



*The language of landscape prompts us to perceive and shape the landscape whole. Reading and speaking it fluently is a way to recognize the dialogues ongoing in a place, to appreciate other speakers' stories, to distinguish enduring dialogues from ephemeral ones, and to join the conversation. The language of landscape reminds us that nothing stays the same, that catastrophic shifts and cumulative changes shape the present. It permits us to perceive pasts we cannot otherwise experience, to anticipate the possible, to envision, choose, and shape the future.* —Anne Whiston Spirn

## TELCO HOTEL CENTRAL EXHIBIT AT CLUI LOS ANGELES



One Wilshire, as seen from the rooftop patio of the new Standard Hotel, with its bright red fiberglass waterbed nests. CLUI photo

ON THE OUTSIDE, ONE WILSHIRE is an ordinary-looking 30-story 1960's office tower in Los Angeles, located at a prestigious address: the point where Wilshire Boulevard, the city's grand west-heading avenue, meets downtown. On the inside is quite a different story: One Wilshire is a telco hotel, said to be the "most interconnected building in the west." The interior is packed full of telecommunications equipment, connected to the world through dozens of major fiber optic conduits that spill into the building's below-grade parking garage, from conduits running under the streets outside, and rise through the tower like an infestation of electronic vines.

The busting of the telco boom has put the owners of the building (the notorious, privately-held investment company The Carlyle Group) in the position of eager real estate agents, seeking tenants to plug into their new fiber terminal rooms, which offer more bandwidth interconnectivity, especially for direct Asian links, than nearly anywhere else in America. This new posture of publicity enabled the Center to have an unprecedented look inside this remarkable building, and to glimpse some dramatic physical and architectural manifestations of the often invisible, expanding global infosphere.

Equipped with digital cameras and video recorders, the CLUI, led by urban historian Kazys Varnelis, toured the facility with the building's manager, Chris Pachall. While a few floors contain lawyer's offices, most of the building is sectioned into rooms with corridors of server and telecommunication switching racks, often protected by cages, and strung together with coaxial and fiber optic cable, bulging from ceiling-mounted raceways.

The resulting exhibit was mounted at the CLUI's Los Angeles exhibit space within a few weeks, and Kazys Varnelis, who teaches at the Southern California Institute of Architecture, delivered a talk, *Towers of Concentration, Lines of Growth*, on Friday August 29, 2002. The transcript from this lecture is available at <http://www.varnelis.net/projects/one-wilshire/index.html>. ♦

## ANTARCTIC 1

EXHIBIT ABOUT "CONTINENT OF SCIENCE" FEATURED AT CLUI



The Antarctic 1 exhibit and interactive "clickable map" at CLUI Los Angeles.

THE CENTER'S POLAR PROGRAM EXHIBITED its first public presentation in September, a project developed with the writer William Fox, who spent the last austral summer on Antarctica conducting research for the National Science Foundation (NSF) and the CLUI. The exhibit, entitled *Antarctic 1: Views Along Antarctica's First Highway*, opened in September 2002, featuring images from several photographers, with text captions by William Fox. Focusing on the places along the continent's only real road, unofficially named "Antarctic 1," the program examines the mechanisms and infrastructure of life-support and research that take place throughout this remote and inhospitable "continent of science."

Antarctic 1 is a 2.5 miles long overland gravel road that travels through McMurdo Station, America's Antarctic logistics center. McMurdo is the continent's largest settlement, with 1,200 inhabitants at its peak, nearly half the entire population of the continent. At one end of the road is the floating ice dock used to supply McMurdo when the ice-breakers are able to get through in the summer. At the other end is Scott Base, New Zealand's primary facility on the continent. Beyond Scott Base the road heads out onto the ice, where a plowed path leads six miles out to the summer airport. Every winter a new airport is plowed on the seasonal ice closer in to McMurdo, and every summer it melts back into the ocean.

Airplanes are the supply line for McMurdo, and air transport is provided by the New York National Guard. Of the 15 million or so pounds of material that gets delivered into McMurdo every year, nearly half is shipped back out as waste. The other half is consumed as food and fuel, or used in construction of new McMurdo buildings, or the new base at the South Pole. Raytheon (one of the nation's largest defense companies) is the primary contractor for operations at McMurdo, running America's programs on the Antarctic for the Federal Government through the National Science Foundation.

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View of McMurdo.

Josh Landis photo

McMurdo is a small city in the world's most remote place. It was established by the Navy as a military outpost, and evolved into its current science-support mission as the cold war thawed. On base are dormitories, laboratories, equipment shops, and storage areas. A cafeteria, operated for some time by the Marriott Corporation, serves four meals a day to all residents, and a Wells Fargo ATM dispenses spending money for the convenience store and the three bars that provide nighttime entertainment, including live bands and karaoke. Generators burn jet fuel (which doesn't freeze) in order to produce electricity for the base, and to pump hot antifreeze that provides heating for the buildings. Water is supplied by a desalinization plant, and a sewage-treatment facility is in the planning stages.



Crary Lab.

Stuart Klipper photo

Three connected structures built in the 1990's contain Crary Laboratory, the principal research facility in McMurdo. The lab, like most new buildings in McMurdo, is raised on pylons. Walls are a foot thick and heavily insulated, and entrances are freezer doors, which lead into a vestibule and another set of doors. Its 46,500 square-feet contain walk-in freezers for ice cores, an aquarium, and a local area network for computers. Numerous wall charts and posters display current research in fields such as marine and terrestrial biology, geology and geophysics, climatology, glaciology, and volcanology. A live webcam feed from the crater rim of Mt. Erebus, a nearby active volcano, is visible on a hallway screen.



Scott's Discovery Hut.

Ty Milford photo

The "Discovery Hut," a landmark near the beginning point of Antarctic 1, was purchased prefabricated by Robert Falcon Scott in Australia, and reassembled on site in early 1902. Designed to shed heat in the Australian Outback, it remained a miserably cold base despite the addition of quilted seaweed as insulation. It is now preserved as it was when explorers stopped using it during the first decade of the 20th century.

These are some of the features along the "highway" that are pointed out in the CLUI exhibit, through images provided by photographers that have worked in Antarctica recently, including Ty Milford, a professional mountain guide, who spent several seasons as a member of the McMurdo Field Safety team, Anne Noble, a New Zealand photographer who was the artist in residence at Scott Base last season, Robert Stokstad, a scientist who has worked for several seasons in particle astrophysics at the South Pole, William Sutton, a photographer who worked in McMurdo's Crary Laboratory during the 2001/2002 season, and Stuart Klipper, one of America's preeminent panoramic landscape photographers, who has taken more than 10,000 images there. Some of these photographers were present at the opening reception for the exhibit.

The creator of the exhibit, William Fox, is an independent writer and researcher, specializing in the examination of cognition and perception in seemingly empty places, which is what drew him originally to the Antarctic. His books include *The Void, the Grid and the Sign: Traversing the Great Basin, Driving by Memory, Mapping the Empty, and Playa Works: The Myth of the Empty*, a recent publication in which he describes a number of days he spent on the road with members of the CLUI.

In addition to printed text and image panels, the exhibit included an interactive component, with a clickable map of the region projected on the wall. This interactive program, designed by Steve Rowell of the CLUI, is now available for sale through the Center, as a CD-ROM.

The presentation of Antarctic 1 at the CLUI was a joint production of the CLUI Polar Program and the Independent Interpreter program, through which creative landscape investigators are invited to come to the CLUI to show and discuss their work to our audience. ♦



As part of the Antarctic 1 exhibition, the curator and Antarctic researcher William Fox presented an informal lecture to a full audience at CLUI Los Angeles, describing conditions in the Antarctic, from the climatological to the social.

INLAND EMPIRE

CLUI EXHIBIT AT CALIFORNIA MUSEUM OF PHOTOGRAPHY



Wildlife ponds, on the edge of the Badlands, in the Inland Empire. One of several new CLUI aerial photographs, commissioned by the California Museum of Photography.

TEN AERIAL PHOTOGRAPHS, TAKEN OVER three days in May 2002, were presented in the California Museum of Photography, as part of the exhibit *Alternate Routes*, curated by CLUI members Lize Mogel and Chris Kahle, with Mitra Abbaspour, a curator at the museum, which is located in downtown Riverside, in the heart of the Inland Empire.

The Inland Empire is a semi-urbanized region east of the Los Angeles basin. As large in area as the developed L.A. and Orange County regions combined, and bounded by mountain ranges, it has evolved into a sort of alternative version of Los Angeles, both separate from and connected to the megalop. Here are the steel mills, smokestacks, and racetracks of Fontana; the cement pits and piles of Rubidoux and Colton; the quarries of Temescal Valley; and the reservoirs of Perris, Matthews, and Diamond, massive elevated pools, looming above ground level. Sacrificial sites like debris basins, flood channels, and huge canyon dams control the cataclysmic erosional dynamics caused by mountains of unconsolidated material faced with only occasional rainfall. Big, monolithic land uses abound between the freeways and washes - malls, railyards, airports, business parks, and military bases. Housing occurs in swaths of units, on land recontoured into ranges of engineered escarpments of drainage vectors. And a frequent haze obscures the mountains that contain the region, giving a sense of a vague infinity to this landscape of moved earth.

Yet a sense of the exotic lurks in the Inland Empire, too, in little eddies amidst the flow of change, in self-contained downtowns, in secret canyons on the margins, and in old hot springs resorts, and vestigial orange groves. The Inland Empire has a flavor closer to the tragic, romantic, mythic Southern California paradise than just about anywhere. ♦



Seven Oaks Dam, a flood control structure in the San Bernardino Mountains, is a \$420 million earthmoving project, completed just a few years ago. CLUI photo

JAMES BENNING

REMARKABLE LANDSCAPE FILMMAKER PRESENTS AT CLUI



James Benning photo by Deborah Stratman

THE CLUI INVITED JAMES BENNING to screen some films to our audience in Los Angeles, as part of the Center's Independent Interpreter series of presentations. Benning's new trilogy is a Californian landscape odyssey, comprised of three 90 minute films: *Los* is about urban southern California; *El Valley Centro* is about the central valley; and *SOGOBI* is about the state's wilderness areas. The structure of each film is similar: A static camera shoots a composed view of a place for two and a half minutes, and each film has 35 of these views, each one of a different selected location. There is no narration, just live sound, and the sites are identified only by a list at the end of the film. "Because the camera is still, the viewer's eye has to do its own work to follow whatever motion occurs within the frame," said Megan Shaw Prelinger, an editor of *Bad Subjects* magazine. "Searching the frame with one's own eye, and having time to choose what to watch within each frame, creates a simulacrum of first-hand experience that is rare in film. In other words, after seeing *Los*, I remember some of the sites portrayed in it as if I had stood there looking at them myself for two-and-a-half minutes." ♦

SAN FRANCISCO BAY IN SANTA BARBARA  
CLUI EXHIBIT "BACK TO THE BAY" MOVES DOWN THE COAST



All 50 of the aerial view panels that form the core of the *Back to the Bay: An Examination of the Margins of the San Francisco Bay* exhibit were shown in one room at the University of California, Santa Barbara gallery, immersing viewers in this Bay "nonsite." CLUI photo

THE CLUI EXHIBIT *BACK TO the Bay: An Examination of the Margins of the San Francisco Bay* was recently shown in Santa Barbara, the third California coastal city to display the exhibit. It was included as part of an exhibit called *Out of True*, held this summer at the University of California art gallery there. *Back to the Bay* is an image and text exhibit about the land uses on the shoreline of the San Francisco Bay system, originally commissioned by the Yerba Buena Center for the Arts, in San Francisco, in 2001. It is now back in its shipping crate, awaiting its next deployment. ♦

## A SEASON IN WENDOVER

ANOTHER YEAR PASSES IN THE GREAT BASIN

THE TOWN OF WENDOVER LIES on the border of Utah and Nevada, and is the location of the most developed of the CLUI American Land Museum sites. The CLUI complex, on the edge of town, consists of an exhibit hall, studio, residence facilities, and remote landscape sites. A residency program, funded partially by the National Endowment for the Arts, has hosted over 100 artists and researchers from Maine to New Zealand, who find inspiration in this remarkable environment of salt flats, bombing ranges, and casinos. The Center's exhibit spaces include indoor galleries and outdoor sites, framed vistas and experiential experiments.

### CLUI RESIDENTS



More than a dozen CLUI residents worked in Wendover this year, some new, some returning to complete their residency or install an exhibit, and some who have come back to help maintain the site and continue their research and projects independently. Daniel Mihalyo's installation in Exhibit Hall 2 (pictured above), is now accessible to the public (visit our website for more details). Mihalyo and his partner operate an architectural shop called Lead Pencil Studio in Seattle. For his Wendover Residence project, which he started last year, he examined the foundations of the region - that is, the structures on the surface and underground that support, or at one time supported, buildings. There are abandoned foundations all over the region, ghosts of structures from an earlier time, as well as new foundations, visible in the early stages of building. He photographed, sketched, and studied both these forms of foundations, one representing the birthing of buildings, the other the death and decaying. His exhibit features representations of a variety of regional foundations, in sculpture, sketches, and photographs.

### VISITORS



Among the hundreds of visitors to CLUI Wendover was the tin can weaver and artist Slim Sirnes, who stopped by the Center's Residence Support Unit on his way out to the midwest, with his colorful truck and mobile gallery/trailer, fashioned out of woven strips of aluminum, peeled out of soda cans. Slim is assisting with the creation of an art car park next to the abandoned Goldfield Hotel, in his home town of Goldfield, Nevada.

## THE WORK PARTY



The annual Wendover Work Party took place in July. Two dozen CLUI volunteers arrived in town, from all over the country, to stay for a week and to repair and upgrade the facilities. Work on a new and improved visitor center for the CLUI started during this time, which should open in the Summer of 2003. The current visitor center and Exhibit Halls are open 24 hours a day, 7 days a week, with a remote push-button entry system. Displays inside give details of the remarkable Wendover area and the work of participants in the CLUI Wendover Residents Program.

### THE MOVIES



Two monolithic Hollywood films shot in Wendover this year, adding to the complexity of the context of the place. *The Core*, a movie about drilling a hole to the center of the earth, filmed on the base and in the hills, and *The Hulk*, directed by Ang Lee, even used CLUI buildings as backdrops. Plaster from the trashed *Hulk* sets filled dumpsters on the salt flats, making for an interesting collection of compounded voids.

### LAND ART



This summer, the Spiral Jetty, Robert Smithson's 1970 sculpture in the Great Salt Lake, emerged from under the lake surface for the first time in several years. The jetty is totally white and encrusted with salt, having spent most of its life submerged in the salty lake. Park Service representatives say that over a thousand people have made the pilgrimage in the last six months. This photo was taken in September 2002, by Smithson scholar and CLUI Independent Interpreter Hikmet Loe. ♦

## OHIO

STATE IN FOCUS FOR SUMMER 2002

OHIO  
 STATE CAPITOL: COLUMBUS  
 JOINED THE UNION IN 1803, THE 17TH STATE  
 MEANING OF STATE NAME: THE GREAT, GOOD,  
 OR FINE RIVER, IN IROQUOIS LANGUAGE

POPULATION: 11,374,000  
 PERCENT OF US POPULATION: 4%  
 AREA: 41,222 SQUARE MILES  
 PERCENT OF US LAND: 1%  
 RANK OF ECONOMY AMONG 50 STATES: 7TH

MAJOR EMPLOYERS:  
 GENERAL MOTORS  
 KROGER COMPANY (GROCERY)  
 DELPHI AUTOMOTIVE  
 GENERAL ELECTRIC  
 WAL-MART

STATE MOTTO: WITH GOD, ALL THINGS ARE POSSIBLE

AT THE CLUI, WE OFTEN find that the number of instructive land use sites in a region can rise according to the level of the popularly perceived banality of the region. It was thus with great pleasure that we accepted an invitation this year, extended to us by the Cincinnati Contemporary Arts Center, to expand our database and contemporary photographic archive for the magnificent and surprising state of Ohio.

A research grant, awarded to the CLUI by the CAC, enabled the CLUI to collect new images of over 100 unusual and exemplary locations in the state, and to conduct in-house and field research for additional inclusions in the Center's land use database. The findings will soon be making their way to our Land Use Database on the web, and to our on-line bookshop, in a publication, where more detailed research and visitation information will be provided for many of the sites mentioned in this article.

Field research took place in the Spring of 2002, and an exhibition of some of the work was displayed at the Contemporary Arts Center during the summer, as part of an exhibit entitled Ecovention: Current Art to Transform Ecologies. This work was also displayed at CLUI, Los Angeles as an exhibit entitled oHio, shown in July, 2002.

The Ecovention exhibit was curated by Amy Lipton and Sue Spaid, to whom the CLUI extends its gratitude. Also in the exhibit was documentation and discussion about creative landscape projects, including the work of Helen and Newton Harrison, Ocean Earth Development Corporation, Buster Simpson, Alan Sonfist, Kathryn Miller, and others.

What follows are excerpts from a log report, filed by a CLUI researcher working on the project. Log reports such as this, with accompanying photographs, maps, sketches, and other field notes and supporting material, augmented later with library, archive, and internet research, form the foundation for our database, and subsequent regional or thematic programming and publications.



Dublin Corn Field

CLUI photo

### CLUI Field Researcher Log: Central Ohio

Columbus, the capitol, home of the Columbus Academy of Art, the first Wendy's restaurant, and one of the highest downtown vacancy rates in United States. Visit Wexner Center for the Arts, and Battelle Labs, a government R&D center with an interesting Cold War history, near the University campus. At the Cornfield, in Dublin, a field of over 100 six foot tall ears of yellow painted cement corn in the lawn outside the Witco Corporation, in an office park (actually supposedly a city pocket park, but no way to know, and nowhere to park). A project by the artist Malcolm Cochran in 1994. Nice images of giant corn rows with new Nationwide insurance building in background.

In Newark, stop at the Central Ohio Aerospace Technology Center, with a big Boeing highbay engineering complex. Was Newark Air Force Base, a center for US Air Force Metology (calibration science). One underground building is labeled as *Directorate of Metology USAF Primary RADIAC Standards Laboratory Authorized Personnel Only*. Behind this is the massive semi-abandoned-looking brick Kaiser Aluminum and Chemical Corporation Newark Works, with a smokestack, accessed through a separate gate. There must be a connection here. There is also a pipeline tankfarm (Koch). Down the road, Newark Earthworks State Memorial is part of the largest Native American mound complex in the country. It's raining hard. Closed visitor center, nice signage. East on the 16 a bit to the Longaberger Basket Company headquarters, where 500 people work inside a giant basket...



Longaberger Basket Company Headquarters

CLUI photo

*CLUI Field Researcher Log: Southeast Ohio*

South to Lancaster, and vain attempt to find the enigmatic *Southeastern Ohio Training Center* listed on the De Lorme map. Attempted from a road from the north, road becomes dirt and too muddy to pass. Could be there. Rural area. South on the 33 to Logan.

North on the 13 at Chauncey, a few miles to East Millfield. In Appalachia now, that's for sure. Find the mine disaster memorial, which is a sign next to the road, indicating how many were killed in the 1930 accident, the worst mining incident in Ohio history. There is a brick stack in the woods, a trailer with a smoldering brush pile, and a few subtle ruins, but it's raining hard, and nearly dark. With leaves off the dense foliage, more would be visible.

South on 33, past Ohio University, and further south through rain and rolling hills on the 33 to Pomeroy on the Ohio River. Then south on the 7, to Gallipoli and to Cheshire, home of the Kyger Creek power plant (which is labeled as a nuke plant but has a pile of coal and a huge stack: was it converted?) as well as the Gavin Power Plant, the largest power plant in the State, and the electric utility that owns it, AEP, one of the largest utilities in the nation, which just bought the town for \$20 million, according to the *NY Times*. 200 or so residents had their homes purchased by AEP for up to three times the market value, so that they could leave, and in return they agreed to not sue the company for any future health issues. This is especially strange, as there is no disease cluster in town. Just AEP taking the opportunity to be safe from the potential legal problems, as they have been cited for being too dirty before by the EPA (they spent \$616 million on scrubbers here recently.). They burn the high sulfur coal of Appalachia, much of which comes down from the hills of Ohio, from strip mines owned by AEP. The Ohio River, lined with industry and power plants, is clearly one of the most megawatt rivers in the country.

North on Interstate 77 to Ava, to a museum about a crashed Zeppelin, located inside a battered old camper trailer next to a garage. Inside the trailer, display cases show artifacts, photos, and other memorabilia from the crash, which happened in the 1930's. Three crash sites are marked in the area as well, and the story of the crash is quite amazing. Farmers were asked by the Captain, who survived with others by climbing down a rope from the floundering front half of the zeppelin, to shoot down the remaining floating portion so that it wouldn't drift off to do more damage...



Crashed airship museum with museum creators/curators.

CLUI photo

West on rural Road 12 to Cumberland, a mining town, where mining has moved on. Follow signs about 10 miles out of town to the Wilds, a zoo-managed game reserve, with rhinoseroses and other exotics roaming around 10,000 fenced off acres of denuded post-coal lands now covered with grass. A strange landscape. Like a war was fought here. The Wilds offers a 2 hour bus led "safari." Big parking lot with shuttle buses take visitors up to the visitor's center, which has sparse touchscreen and touch artifact displays, and a gift shop with only stuffed animals and coloring books. Visitors appear confused...

South from Zanesville on the 60, following the Muskingum River, to McConnelsville, north on the 78, up a rise, and to a new park, constructed by AEP, for the Big Muskie Scoop. The rest of the huge land machine was scrapped a couple of years ago, but the scoop was saved, and relocated from Cumberland, to this new park, which has all sorts of display panels, and a nice blank (vandalized) canted plaque overlook. The scoop is really big, and the AEP park does a nice job of explaining the good work they do remediating the landscape.



Big Muskie Scoop

CLUI photo

On Hwy 78 South a long while to Murray City, and then 216 to New Straitsville, an Appalachian coal town. Coal is like ballast along the roads, in piles, wet and soggy in the woods. No visible active mining. But New Straitsville, in addition to promoting itself as a "back-woods" sort of place with a Moonshine Festival, is home of the "longest continuously-burning manmade fire in America." An underground coal fire flares up periodically, last time remembered by the clerks in the store, four years ago. No visible steaming ground anywhere, as at Pennsylvania's Centralia. But a mural on the wall of the history center, next to the volunteer fire department station, attests to the lure/lore of the fire.

Back on the 33 south through Athens, and then the 50 to the Ohio River, and the 7 up the river. The fog dissipates, past Marietta, and the river is National Forest on one side with small towns. There is way more development on the West Virginia side. Through the town of Fly, where there is a collection of miniatures made with matchsticks, in a private home open by appointment...

*CLUI Field Researcher Log: Northeast Ohio*

Into Youngstown, a rusting steel spine along the Mahoning River; railroad tracks, scrap piles, and long sheds. Follow the road all the way south, and get pretty much lost in a labyrinth of right angle farmland, with massive gravel pits that may have been coal sites, looking for the Poland Landfill. But there are so many artificial piles, that it takes forever not to find it, end up settling for the Mahoning Landfill, a Waste Management Inc. site, near New Springfield. Back on the 80/76, exit at Lordstown to find the huge GM plant, right next to the highway. Hwy 5 West from downtown Warren, where highway signs say *Center of the World* on either side of town (about a mile stretch of Hwy 5).



Center of the World, Ohio

CLUI photo

Up the Interstate 77 to Cleveland, where the magnitude of spent industry in the Cuyahoga Valley is still operatic. Find a great viewing area, at Pershing and E 44th street, overlooking some of the plant from a road that crumbles into a cliff with boarded up houses. Would be especially spectacular in the early morning light, and at sunset. Through Cuyahoga Heights west on Harvard Ave, past the big Alcoa plant, and more good industrial yard overlooks. N on the 176 then the 90 East past downtown to the old suburbs of Euclid, where a big industrial park is labeled on the map as being the site of TRW, Reliance Electric, GM, and Lincoln Electric. Lincoln is still there, but the others seem to be gone, the industrial park now called Heritage, and largely for lease it seems. The building labeled as TRW on the map is now called Park Ohio. It's unclear how big TRW was here, though it seems they had a pretty big industrial spread. Not sure what the relationship is/was to Reliance. Found current TRW headquarters in nearby suburbs, a secure, gated campus obscured by trees, and sandwiched between two golf courses.

NASA's Glenn Center's still open to the public after a thorough search at the gate, and stern warnings not to go anywhere but there, and not to take pictures anywhere but inside the visitor center. The visitor center deals a lot with communication satellites, which is nice. West on the turnpike to Amherst, to quarries on Quarry Road. These were once famous - the John Hancock building in Boston is among the institutions built from these pits. Insurance hole.

On the way back east on the turnpike, a tall slender stack marks a distant hazardous industry way off in the farmlands. Takes half an hour to get there, but it is a Brush Wellman plant ("Elmore plant: the home

Brush PRIDE" - the world's major supplier of beryllium). They're always putting their plants out in the middle of nowhere. Near major sources of electricity. This one's a few miles south of the Davis Besse plant. On the way also found small remote TRW plant. Nearby is NASA's Plum Brook field station (tour scheduled for Tuesday)...

South on the 250, past the Thomas Edison Birthplace Museum in Milan, to the abandoned reformatory/prison in Mansfield. It's a huge gothic hulk, most of which was torn down by the state, but the main portion that remains, is very grand. It's located next to two active prisons, the Mansfield Correctional Facility and the Richland Correctional facility, the former has death row and maximum security. The reformatory is owned by the local non-profit preservation society, who having won it from the state and stopped the effort to tear it down, need to raise the \$15 million to restore it. Jan, the tourguide, seems to be the spearhead of the whole operation. The reception room is a gift shop, with articles made by inmates in the state prisons. The reformatory was the largest in America when it was built in 1880's, and cost \$1.3 million to build, quite a bit for that time. The tour fills with a church group of older folks from southern Ohio, and for an hour the group is led through the beautifully decrepit house of horrors, way more grand than Alcatraz. Two giant cell block wings, five stories tall, are like a building within a building, connected to a central hall with columns and guard station, and large steel bars. Portraits of Lenin and Stalin loom above the room, leftover from when this was a Russian prison for the Harrison Ford film *Air Force One*, which also built some fake walls and gates that are still outside. This was the principal shooting location for the film *Shawshank Redemption*, and some of the remnants (camera mounts, fake tunnels, paint) are pointed out on the tour. Another film project was a Godsmack video, where they painted some of the cell blocks. The building transitioned from a reformatory to a full on penitentiary after WWII or so, and Jonnie Paycheck is probably the most famous denizen. Had 3,500 people at most, closed in 1990. For 50 dollars per person, people do ghost hunts, where they stay in there all night. In a way it would be a shame to see the place fixed up though, the texture of acres of walls of peeling lead paint is unsurpassed. Like lichen on a beached ship hulk...



Mansfield Prison

CLUI photo

*CLUI Field Researcher Log: Southwest Ohio*

On to Wright Patterson AFB, which is divided into two areas, the Wright lab built up with hangars and engineering buildings, with a separate triangular runway, and Patterson Field, the base area, where KC135's are flying continuously overhead. Hard to get good views of Patterson, but the AF museum static display area allows for good though distant views of Wright Field. The AF museum, already the largest in America, is adding another hangar structure, to make three in a row. Under construction. The Channel 2 news van is driving around the outside of the perimeter, lurching and searching, like a dog left behind, while the family goes on vacation.

Check out the Mound Plant again, and the mound looks a little worse for wear, but the view of the Plant from the top is stellar. DOE weapons lab with the largest native mound as an overlook. Great site.



View of DOE from Mound Plant overlook

CLUI photo

South on Highway 4 to Fantasy Farm in Le Sourdsville. It's an abandoned kiddie/animal park, with decrepit fun train, crumbling bumper car shed, collapsing haunted house, and other buildings, none of which are funny shaped really. Some have burned down. The owner bought the place 5 years ago and spends his retirement tinkering around, but not really restoring it. He wants it to stay as it is, and not be developed into something else, nor fixed up. Just left. The Americana park next door has been leased to a "bunch of carneys out of Lancaster" who are ready to open it soon. Lots of tales from the owner about the previous owners and their antics. He came here as a kid, and took his grandkids here before it closed, around 1990.

South of Hamilton on Hwy 128 is Pyramid Park, a modern sculpture park on 270 acres. The owner of the land, a lawyer, commissioned the works "for his lawn" then made a non-profit, to open it to the public. A tea room is on the grounds, and a glimpse of the owner's house, mostly underground, with a tower, glass pyramid, looks like an amazing building. Small admission charge. Further down 128 is the Fernald Feed Materials Plant, undergoing a massive environmental remediation effort, which has a new sign on the access road: *Future site of a former uranium production plant*. In order to take a picture, get permission from Jeff, the public affairs guy who comes to talk at the Badging Office. No problem. On the way to Cincinnati, the big ol' Rumpke Dump beckons and is better than ever...



Fernald Feed Materials site

CLUI photo

Tumbledown farmhouses, rolling river highway, riverside trailer homes, spring day in the heart of America. At the working town of Portsmouth there is a factory, the Mitchellace company, that is said to make nearly all the shoelaces in America. Then North on highway 73 to the gate of GE's Peebles test facility. Try all the side roads around it, nearly all dirt, rolling hills, some back gates, but the facility is obscured by trees and topography. Nearly an hour on side roads. No way to see the interior of this major jet engine test site, but pass through swarms of butterflies. East on highway 32 then south on 23 to the exit ramp, barely marked, that is exclusively for the "uranium enrichment plant" AKA Portsmouth Gaseous Diffusion Plant. Guard station has been moved to the end of the access road close to the highway, no way to photograph without being directly in the guard's face, ask for and receive permission to do a U turn inside the gate. That's it (will have to use older photo). N on the 23 to Chillicothe, and to the Mound City monument, a nice mowed network of Hopewell Indian Mounds, with a visitor center. This whole area, including the mounds, was used as a military base in WWII, and the mounds are now surrounded by two large prison complexes, including the Chillicothe Correctional Institution. The Mead Paper company factory looms in the broad valley, a big stack like a spoke hub. This was one of the first of Meads plants, maybe the origin of the company. Ohio as lumber state. Further north, next to Highway 23 in Circleville is a DuPont plant that makes mylar and other high performance films. In Ashville, the small museum of Small Town Ohio is closed, but the intersection of Main Street and Long Street is where the first traffic light in America was said to be installed. However, this turns out not to be true. ♦



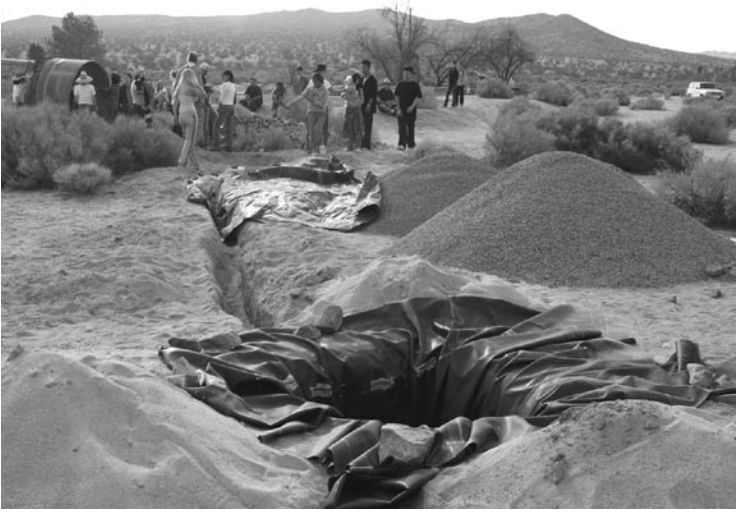
Chillicothe Mound Complex

CLUI photo



**MOISTURE AT DESERT RESEARCH STATION**

RESEARCH PROJECT EXPLORES WATER COLLECTION AND USE



Deena Capparelli's installation under construction at the "Moisture" event at the DRS. CLUI photo

IN OCTOBER, 2002, THE CENTER'S Desert Research Station, near Hinkley, California, hosted a month-long research project involving the work of several artists and researchers exploring issues of water collection, retention, and consumption in arid environments. The project coordinator, Claude Willey, of California State University, invited six researchers to create site and theme-specific landscape projects at the DRS. Though the projects are conceptual in nature, they are, in theory, practical, and represent an application of the tools of the arts to "real world" issues. Some of these projects will stay in place for the foreseeable future, and are available for viewing by the public.

The Moisture project is evolving into a continuous research program at the DRS and the surrounding region, which is dominated by Harper Dry Lake, a six-mile long lakebed that emptied into the Mojave River almost 15,000 years ago, but is now an isolated basin. The basin has an enriched context that makes for an appropriate setting for CLUI programming: the dry lakebed has been used for aerospace projects, including a doomed Howard Hughes aircraft; it contains the largest (in output) solar power plant in the world; has a history of groundwater depletion due to agricultural overdraft; has an emerging natural area with an "area of critical environmental concern" and associated interpretive structures; and has a number of other intriguing architectural and industrial sites, ringing the lake.



New interpretive walkways installed at the edge of Harper Dry Lake, help people see the "Area of Critical Environmental Concern." CLUI photo

This initial version of the Moisture project consisted of installations by Deena Capparelli, Bernard Perroud, Susan SeBarnet, Adam Belt, Kahty Chenoweth, and Claude Willey, with help from over 30 students from Pasadena City College. Based out of the Desert Research Station, Peter Fend of Ocean Earth Development Corporation spent several days conducting field research in the Harper Basin, in preparation for the execution of a potential future "Moisture" project.

"This, and future versions of *Moisture*, could be considered less as an assortment of individual works, but more as components of a larger work: the ongoing event itself," said project coordinator Claude Willey, who is looking forward to getting his "feet wet" in the next round of *Moisture*. ♦

**FOREIGN DIRT ARRIVES IN BORON**

POSSIBLE SOIL EXCHANGE PROGRAM INITIATED



Box of dirt in Boron.

CLUI photo

A CRATE ONE METER SQUARE, containing dirt from Transylvania, has joined the other large boxy objects at the CLUI High Desert Storage and Logistics site near Boron, California. The owners of the dirt, the Earth Consignment group, of London, England has contracted the Center to keep the crate on site indefinitely, noting that the region is favored for outdoor storage of large objects, as indicated by the internationally known aircraft storage site in the nearby town of Mojave (whose collection of commercial airliners has swelled dramatically in the last year, as airlines reduce the size of their fleets).

The CLUI storage site is located adjacent to the largest open pit mine in California, the US Borax Company's borate mine, which is now two miles wide. This mine supplies half the world's borates, compounds that are used in innumerable products and industries, from nuclear reactors to hand soap. The material is distributed through an elaborate international shipping network managed by the company, using a dedicated terminal in Los Angeles Harbor which ships borates around the globe, including to another company terminal in Rotterdam, Netherlands, from which the bulk material is moved throughout Europe via barge, rail, and truck.

The fact that so much boron is shipped all over the world from this single mine has led the CLUI to consider the notion of using its storage site in Boron to correct this imbalance, by providing space for foreign dirt, starting, perhaps, with this shipment from Transylvania. ♦

## BOOKS NEW TO THE SHELVES OF THE CLUI

MANY OF THESE TITLES ARE AVAILABLE FOR SALE FROM THE CLUI SHOP AT WWW.CLUI.ORG

**Playa Works: The Myth of the Empty**, by William Fox, University of Nevada Press, 2002

A book about dry lakes, how they are used and perceived, written in the first person. Discusses the author's experiences and ruminations on Burning Man and on a CLUI LA/Wendover trip taken by Matthew Coolidge and the author in 1999.

**Ecovention: Current Art to Transform Ecologies**, by Sue Spaid, *Contemporary Arts Center*, 2002

The catalog of the recent exhibit at the Contemporary Arts Center in Cincinnati is a good overview of some of the recent activities in the field of "environmental art," from Joseph Beuys to AMD&ART. Co-published by the greenmuseum.org and ecoartspace.

**Power/Exchange**, by Deborah Stratman, self published, 2002

A remarkable booklet of maps, diagrams, and photographs, describing the electromagnetic aspects of Wendover, and the technologies of communication transmission in general, by CLUI Wendover Residence Program participant Deborah Stratman.

**Salt Desert Tales**, by Great God Pan, GGP Press, 2000

The "Californiana" lore writer/research team Great God Pan (Erik Bluhm and Mark Sundeen) expand their coverage to the Salt Lake Desert region for their project with the CLUI Wendover Residence Program (would that be called "Utahniana?").

**Back to the Bay**, Yerba Buena Center for the Arts, 2001

The catalog for the exhibit installed by the CLUI at the Yerba Buena Center for the Arts, with Stillhere and the Prelinger Archives. Essays by curator Rene de Guzman and writer Dean MacCannell.

**Atomic Journeys: Welcome to Ground Zero**, Documentary Film on DVD by Pete Kuran, 2001

This hour-long documentary about off-site nuclear tests includes recently declassified film from the government that depicts the underground explosions in Mississippi, Colorado, New Mexico and Alaska, some as recently as the 1970's. Like most of the other Pete Kuran productions on atomic history, the film is narrated by William Shatner, with an original score performed by the Moscow Symphony. This film also includes interviews and images from the CLUI.

**Survival City: Adventures Among the Ruins of Atomic America**, by Tom Vanderbilt, Princeton Architectural Press, 2002

A thoughtful, fact-packed, first-person narrative of an extensive field trip to some of America's most dramatic Cold War monuments. Vanderbilt visits bunkers, silos, and test ranges across the country. He takes a CLUI tour of the Nellis Range, and hooks up with the photographer and CLUI Independent Interpreter Walter Cotten, whose images are used throughout the book.

**Bill Mann's Guide to the Remote and Mysterious Saline Valley**, by Bill Mann, Shortfuse Publishing, 2002

Volume 4 in Bill Mann's series of guidebooks on the California deserts, which often reveal interesting and surprising sites. The Saline Valley is definitely one of the more isolated places, between the 14,000 foot White Mountains, and Death Valley.

**Emmet Gowin: Changing the Earth**, by Jock Reynolds, Yale University Press, 2002

Aerial photographs of some amazing American places, like Tooele Army Depot's bomb disposal areas, mining operations in Globe, Arizona, and the Nevada Test Site, as well as aerials of sites in other countries. The state of the art in clarity and black and white aerial magnificence.

**Oil, God, and Gold: The Story of Aramco and the Saudi Kings**, by Anthony Cave Brown, Houghton Mifflin Company, 1999

Important background and history of the American involvement in Saudi Arabia, and the oil politics that are at the cause of so much trouble in the world today.

**Barbed Wire: A Political History**, by Olivier Razac, New Press, 2002

Barbed wire, invented in the 19th Century American West, has spread around the world, becoming a critical component of the global landscape. This elegant little book, written by a French Foucaultian philosopher, focuses primarily on the use of barbed wire in the American Prairie and the world wars.

**Spying with Maps: Surveillance Technologies and the Future of Privacy**, by Mark Monmonier, University of Chicago Press, 2002

A new book on current GIS systems, traffic cams, dataveillance, and other mapping and geospatial surveillance technologies, from the author of *How to Lie With Maps*. A good overview, as it were, of the subject.

**Earthworks: Art and the Landscape of the Sixties**, by Suzaan Boettger, University of California Press, 2002

This new book delivers the dirt on '60's earthworks. Focusing on land art related events during the mid sixties to early seventies, the author has exhumed a host of new facts and ideas about the genre, and is especially lucid in describing the individual psychologies and social mechanisms of the artists, dealers, backers, and theorists.

**The Architecture of Diplomacy: Building America's Embassies**, by Jane C. Loeffler, Princeton Architectural Press, 1998

An examination of the federally sanctioned architecture of American embassies built in other countries reveals a fascinating expression of our government's complex political and diplomatic intentions. Great idea for a book, and well executed too, by a former curator at the National Building Museum.

**Mobile: The Art of Portable Architecture**, Edited by Jennifer Siegal, Princeton Architectural Press, 2002

Many interesting examples of some architect/designers ideas and executions of mobile architecture including inflatables, truck-mounted structures, tents, and lots of good uses for modified shipping containers. Designers include Lo/Tek, Acconci Studios, Festo, and the Office of Mobile Design.

**Lies Across America: What Our Historic Sites Get Wrong**, by James W. Loewen, New Press, 1999

Selects 95 historic sites all over the country, many fairly obscure, and explains how the official description of the place - its interpretive plaque, for example - reflects inaccuracies usually based on racist and colonial attitudes.

**Man-Made Catastrophes**, Revised Edition, by Lee Davis, Checkmark Books, 2002

An encyclopedia of non-natural, mostly recent, international disasters: ships sinking, airplanes crashing, buildings collapsing, that sort of thing. "Revised edition" means that it covers September 11, and is slightly repackaged to be sensitive to this new "post-disaster" political landscape.

**Submerged: Adventures of America's Most Elite Underwater Archeology Team**, by Daniel Lenihan, New Market Press, 2002

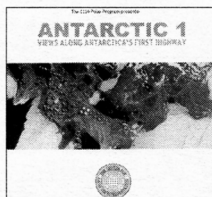
An account of the adventures of the founder and director of U.S. National Park Service's dive team, which surveys, maps, and protects America's "sunk-heritage." Mostly off-shore wrecks and the like, but some other interesting continental sites as well. ♦

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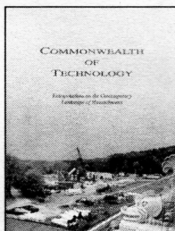
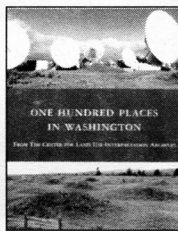
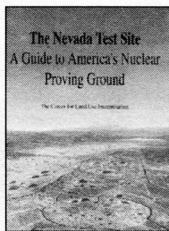
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## CLUI PUBLICATIONS



**Antarctic 1:  
Views Along Antarctica's First Highway**  
CD-ROM of the CLUI exhibit, with text by Bill Fox.  
Includes "clickable map" of McMurdo Station.  
Works on Mac and PC's **\$12.50**



**Back to the Bay:  
Exploring the Margins of the San Francisco Bay Region**  
A catalog and guidebook of the 2001 CLUI exhibit, at the Yerba Buena Center  
for the Arts in San Francisco. **\$15.00**  
110 pp, illustrated.

**The Chesapeake Bay Hydraulic Model**  
An illustrated history of this remarkable engineering accomplishment, the  
largest indoor hydraulic model in the world, now abandoned. **\$5.00**  
30pp, illustrated.

**Commonwealth of Technology: Extrapolations on the  
Contemporary Landscape of Massachusetts**  
Sites in Massachusetts with an emphasis on the role of technology in the  
landscape. From the 1999 exhibition presented at the List Center for Visual  
Arts at MIT. **\$12.50**  
65pp, illustrated.

**5th Avenue Peninsula Tour**  
An inexhaustive investigation of urban content. Self-guided tour of a  
portion of Oakland, California's industrial waterfront. **\$5.00**  
24pp, illustrated.

**The Nevada Test Site: A Guide to America's Nuclear Proving  
Ground**  
The only book available that describes in detail the nation's foremost weapons  
and R&D field test facility. Praised by both antinuclear activists and  
Department of Energy officials! **\$12.50**  
60pp, with fold-out map and over 100 illustrations.

**Nuclear Proving Grounds of the World**  
A report on the primary nuclear test sites across the globe, and the hundreds  
of other sites where single nuclear blasts took place on, under, and above the  
earth, in the former USSR, USA, Africa, Australia, Pacific Ocean and  
elsewhere. **\$7.50**  
30pp, illustrated.

**One Hundred Places in Washington**  
100 exemplary land use sites in Washington state. From the 1999 exhibition  
presented at the Center on Contemporary Art in Seattle. **\$15.00**  
102pp, illustrated.

**Points of Interest in the California Desert Region**  
*With Visitation Information*  
Over 100 interesting places in the California desert. **\$7.50**  
60pp, illustrated.

**Route 58: A Cross-Section of California**  
Illustrated tourbook to this remarkable, 210-mile roadway. A perfect  
weekend-long trip from Los Angeles. *Revised Edition.* **\$15.00**  
80pp, illustrated.

**Subterranean Renovations: The Unique Architectural Spaces of  
Show Caves**  
Examines underground built structures and depicts some of the best tourist  
cave environments in the United States, with contact and visitation  
information. From the CLUI exhibit. **\$5.00**  
38pp, illustrated.

## NOVELTIES



**CLUI Pocket T-Shirt** **\$15.00**  
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**Stalacpipe Organ Tape**  
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THE CENTER FOR LAND USE INTERPRETATION 9331 VENICE BOULEVARD, CULVER CITY, CA 90232

**editorial commentary**

From sprawl, to erosion, to slow motion terrorist attacks, we understand the infinite number of ways that space can be effected by time. And conversely, as Einstein pointed out, time is effected by space. It is with this mathematic mutuality in mind that this newsletter goes to press. While much time has indeed elapsed since the last *Lay of the Land*, much space has been covered by the CLUI as well, as is evidenced by some of the stories in the newsletter. On the ground over 24,000 miles have been traversed by CLUI field researchers since the last newsletter, 3,000 miles of that in Ohio alone. Time and space were also covered in the air by CLUI agents (less time, more space), for aerial photographic sorties, and to travel between places (as far from the U.S. as Germany and the Antarctic). Our readership is hereby notified, however, that this is the most space that will be allowed to pass between newsletters. We have established a 10,000/50,000 ground/air mile limit, after which not another furlong will be spanned until a newsletter is dispatched. Appropriately for an organization such as the CLUI, concerned with the contemporary and the landscape, instead of being dependent on the periodic pulses of time, issues will be distributed as *space* elapses. Thank you for your continued interest, support, and understanding. Best wishes for the New Year.

-*Lay of the Land* Editors

# THE LAY OF THE LAND

FALL 2002

THE CENTER FOR LAND USE INTERPRETATION NEWSLETTER



THE CENTER FOR LAND USE INTERPRETATION 9331 VENICE BOULEVARD, CULVER CITY, CA 90232 USA  
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