.



## NEXT STEPS:

Forming a constellation, the projects I describe above are approached with differing methodologies and with differing thematic and contextual concerns, yet common threads run throughout. If I were to present a challenge to you as my committee, It would be to inquire what common threads you understand running through all of the efforts presented, what methodologies are the strongest and weakest and whether you think a multi-faceted approach is valid, if I were to tell you that my long term goals for the work are:

--The development of a more dialogical and collaborative process. I gain energy from, and work more effectively as part of a group effort. The results of this are often more compelling, and the idea of a sequestered, autonomous artist strikes me as obsolete.

--The development of a pedagogy that could inform the disciplines of design, media, and cultural production at large, and that furthers the critical discourse around issues of public space, “public culture”, and the relevance of aesthetics to power, urban space, politics.

--The development of an abstract language this is simultaneously populist (potential for mass engagement, circumnavigating the question of whether or not something is “art”) and critical (not demagogical, supportive of a conscious, critical awareness of the status quo’s ideological foundation, while avoiding cooptation).

--Adding a more substantial voice to the current popular debate around “sustainability”, particularly in regard to its utopian, or teleological implications, and challenging the notion that sustainability proceeds primarily from technology, as opposed to rigorous and conscious assessments of cultural excess. (does sustainability involve accommodating desire as it sits with the smallest possible footprint, or does it involve challenging the status of desire altogether?).

1. While shooting from street level the projection of SUV license plate numbers ad-hoc out my 4th floor studio window (Plein Air / Flag / The Black H2 Index, 2005), it became apparent that more public attention was given the projection when I was pointing a camera at it than otherwise. Could this then be within the tactical arsenal of the “interventionist”?



When a third party is almost organically spurred to parse out the dialectic between camera and event, might this move to questioning be an effective provocation to awareness? Why is it that the camera can initiate this? Does it have to do with mediation, that the images it is recording are significant enough for acknowledgement by the media ether? Does it mean that there are an infinite number of potential and eventual witnesses that aren't occupying the immediate space of the event? The camera as an intervention perchance draws together more tightly the dialectic between the ontological effects of an object/event in absolute space (intervention), and its re-presentation within the relational space of cultural discourse (interventions inevitable cooptation as "art"), because the process of representation itself is logistically and spatially intensive and interruptive. Could this initiate a discussion about the politics of mediation, or one of the places that mediation becomes political? Is there an interesting dialectical tension between media (spaceless, time-based, infinitely subjective) and its own production (spatially intensive, and obstinately objective)?

2. Subtle, in that I do intervene in public space to create the project, however the visibility of this intervention is secondary to its eventual representation elsewhere (art viewing space)

3. Or, what are the conscious assessments, frustrations, pleasures, etc. that are made on top of an otherwise subconscious state of consumerist dependency. An elaboration on the dialogical tactics and polyvalent utterances can be found in, Mikhail Bakhtin, *Dialogical Imagination*. Austin: University of Texas Press, 1990.

4. Lynch, Kevin and Appleyard, Donald. *Temporary Paradise?*. San Diego: City of San Diego, 1974 p. 10.

5. Constant distinguished between "Homo Sapiens" (man the knower and doer) and "Homo Ludens" (man the player), the species that would inhabit New Babylon

6. Nieuwenhuys, Constant. *New Babylon: A Nomadic Town*. 1974. <http://www.notbored.org/new-babylon.html>. accessed on 29 November 2008.

7. The vertically layered orientation of this is resonant with yet another Situationist slogan: "Sous les pavés, la plage" : Beneath the paving stones, the beach. Underneath, the structured, rigid city that signifies power and hierarchy, there is a free, indeterminate space, a "ludic" space, in keeping with this discussion.

8. From interview conducted with Louis Hock, Professor, UCSD. Louis Hock, Interview, Charles Miller. March 2008

9. From Interview conducted with Michael Stepner, former San Diego city architect. Michael Stepner, Interview, Charles Miller April 2008.

10. I don't propose that this is a fundamentally new gesture, the elephant in the room here is Michael Asher and other proponents of "institutional critique"

11. The relationship between UCSD and the military industrial complex is no secret, though I can't at this point provide a concrete narrative of this relationship.

