

The World began in Eden and ended in Los Angeles.

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Intro:D

Don't you think it's time that we were leaving?
For another chance, another place to start
Desperate ones that went across the ocean
And they wondered how it would all turn out.
If you have to beg or steal or borrow
Welcome to Los Angeles, City of Tomorrow

They landed on the coldest of the colonies
But still they wanted better than the rich
They built highways on the houses of the
homesteads
It happened that way moving west.
If you have to beg or steal or borrow
Welcome to Los Angeles, City of Tomorrow

So this is where the Renaissance has led to
And we will be the only ones to know
So take a drive and breathe the air of ashes
That is, if you need a place to go
If you have to beg or steal or borrow
Welcome to Los Angeles, City of Tomorrow
City of Tomorrow, City of Tomorrow

The following pages will comprise of the outline of an agenda, in derivation from the text above.

Nine critical questions on general conditions particular to LA cast into built forms equipped with partial answers and instructions on how to proceed.

The questions confine a field of investigation, are the lenses through which concepts of generation of spaces in dialogue with the city are elaborated.

Solutions are bound to be incomplete but evidence the presence of a paranoia through translation into a material condition.

I. APPROACH and STRATEGY

0 Architecture

Is the critical discourse based on the anxiety of a never discountable non-existence of space. Is a nomadic field shifting in dimensions, concerned with the utterance of evidences of spatial exaltations and condemnations.

Is the organization of a collective venture of building: a political act driven by ideology and persuasion.

1 Scale

The pavilion is understood as a liminal scale one architecture model and as an intensified programmatic manifesto on the city. As a working model it remains an open project, as an assemblage a bulletin on the condition of its context.

2 Weight

The peculiar condition of the city as a host of an intensified presence of electronic media is taken as an opportunity to operate within the mediatic sphere of the city in order to engage the crisis of electronic media in the building and defense of democratic spaces. Production in urban space has to use built form as a host to implement new digital scenarios capable of acting as critical interrogatory devices of the political condition of public space. Digital devices have to be explored as tools and strategic operators in planning and design of public space and written back into a formal catalog of solutions, strictly enough to be implemented by a legislative instance.

3 Program

Tactics, Strategies, Inversions

City planning as a modernist project has failed and we come to embrace the chaos and contradictions of the uncontrolled metropolis as a latent piece of art, a found object: found or as found. 1966 "Homes for America" constitutes minimal art in the US. The expansion of artistic production, on its flight from conventional institutions as the gallery space, the "White Cube", into the realm of the city begs the question towards a re-figuration of urban space as a large scale gallery space.

Interventions and interrogations to public space have to become physical reality, acting as punctuations of the subconscious flow of civic rationale. Diametrical juxtapositions, inversions of a found condition introduce contrast, inducing a tension based on a permanent back and forth of figure and ground relationship between intervention and context.

II. DIMENSIONS and STRUCUTRE

- pos.1 MIGRATION
- pos.2 GARDEN
- pos.3 PROJECTION

- pos.4 HOME
- pos.5 DIFFERENCE
- pos.6 REALITY

- pos.7 POLLUTION
- pos.8 SIMULATION
- pos.9 ISOLATION

PROJECTIONSPACE 1-9 is a series of investigations and experiments exploring the short-circuit situation particular to Los Angeles as a place of production, computation and consumption of Reality/Realities.

Aim is to engage architectonic production understood as a discourse on the existence of space to formalize relationships between reality and space in the view of a crisis of reality, authenticity and identity.

The site of Los Angeles is taken as place where sprawl, geographic conditions have led to a flat pragmatic and opportunistic grass root hierarchy in the generation of culture, a culture contained, content and confident in its fragments.

The expectation is that through the organization of a local community...

INTERLUDE I

The world is LA as LA is Hollywood
and Hollywood is suburbia plus the Academy Award.

Action can be only contextual.

LA is movement, is desire,
is the halt, the end of the west-bound migration, the final stop,
the sunset;

Action has to be in motion, on speed.

LA is the sum of its trajectories
meta-streets with narratives and realities
a migratory condition

Action is based on collision.

Pos. 1 MIGRATION

the 80s
a corporate atrium
citicorp
somewhere in LA
an over sized green house
made possible by airco
a fresh breeze, some echo, and a cubic volume of air overheads
the gridded faultlines of postmodernity suggest a portion for
everyone: the place a huge birthday cake
a cafeteria, a fastfood restaurant and a landscape of fountains and
ferns, on the television:
images of the outside of a suburban house is being displayed
advertising
thus prolonging the suburban condition
relating it to the interior of the atrium
is it an analogy?
are the inhabitants of the atrium - visitors
inhabitants- potential or factual of suburban reality?
is it the landscape gardening mindset?
having a pool or sitting next to an indoor cascade?
Action has to reject coincidences,
has to explore spatial affinities and possible extensions of suburban space.

Pos.2 GARDEN

Cities are filled with voices of providence: all vessels of transportation are filled with voices, just like prenatal capsules: the people-mover, the speaking elevator, the omnipresent voice of guidance and liability converts the urban jungle into an impervious English garden.

Concepts of landscape and gardening define patterns of architectural reality in the city.

Action will be invested in the exploration of the operational level of mechanic/controlling devices as elements of a gardened landscape. Is the Garden City, where it is not a City Garden? Is it not the love and care of providence that dictates the program and articulation of space? Is behind commodity culture not an act of love? Do the gardens of immaculate green lawns have a symbolic relationship with the urban mythology in a way a Chinese gardens represent the view on the cosmos? Which kinetic relationships are entertained between sites and non-sites? The City Garden Pavilion will be a place of providence and joy, exuberance and growth, placed in the most pervious site of the city thus introducing theme of the joy of horticulture, inducing a process of re-thinking, and cracking up the presupposed hidden paradigm of the place.

Pos.3 PROJECTION

Projection of identities, of surface values;
Presupposition of stability and momentary flashes;
Arrival and departure; Locations as addresses dissolve;
Interventions along the surface of bodies; Projections on bodies;
Programming of surfaces with external values; Transgression of surfaces;
Based on exposure and other optical parameters;
Display, decoration and framing organize urban production;
Acting is the natural form of behavior;
Animated identities are resolved in originality and authorship;
Authentic deformations; Junk is defined as what is left behind and became static;
Tattoos on skins mark out discrete entities;
Absence of projection renders objects invisible;
Presence is noise; Ruscha is painting never poetry is survival;
Institutions of interventions: Hair dressers, beauty salons, wedding chapels
canvas or projection?
Relationships between persons are of chance and fast; The church as unitary source
of confidence is dispersed and integral to the production of the city.

LA is a city, in which projection has tradition, in fact has subsequently participated in the expansion and intensification to become a metropolis of 4.5 Mio. on the arrival of television industry in the fifties. Projection is a tool of psychoanalytic exploration of one self thus the city in constant exposure is in a state of hyper-reality. Appliance industry is constantly engaged with the introduction of new projection devices into the consumer realm. Literal and phenomenal projection techniques: cell phones, led screens, loveable toasters.

Action has to take place to expose and formalize spatial distortions and re-figurations due to the dialectic of emission and reception.

Pos.4 HOME

So just what is it that makes today's home still appealing?

The question set out by Richard Hamilton in 1969 is still haunting us, and the more when we actually leave the confines of the house to find ourselves back in a space that looks all too familiar. home is where you hang your hat, home is where your bills arrive, home is the prefix of your mobile.

In my understanding, commodification of public space, the planner's ideal of appeal to the taste: to whose taste:

not the one of the worker, not the one of the peasant, not the one of the artist, but the one of the middle class, has transformed cities where ever planning was involved into a homestead realm.

The way we move in cities is the way spaces of the city became extensions of a domestic space.

Inside and outside blend and seize to exist under the Californian sun.

Exteriority of the human body grounds in confidence and display.

Display value of the surface contrasts the immanence of substance.

Action is directed against the continuity of domesticated places.

Applying strategies of de-familiarization, the limits of **interiority** of urban are set out to be questioned. In the assumption, that this condition consists in a film layer applied by America's favorite anti-stick-spray, interventions shall orbit around this bodily membrane: pushing and pulling, coloring and transgressing. Thus the metamorphosis of the substance remains a disjointed process until it surfaces.

Pos.5 DIFFERENCE

In the 1993 film *Short Cuts*, urban space is reconstructed on behalf of narratives in disjunction drifting in spatial and temporal segregation. Difference and indifference.

Pos.6 REALITY

Reality in everyday usage means "everything that exists." The term "Reality," in its most liberal sense, includes everything that is, whether it is observable, accessible or understandable by science, philosophy, theology or any other system of analysis. Reality in this sense may include both being and nothingness, whereas "existence" is often restricted to being.

Alexius Meinong is famous, or infamous, for holding that such things have so-called subsistence, and thus a kind of reality, even while they do not actually exist. Most philosophers find the very notion of "subsistence" mysterious and unnecessary, and one of the shibboleths and starting points of 20th century analytic philosophy has been the forceful rejection of the notion of subsistence—of "real" but nonexistent objects.

Thus, "golden mountain" is an object existing as a concept, even though no golden mountains exist in the world of sense experience. Architecture became dependent on the belief in the subsistence of conceptual space. Public space, political space, parking space? Interrogation starts here, when we question the existence of all sorts of spaces. From disbelief to reconstruction.

Thus we turn the question upon itself and ask: how does reality work? Where does it begin and how can spatial exploration be utilized in order to demonstrate the issue?

Los Angeles is a place of reality control: with Hollywood it hosts the world's largest production of cinema. Film is a grand interrogation of what is real, thus the city is a laboratory, especially when investigation is short circuited, and the public sphere of the city is re-integrated as a testing ground within the experiment. Films like Short Cuts or Blade Runner extrapolate consistent urban conditions, which in the presence of cinematic amplifying devices are reinserted as axiomatic facts.

Pos.7 POLLUTION

The transfiguration of the modern enterprise however/ on the other hand brought by Reyner Banham Archigram and Cedric Price halted the development of a linear understanding of time based on progress, unleashing the mystical, irrational and surreal forces [kept at bay] of socio-cultural mechanization, alongside which postwar unity has broken into the psychedelic delirium of exuberance, liberating a critique of the machine, to be further understood as **war-machine**: is there any other kind of machine?

The shift of the war-bred strengthened American industry went to embrace the domestic market, flooding it with an army of aluminum, chrome and electric applications. Japan, razed to a tabula rasa was rebuilt in the ideal testing ground in the face of the American dream. The humanist ideal of the providence of science and progress was as profound as any ad was to its own promised product.

Effects of production domestic warfare on the human physique and mind feed critical investigation. A hollow ground occupying capacities and perpetuating. Thus classical dichotomies: nature-culture, city-land have to be reevaluated, and understood in the context of exclusion and deference of events and spaces outside the main scheme of production.

A crisis of reality, the psychedelic era, the sedative influence and operation of mass media, the realization of a local postwar utopia of harmonies that now again is being undermined by (attacks catastrophes) is disrupted in its narrative.

In this sense, LA stands out as a place of proliferation of realities: multiple realities in a tangential alignment.

Pos.8 SIMULATION

Deterioration of urban space as a realm of democratic discourse
Surveillance strategies and control of the domain of open space in use of recording devices and documentation in the wake of the impact on the WTC challenges the notion of media as a means of production of a democratic discourse and participation. the reinstatement of new zones, fragmentation of the urban space into zones on behalf of public security alters the concept of the metropolis as a liberal sphere, introducing a paradigm of fortification: invisible walls and distributed surveillance on which the idealism of society on the stage of global consolidation is shattering. It advocates also a reversal of series of delegation to institution and recruits civic movement participation for political means of control and order.

The compact metropolis as the paradigm of built environment is inflicted, its monopoly as a place of **freedom** is in crisis. The maelstrom of entertainment emanating from LA, understood as an emergent phenomenon is providing an alternative scenario of a media infrastructure being a potential ground for a new liberal society.

Freedom can mean an absence of external restraints; in this case it signifies the opposite of slavery. The achievement of this form of freedom depends upon the environment; if I am in jail or even limited by a lack of resources, I am not free to do all that I might wish to do. Even natural laws restrict this form of freedom; no one is free to fly without wings (though we may or may not be free to attempt to do so).

Terms on stake are order, **participation**, urban geography, zoning, democratic digital processing and documenting of the urban sphere.

Pos.9 ISOLATION

Reality is a public event, it is based on consensus. In isolation reality eludes, and has to be constantly reaffirmed. The city as a place of transparency and transaction generates realities that then are consumed in the confines of the television domestic space.

Action is propelled against the known continuities of transparency and confinement, introducing exposed isolations and locally confined transparencies into the urban fabric and thus questioning hierarchies of generator and consumer of mediated narratives.

The crisis of communication devices segregates the public realm: the metropolis is on the verge of disintegration. Architecture theory is challenged in its fundamental categories and is grappling to provide a feasible planning paradigm. Universality is forever fragmented in local and customized solutions, thus global consolidation and unity is exposed as a programmatic **illusion**. Individualism, isolation replaces the classical ideas of identity. Smells, noises and other intensities in the metropolis are faded out or appear as an attack on convention and **continuity**. To all this, LA is equipped with an insulation layer: homogeneity and **pollution**: resilience due to scale and density, spatial articulation provide for elective social platforms: separation

Reality is a public event. In isolation, reality has to be reassessed on a minute basis. Thus **isolations** in the city become places of critique of reality, places of confinement sources of reiteration.

Action has to assess, define and control situations of confinement and mine their mental potentials for the sake of an inventive civic surrounding.

III. ARCHITECTURE and PROJECTILE

Architecture is a sequence of translation and communication:
and idea is fixed in text, expressed in drawing, implemented in plan,
explored in model and realized in construction,
inhabited by narratives documented on film.
Each stage yields a series of documents which become traces of
a critical process and are of a persuasive consistent character.
Permanent translation of an intention through a variety of media
explore techniques of representation and persuasion.

Project implies the technique of projection.
That is, the space of architecture is set in tension
by a bipolar situation
of an actual state of present and a distant point in time-space:
All architecture takes place within,
architecture works through opening up space by introduction of these points:
distorting space by stressing the distance:
ultimately endowing space with a project:
meaning, future, locus of a defined temporal process:
planting a structure of an ideology.

IV. IN CONSEQUENCE

In my previous work on public space,
 I have explored the condition of the city
 seen as a political place of convivency
 by testing it against dimensions of possible integrations
 in an attemptive reversal of
 Foucault's compartmentalization of society
 [institutional separation,
 stratified articulation according to prevalent norms]

consequently, the city is understood as a place of exchange,
 marked solemnly by the ecology and variety of transactions
 that are taking place/ able to unfold within its confines.

Thus the city does not appear anymore as a stable and discrete
 entity to be broken along the dichotomy of center and periphery,
 but a continuous field of oscillating intensities,
 which within certain conditional thresholds
 inscribes itself back into our vocabulary as a distinguished
 category of sub-urb, metropolis and countryside.

Actions within this context are
 based on the destabilization of the local order
 where stratifying re-affirmations of the same lead to
 exclusion of alternatives.
 Noise is given preference upon singularity,
 Emerging identity has to be decanted immediately to crisis.
 Contaminations and Juxtapositions of space

This is Trotsky's permanent revolution and the Situationist's constant re-
 engineering of environmental program. Devices are deployed upon their operative
 charts: their beauty.

Thus this program offers me the framework to engage again in the reprogramming of
 urban space in direct communication, to test emerging conceptual categories in
 real-time and to document it back into the context of architectonic
 conceptualization: As such destabilizing an established architecture theory that
 reportedly since Venturi and Scott-Brown, thus the collapse of the modernist
 discourse, is openly feeding on the excavation of new spaces and operators
 diagnosed in selected urban phenomena.

INTERLUDE II

LA and NYC*)

LA is ego: NYC is neurosis
architecture is both

NYC has a void, LA has dystopia
NYC has Moses, LA has Mulholland
NYC has Pollock, LA has Ruscha
NYC has liberty, LA has freedom

Drift in LA is a geological reality:
is not the flaneur, is not cruising.

NYC is stacked, LA is spread
NYC projects, LA is the screen:
one great west-bound projection.

*)I am here

V. TYPOLOGIES and VARIABLES

LOCAL ORDER

The Farnsworth House of Mies is an intervention transforming the logic of the place by imposing its own system of values on its surrounding. Nature is being put into the context of exposure to the modern condition.

OBJECT IN THE FIELD

The Village Radieuse by Le Corbusier can be read as the introduction of theme of an Acropolis-type composition of objects in tension on a field. The articulation and scarcity of the objects: the silo, the bachelors housing, etc. might stem from the nature of the task, distribution of a limited number of objects on a sufficiently available land combined with a new sensitivity towards the land as the ground of existence and organization of life.

PAVILION

The pavilion used to be a classical exercise in creating a scale one to one model of architecture, but also to project a city.

THE WHITE CUBE

The artist's studio is set in relationship with the gallery space: a constellation of two antithetic spaces in permanent reconfiguration. In the intent to escape institutional limitations, artistic production embraces the open field of the city.

PUBLIC SPHERE

By discovering the city not as a problem to solve but as a piece of art that by working on its documentation informs concepts of minimal art on the side of the homeopathic intensity of direct interventions, by accumulation the city is being transformed into an extra-scalar gallery space.

SUBURBIA

A proto-suburban tendency can be witnessed in the Italian renaissance, in the emerging typology of the villa such as Baldassare Peruzzi's 1506 Villa Farnesina in Rome embedded in a park landscape along the Tiber is a reflection of the idea of a suburban retreat.

SERIALITY

Serial music, Messiaen and Goeyvaerts and explored by Stockhausen and Boulez, has emerged after WW2, serial housing of suburbia has emerged out of WW2.

ITALO AMERICAN TASTE

The two home houses on Staten Is., NJ: dubbed mother and daughter homes were seen as model homes for Italo-Americans, the interior equipped with a Baroque-Rococo reminiscent dressing.

Piazza Italia by Charles Moore was argued to make Italian descendant citizens feel more at home. But have they ever seen columns and arches? More some made of stainless steel to reminiscence about?

DYSTOPIA Ridley Scott

In a cyberpunk vision of the future, man has developed the technology to create replicants, human clones used to serve in the colonies outside Earth but with fixed lifespans. In Los Angeles, 2019, Deckard is a Blade Runner, a cop who specialises in terminating replicants. Originally in retirement, he is forced to re-enter the force when five replicants escape from an offworld colony to Earth.

DISJUNCTION Robert Altman

In the 1993 film Short Cuts, urban space is reconstructed on behalf of narratives in disjunction drifting in spatial and temporal segregation. Difference and indifference. While helicopters overhead spray against a Medfly infestation a group of Los Angeles lives intersect, some casually, some to more lasting effect. Whilst they go out to concerts and jazz clubs and even have their pools cleaned, they also lie, drink, and cheat. Death itself seems never to be far away, even on a fishing trip.

ACCORD Thomas Hirschhorn

Whereas action in the gallery can be based on provocation, action in public space has to happen in accord.