
NO
LONGER
EXTANT

ARTWORKS

Cayetano Ferrer
Casino Model 3 (2010)

Drywall room, ceiling tiles,
HD projections, dye-sublimated
print on carpet
Dimensions variable

Adela Goldbard
Lobo (2013)
4k video, stereo sound
Projected in HD 06:06

ATM (2014)
4k video, stereo sound
Projected in HD 03:25

Architectural Prototype for
an Upcoming Disaster (2015)

CREDITS

This publication is produced by Seth Ferris,
Adela Goldbard, Melinda Guillen and Lorena Gomez Mostajo
and in conjunction with the exhibition No Longer Extant:
Cayetano Ferrer and Adela Goldbard, March 7 – May 19, 2015
at the Structural and Materials Engineering (SME) Visual Arts
Gallery in the UCSD Department of Visual Arts.

Este catálogo se realizó con apoyo del
Fondo Nacional para la Cultura y las Artes a través del
Programa de Fomento a Proyectos y Coinversiones Culturales
edición 2014.

Design by Seth Ferris
Printed in San Diego at Taller Salón, 2015

CONACULTA FONCA

FRACTURAL ENCOUNTERS

Dominic Paul Miller

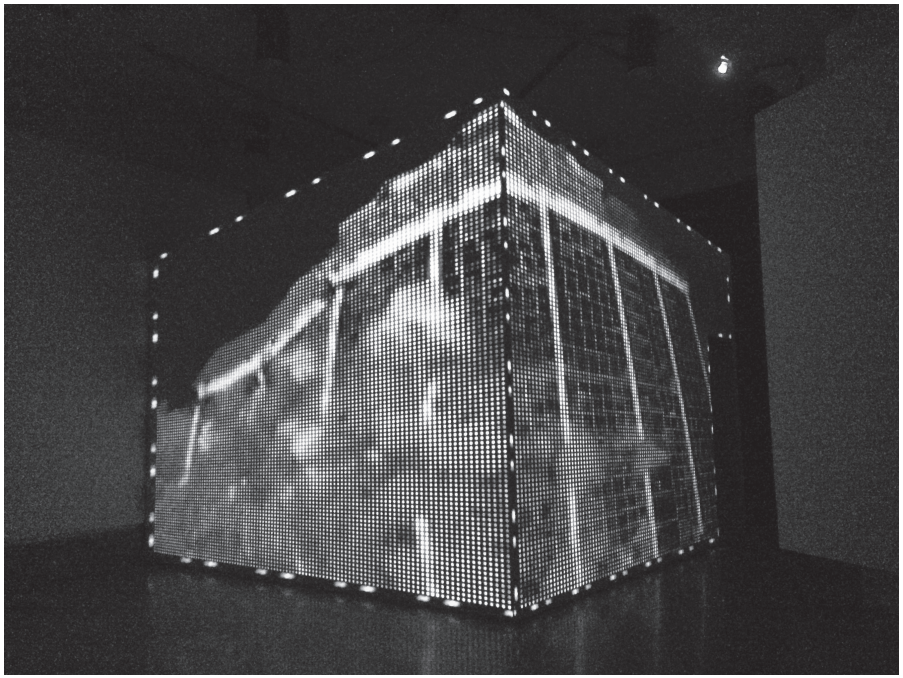
As part of the ongoing work coming out of UC San Diego's Discursive and Curatorial Productions (DCP) initiative, artists Cayetano Ferrer and Adela Goldbard are exhibited together in a larger curatorial project by Melinda Guillen. The show combines Goldbard's most recent project, *Architectural Prototype for an Upcoming Disaster* (2015) with a first time, re-presentation of Ferrer's multi-modal installation, *Casino Model 3*, from 2010. The grouping brings two faces to the momentary festival of civic warfare: one on the architectural level, and the other, a brief glimpse of the skeletal desires operating beneath such social milieus.

Goldbard's video works, exhibited alongside her *Architectural Prototype*... make use of filmic tableaus in the exploration of form and narrative. In *Lobo*, (2013) viewers see an iconic vehicle rendered in painted cardboard, as it wheels across a field framing the small lights of a distant urban hillside. Somewhere outside Mexico City, the artificial lighting of the sequence culminates in a cloud of real light and smoke, as the effigy Ford Lobo truck disappears in a volumetric instant. Similarly, in *ATM* (2014) we see a recreated cajero and await nervously the deadpan delivery of its detonation. Given the unconventional, linear layout of the gallery, these works cycle endlessly against one another, the mapped video-facade of Ferrer's *Casino Model 3* standing out monumentally.

It's hard to resist the algorithmic treatment of the video, especially when placed in such proximity to the analog motion of fuses, brick, and carton. The subtle line between footage and manipulated image in Ferrer's macro-historical study jitters as it illuminates the gallery space along with its other contents. While Guillen's pairing of the deconstructive reconstructions does well to bring them together, the exhibition still gives ample space to the subtly of their studies. For Ferrer, lived city-space meets its sensational end, recursively displayed in LED; Vegas' architecture is lyrically assembled in his installation as the viewer moves from exterior to interior, spectator to subject. Guillen smartly joins Goldbard's brick model of a housing unit, transplanted from across the nearby border. *Architectural Prototype for an Upcoming Disaster* poses the more difficult work to apprehend as it implies both fixity and discontinuation, all while remaining resolute and soft in its presence. Lighted from within, the brick and mortar model is both as real as it is virtual, and invites us inward to its impossible time. It remains unclear from the exhibition why the work will be demolished, but we can possibly infer the terminal nature given the artist's homeland in Mexico City. Across Tijuana, however, thousands of public housing units stand empty, due to poor materials, default, and further deteriorating labor conditions in many of its factories. Across the exhibition as a whole we see the logic of presumed collapse, as tragic as it is temporary

Here we may turn to the metaphysical logic of absence as promoted in professor of art history Mariana Botey's newly published critical work, *Zones of Disturbance: Specters of Indigenous Mexico in Modernity* (2015). While the text as a whole deals more closely with representations of indigenous people throughout disparate moments in modern art history, we may look to it broadly as an important turn in

phenomenological studies of alterity. Of course, this is through a "counter-phenomenology," one that focuses on the gap inherent in the metaphysics of presence. As I have tried to establish elsewhere, locating alterity implies a fractural condition of the encounter. We can see it here in Ferrer's split study of the casino monument in persistent implosion as we pass from the exterior to interior conditions of the installation, neither of which fully meets the other. Across Goldbard's video works, as well, the density of the materials is subjected to an eventual erasure. These motions may follow in Botey's proposal for a suspension in the truth-image-model of the indigenous or subaltern. This rupture in the potential for representation establishes a critical position, subsequently, as we advance along the separation of class conflict. The brutality waged against Mexico's indigenous populations has only escalated under Mexican President Nieto's recent "Reforma Hacendaria," which further dislocates indigenous territories from their ancestral inhabitants through various land use mechanisms. It is not accidentally that Ayotzinapa and the current farm workers' strike in Baja California have become intertwined with the on-going Zapatista movement chronicled in *Zones of Disturbance*. As the works in *No Longer Extant* couple varying locations of the urban and its material formation, we can witness the enduring moment of its dislocation. In this instant, all culture is void of organic root as time becomes suspended. It is then that the bare machinic condition of conflict remains visible.



ARCHITECTURAL PROTOTYPE FOR AN UPCOMING DISASTER

Adela Goldbard

Architectural Prototype for an Upcoming Disaster is a critical exercise around housing policies, suburban architecture and household, labor, exploitation and transformation of the landscape and negotiation in the border.

1 The differences between suburban architecture in California and Baja California—and more broadly between US and Mexico—are evident concerning materials and structural design. While the timber-framed building has become the basic form of American suburban housing, in Mexico, most houses in outlying areas are made with bricks and mortar. Availability, price and durability of materials are the main factors that determine the kind of houses that are built in an area. But other factors such as the weather and the cultural traditions of a region's inhabitants are equally important in the development or adoption of an architectural style.

Structural differences between framing and masonry are primarily due to weight distribution. In the case of masonry, walls carry the weight, and a skeleton or framework in the case of framing. These structuring processes presuppose a different understanding of the architectural space and the household. Framing, be it wooden or steel, heavy or lightweight, implies the visualization and construction of a building as a finished one-piece structure. The frame can be fabricated in sections (for example, in platform framing each floor is framed as a separate unit) but it needs to be conceived, planned and constructed as a single entity. On the contrary and even though masonry also starts from a design, this plan may be modified while building or after building, since the structure is conceived and constructed by the use of separate units. This is especially true when building houses or small buildings since the foundations and pillars of larger constructions need to be fully calculated and determined from the beginning of the process. A two-bedroom house may need an extra room when the third child of the family is born; another floor when the grandmother needs to be cared for and comes to live in the house; another room and kitchen when the daughter gets married and economic circumstances prevent her from having a house of her own. Self-construction is not a mere choice; it is economically determined. Masonry and its discrete units of architecture that can be added and removed according to need is more suited for self-construction than framing. Framing conceives the household as a finished entity, while masonry leaves the possibility of the transformation of space significantly more open.

It is now common to see American architecture inspired houses all around Mexico, specifically within communities of relatives of migrants in Oaxaca, Michoacán and Puebla But the materials (bought with the money sent through wire transfer) and the construction methods remain the same: self-constructed masonry is the most common construction method in low socioeconomic areas in Mexico. Families usually grow in a very different rhythm than the household economy, and constant adaptations to the architecture are needed. Traditional clay bricks align in the same

construction with cheaper concrete blocks. The rows of different colored bricks and blocks reveal the different phases the family has gone through, both economically and in number of members. As such, the landscapes of these communities are in constant transformation.

In recent years, a very different model of construction has become prevalent in Mexico. Huge housing developers such as Casas Ara, Casas GEO and Casas URBI have transformed the suburban landscapes Since the 1990s these developers have built enormous low-income housing developments all around the country (and even in other parts of Latin America). Complexes of hundreds and sometimes thousands of identical *social interest* houses are meant to ensure that every citizen has access to a "decorous and decent house" as stated in the Mexican Constitution,

"Se considerará vivienda digna y decorosa la que cumpla con las disposiciones jurídicas aplicables en materia de asentamientos humanos y construcción, habitabilidad, salubridad, cuente con los servicios básicos y brinde a sus ocupantes seguridad jurídica en cuanto a su propiedad legítima posesión, y contemple criterios para la prevención de desastres y la protección física de sus ocupantes ante los elementos naturales potencialmente agresivos."[1]

The federal government through the Infonavit, the Mexican National Workers' Housing Fund Institute, which establishes the maximum price and minimum dimensions and requirements to guarantee the functionality, habitability, physical security and sustainability of *social interest* houses. The minimum area the Infonavit established (but hopes to enlarge soon) for a *social interest* house is 36 square meters (118 square feet). These subsidized houses can be bought with federal loans controlled by the same Infonavit, the largest mortgage lender in Latin America. Two decades after its establishment in 1972, the Infonavit enabled the outstanding growth of several national developers of *social interest* houses like Casas GEO.

These symmetrical uncanny constructions lead to the demystification of the household by repetition. The intimate and unique space of the family house (home) is contrasted with the dull and distant space of the low quality *social interest* houses (accommodation). It isn't surprising to know that thousands of the houses built and sold by these firms are being abandoned every year in the country. Financial debt is one of the main reasons but insecurity, lack of employment and basic services nearby the isolated suburban communities are important factors in the transformation of these complexes into "phantom cities." Buyers have publicly complained about the fraudulent activities of these housing developers, especially because they constantly fail to fulfill their promises. The abandonedThese symmetrical uncanny constructions lead to the demystification of the household by repetition. houses are usually stripped from every construction material that can be taken away (cables, aluminum frames, windows, etc.) and many times occupied illegally. The "dignified" housing deteriorates and thousands of families' judicial security is revoked when they loose the legitimate possession of their property. This model of social housing seems fallacious since it involves the rearrangement of families in the suburban space in a process that can easily be related to other forms of displacement that are triggered by systematic violence, such as gentrification and the displacement of families because of (drug) violence.

2 It is more likely that they will end up dismantled, burned or demolished to make space to continue building a neoliberal project that continues to be disguised as *social interest*.

The inhabitants of Cerro Azul have an intimate relationship to the land: the brick and pot makers extract and mold the soil on a daily basis, they know its composition through color, texture and pastiness, they have learned to mix it in order to obtain different colors and strengths of tiles and bricks. Most of the bricks are hand-made — as half of the bricks elsewhere in Mexico. The only mechanized brick workshop in Cerro Azul still uses artisanal techniques to bake and make custom-made bricks. There are no paved roads, only soil. Scattered in the hill most of the houses are made with bricks and are usually left unfinished (*en obra negra*) due to both aesthetic and economical factors.2 Most of the self-constructed houses are one-story, but some fancier more elaborate two and three story houses can also be seen. The inventiveness of their inhabitants can be perceived by the different styles of arches, domes and windows made with different kinds and sizes of bricks. The town has a soothing monochromatic aspect. Bluish smoke floats between the houses, coming out from the kilns.

3 Don Bernabé worked for three days together with his two apprentices (his son and his nephew) in the artisanal manufacture of five thousand scaled bricks. After beingOnce baked, they were transported downhill, to a lot next to the Tecate-Ensenada highway where, in collaboration with architect Rubén León and contractor Francisco Soto, both from Tecate, an architectural prototype of a masonry house was built. Instead of using ephemeral architectural model materials such as cardboard and balsa wood, the prototype was constructed using exactly the same materials and procedures as an actual scale brick house. It isn't an architectural model in function in the sense that itbecause it isn't intended as a reference for building an actual scaled house. The prototyping aimed at approaching, investigating and documenting the nature of materials and processes of construction and not at modeling a future house.

The prototype was built imitating the self-construction processes that are common in outlying, low socioeconomic areas in Mexico and around the world (especially in Latin America and Asia) such as Cerro Azul. The starting point for the construction was a simple blueprint that considereds the minimum housing area for *social interest* housing. according to Infonavit: 36 square meters. Since Tthe house was intended to move across the border and installed in San Diego, creating an ironic "shrinking exercise" was executed through scaling. The 36 square meters became 36 square feet. The one story house gradually grew and was transformed into a until it became a two-story three-bedroom, two bathroom house with a terrace. It took almost two weeks in February of this year to build the "dignified and decorous" house with the help of two 2 full time and two2 part time builders. When finished, the prototype was mounted on a platform—as if it was a timber-framing house¾—and exported from Tecate, Baja California, to the other Tecate—following the inverse route a timber-framing house would ordinarily follow to be sold in Mexico.

After its journey, the brick house was installed at the Structural Materials and Engineering (SME) bBuilding's Visual Arts Gallery at UC San Diego. The brick house

prototype starkly contrasted with the fairly new Bauhaus-inspired architecture of the SME building, a glamorous four-story steel, concrete and glass structure that is shared by the Engineering and the Visual Arts departments. Next to the SME is the CalTrans facility where, Behind the building, two workshops host two shake-tablesseismic shake-tables are used to intended for conduct experiments on structures and buildingsstructural distribution and integrity. Construction and destruction are processes that need to be examined in counterpart in order to predict the resistance stability of building materials. The resistance of the scaled brick house remains unpredicted; it might be necessary to shake-it down in order to know how the scaled material will respond. But the upcoming disaster the title of the work makes reference to is not a simulated earthquake; although the house might indeed be destroyed later on in the shake table. [1] Se considerará vivienda digna y decorosa la que cumpla con las disposiciones jurídicas aplicables en materia de asentamientos humanos y construcción, habitabilidad, salubridad, cuente con los servicios básicos y brinde a sus ocupantes seguridad jurídica en cuanto a su propiedad legítima posesión, y contemple criterios para la prevención de desastres y la protección física de sus ocupantes ante los elementos naturales potencialmente agresivos. The millions of abandoned and unfinished houses in suburban Mexico are further evidence of the failed state. These constructions frequently become sites for illegal activities: security houses, stash houses, clandestine laboratories, *picaderos* and body dumps. Systematic violence, corruption and ineptitude of the local and federal governments are the main reasons why the "dignified and decorous housing" is a fallacious concept. Millions of houses are bought and constructed every year following the institutional rules and policies. But because of the breakdown of the social tissue and the collapse of the micro economy of millions of families these houses will never be inhabited. It is more likely that they will end up dismantled, burned or demolished to make space to continue on with building a neoliberal project, disguised as *social interest*.

Endnotes

1 Artículo 2, Ley de vivienda

2 It is distinctly noticeable that some of the newer houses were built with cheaper concrete blocks. Other materials include American scrap such as garage doors.

ENACTING SPATIAL MYTHOLOGIES

Melinda Guillen

No Longer Extant is a two-person exhibition of work by LA-based artist Cayetano Ferrer and Mexico City/San Diego-based artist Adela Goldbard. The curatorial premise for the show, at its base level, is quite simple—I wanted to curate an exhibition about artists engaging with processes of structural demolition. Additionally, the curatorial framework intends to draw attention to the overlay of artistic production sited within the Structural and Materials Engineering (SME) building at UC San Diego, where the Visual Arts Gallery is located, in order to highlight shared critical inquiries into the built environment across engineering and art, rather than reinforce a division. From the outset, the $83 million Bauhaus-inspired SME building was quite the hype machine of collaboration possibilities across engineering and art. Here's a sample of some of the early rhetoric by Seth Lerer, former Dean of the Division of Arts and Humanities, "By bringing together members of the Visual Arts faculty with researchers and teachers in engineering, we call attention to the ways our creative artists are working with both traditional and innovative materials. In many ways, our Visual Arts department is a group of materials engineers. Our sculptors, our painters, our digital artists and our social theorists all work together to understand the place of engineered materials in culture and the imagination."[1] Now three years later, those collaborations have yet to materialize.

I must admit that I've grown increasingly concerned and frustrated with the bait-and-switch of such interdisciplinary approaches that, in practice, actually prioritize the interests and goals of engineering over art and produce the myth of collaboration. Of this tension, I turn to Australian artist, writer and curator and a longstanding presence in the evolution of video and computer technologies, Stephen Jones' assertion, "Within some context the engineer develops the existing capabilities of a technology. These capabilities may stimulate the artist to utilize that technology for some process, which suits their context and intentions, but the technology will be, almost necessarily, inadequate to the artist's intentions... Even if it does not actually produce a collaboration, the needs of the artist can stimulate an engineer to extend the technology in some way thus extending the possibilities of its use, and thereby extending the range of the works that the artist might produce with that technology. Thus technology and art can *co-evolve* in a configuration of mutual interdependence driven by the feedback each supplies to the other, which is a cybernetic process, whether there is an active collaboration taking place or not."[2] I underscore that such co-evolutionary qualities have always existed, to some degree, and that it is only the competitive logic and drive of deterministic capitalism that suggests and therefore, creates a sustained division, or false dichotomy, where it does not actually exist. This isn't to suggest that engineering, art or even, say, culinary production do not all possess real differences but that, instead, any shared methodological interest and co-evolutionary qualities are undermined and stratified within the larger structural logic of a valued hierarchy.

For me, I saw a connection between Cayetano Ferrer and Adela Goldbard's work

in their nuanced critical capacities. I was interested in how both artists present distinct engagements that challenge the mythologies of their particular locations of inquiry, while maintaining a conceptual rigor and expansive research methodology in their work. In short, they both demonstrate the co-evolutionary qualities of art with other realms of technological production including but not limited to architecture, geology, film and history. Where Ferrer's work deconstructs the reductive mythology of Las Vegas by way employing its own methods of spectacle, Goldbard's video works centralize myth in the visual language of film. Additionally, Goldbard works closely with other specialists in the production of her work including architects, pyrotechnicians, cinematographers and others.

In *Lobo* (2013) and *ATM* (2014), Goldbard takes the recurring explosions throughout Mexico and amplifies their suspicious nature by means of material play in theatrical productions. In *Lobo*, a Ford Lobo pick-up truck—which is commonly used by *narcos* (drug dealers) of Mexican drug cartels—made of reed board slowly drives into the frame, surrounded by the blackness of night with subtle light cast on the greenery in the foreground. The sound is quiet—only the natural static buzzes and nondescript passing noise of the outdoors can be heard—which adds to the anticipation following the movement of the truck. Upon entering the center of the frame, the Lobo triggers a detonation of explosives; two successive blasts engulf the vehicle in a cloud of white smoke with radiating sparkling streams of fireworks. The single shot, 4k-video captures even the finest particles of the wreckage as they drift through the air to the crackling sound of debris. In *ATM*, Goldbard employs a similar strategy of pyrotechnic explosion but this time, of an ATM made of cardboard. Unlike *Lobo*, the ephemeral structure is stationed in the center of the frame and occupies most its space. After the ATM explodes, you see a swaying cascade of money, smoke and fire. Admittedly, it is difficult to not take pleasure in watching dollar bills set aflame.

Both works are re-stagings of previously reported explosions throughout Mexico. As the stories make the news, it is often unclear whether they are the result of the Mexican government or the larger network of gangs and drug cartels. Each incident is endemic to Mexico's steady increase of political corruption, disparity and violence and these conditions are not at all detached from the ferocity of globalized economies of exploitation. Combining filmic technical precision, special effects with meticulously planned detonation, Goldbard fictionalizes each event to reveal their highly constructed and deceptive nature.

On a different register, Cayetano Ferrer also deconstructs dominant narratives. His practice incorporates technological developments in video, projection mapping, and lighting software applications, within the logic of sculpture. *Casino Model 3* (2010) is a speculative proposal for a Las Vegas casino that centers on a relationship between the geography and cultural history of the city's surrounding valley. The installation consists of a looped projected-video façade on the exterior, displaying footage in chronological order of other casino demolitions from 1993–2007. Intended for the former site of the Frontier Hotel & Casino, the casino incorporates the history of the Frontier as a landmark and its thematic connection to the waning frontier of the American West. The dye-sublimated floor carpet in the installation's interior mirrors the patterns of conventional casino carpeting in its vivid coloring, while also doubling as a map of the topographical faultlines just outside of the area where

atomic testing was first brought to Nevada in the early 1950's. The ceiling projection of moving, grey storm clouds, references the temporal dissonance of being inside casino spaces. Ferrer pairs the spectacle of planned implosions in Las Vegas on the exterior to the subversive strategies that generated a level of public complicity in the effort to bring atomic testing to Nevada on the interior. The clandestine tactics operated covertly as visual signifiers such as the Miss Atomic beauty pageants that re-packaged the mushroom cloud form into an accessible and gendered (i.e. non-threatening) symbol, disassociated from its actual function. Consequently, the Nevada Test Site (NTS) was built north of Las Vegas and its nuclear testing program caused significant damage to the site's multiple indigenous, ecological systems, forever shifting the topography of the area.

In a broader cultural context, the 1972 book by architects Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*, continues to be one of the only cited sources on the architectural and cultural merits of the city. The study intended to open up architectural discourse, away from its own desire to erect monuments as patriotic symbols and toward an understanding of the tastes of "common people." From the outset, *Learning From Las Vegas* placed the city within a system of valuation on the opposite end of "high culture." As detailed in the study, "Finally, learning from popular culture does not remove the architect from his or her status in high culture. But it may alter high culture to make it more sympathetic to current needs and issues."3 Such an approach merely appeals to an existing measure of cultural worth and does not critically examine the formation or purpose of such value systems. What *Learning from Las Vegas* and its continued re-circulation in contemporary art, urban planning and architectural discourse fails to accomplish is to demonstrate the complex web of forces or co-evolutionary qualities that bring cities like Las Vegas into being. It forgets the built aspect of *built* environments and instead, singles the city out as a self-contained and curious, at best, system of its own. Whereas, Ferrer employs a type of epistemological critique of dominant perceptions of Las Vegas and its historical relationship to military industrialization. Together, all elements of the work reveal multiple layers of power, privatization and profit beneath the spectacular veneer of the neon valley. *Casino Model 3* allows you to inhabit a space of architectural artifice through recognizable aesthetic signifiers in order to recover some of the lost history of Nevada.

As a discursive element to the exhibition, I screened films by or about four artists that in many ways operate as loose art historical precedents to the work in the show. The program began with Cuban-American artist Ana Mendieta. Her short and silent films present her poetic, mystical and ephemeral engagement with landscapes and structures. Many of them are documentation of her well-known series, *Silueta*, performances that took place between her travels from Iowa to Mexico, primarily from 1973-1977. *Past Future Split Attention* by American artist, Dan Graham is documentation of a performance at London's Lisson Gallery in 1972 in which two performers that knew one another were recorded in the same space. One performer stated what the other performer has just done and the second performer stated what the first performer was about to do. The Dan Graham performance revealed the psychosocial and temporal elements of sharing a space among others, their own subjectivities and yours, in a perpetual sense of the present. The third film was by Gordon Matta-Clark, trained as an architect, his work has been described as

"architectural accidents" that reveal the close structural relationship between art and architecture. When a building is evacuated of its primary function, it becomes art. That polemic motivated Matta-Clark's work and *Splitting* from 1974, in which the artist made actual cuts into a building on Humphrey Street in Englewood, New Jersey—continues to be an example of the productive overlap across such fields. Lastly, the 2004 documentary film *Sheds* by Jane Crawford and Robert Fiore is focused on the construction of Robert Smithson's *Partially Buried Woodshed* (1970) on the grounds of Kent State University. The piece was built just before the May 4th shootings at Kent State, which left 4 students protestors dead and others injured at the hands of excessive force by the Ohio National Guard. Smithson's sculpture took on another layer of relevance after the incident; it became a sort of a monument of decay mirroring the stark political divisions of the Vietnam War era. The entropic remains of the shed is now engulfed by plants and surrounded by a football field, parking lot and the new Liquid Crystal Materials Science building; a nice irony that I think Smithson would have enjoyed.

Back in our own Structural and Materials Engineering building, the Visual Arts Gallery has always been somewhat of a challenge to show work because it is the result of some odd calculation of space distribution consisting of uneven white walls, interior glass panels from floor to ceiling and an elongated floor plan with bizarre angles and no truly parallel walls.4 However, it was ideal for this exhibition. Upon entering the gallery, visitors were immediately confronted by Goldbard's sculptural prototype of a model house, *Architectural Prototype for an Upcoming Disaster* (2015)—a nearly 6ft cubed house made of 5000 scaled down artisanal bricks, lit softly from within the structure, as a house is normally. Across the gallery, stood the 11ft tall mapped projection of Ferrer's casino façade, displaying glittering layers of dissolving hotels and casinos. Along the narrow stretch of the gallery's center, Goldbard's *Lobo* and *ATM* videos were projected in HD, facing one another on opposing walls. Echoing through the gallery, one could hear the sound of explosions and the crackling of fire from Goldbard's work. Though, such noises were also easy to conflate with the silent projection of Ferrer, creating a layer of sensory disorientation. The two contrasting architectural elements—Casino Model 3 and *Architectural Prototype...*—flanking the exhibition was my favorite element. On one end, a towering box with angled walls of mapped projections and the other end, a small model home and yet both deceptive in terms of density and scale—one, a relatively simple construction of drywall and lumber and the other, made of 5000 mini bricks that actually weighs almost two tons.

Considered together, the exhibition, screening series and this publication, only nominally point to the political, social, ecological, and temporal conditions of the built environment that operate in a cycle of creation, expansion, and destruction. Though the term "no longer extant" is typically encountered in research databases and archives to demarcate that an artwork, document or structure is believed to no longer exist, I hope what remains after this project is an ongoing consideration of the co-evolutionary qualities of artistic contributions to the built environment. Or at the very least, a desire to blow shit up.

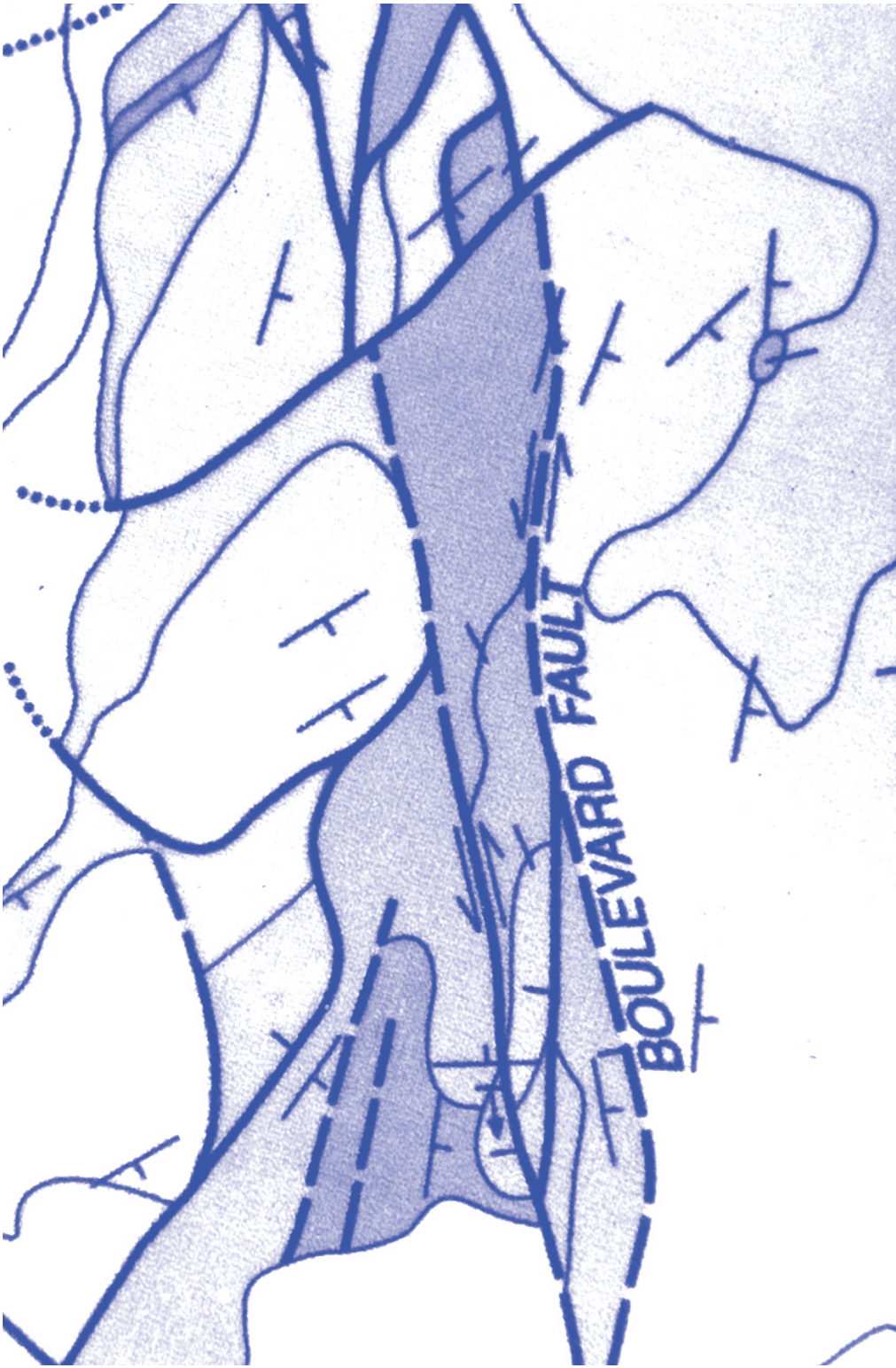
Endnotes

1 This is from the press release for the SME building's opening reception. It can be accessed here: jacobsschool.ucsd.edu/news/news_releases/release.sfe?id=1254

2 Stephen Jones, "A Cultural Systems Approach to Collaboration in Art and Technology," in *Systems*, ed. Edward A. Shanken (Cambridge: MIT Press, 2015), 146.

3 Robert Venturi, Denise Scott Brown, and Steven Izenour, "Theory of Ugly and Ordinary and Related and Contrary Theories," in *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge, MA: MIT Press, 1977), 161.

4 For such a highly engineered and costly project, it's funny that the gallery space not only has such odd features as those listed above but it also does not meet basic museum display standards of art objects, as my colleague and fellow Ph.D. in art history Elizabeth D. Miller and I were told by a librarian from UCSD's Special Collections when we inquired about showing items from the Jackson Mac Low Papers / Fluxus archive. How's that for form and function?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