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# Queering the Freeways: Deconstructing Landscape and the Potential in Spaces of Destabilization

Anna R. Aqua  
*Scripps College*

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QUEERING THE FREEWAYS:  
Deconstructing Landscape and the Potential  
in Spaces of Destabilization

by  
ANNIE AQUA

SUBMITTED TO SCRIPPS COLLEGE IN PARTIAL FULFILLMENT  
OF THE DEGREE OF BACHELOR OF ARTS

PROFESSOR SUSAN RANKAITIS  
PROFESSOR LIAT YOSSIFOR

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## Introduction

“Each one of us, then, should speak of his roads, his crossroads, his roadside benches; each one of us should make a surveyor’s map of his lost fields and meadows...Thus we cover the universe with drawings we have lived. These drawings need not be exact. They need only to be tonalized on the mode of our inner space.”

(Gaston Bachelard, *The Poetics of Space*)

The poetics of space, beautifully and prosaically explored by Gaston Bachelard in his 1958 book, has continually been of interest not only to philosophers like Bachelard, but in other disciplines as well. Urban anthropology, a point of inspiration for much of this project, studies human habitation in certain spaces. Broadly, urban anthropological studies explore human diversities through time and space, particularly living in the city and making the city. This study of human geography further examines suburban spaces and the spaces in between the city and the edge through the same process. This project will also draw from poststructuralist discourses which contribute new ideas to our conceptions of space and how it is experienced.

Poststructuralism emerged in response to Structuralism, setting out to study how knowledge gets produced by disrupting truth claims and asking questions as part of a process that does not seek to reach fixed answers. One of the founding thinkers of poststructuralism is Jacques Derrida, who worked to expose underlying assumptions, ideologies, and frames of reference. Another theorist we can look to at the intersection of urban anthropology and poststructuralism is Michel Foucault, particularly in the theoretical basis his work provides in terms of how built structures function as part of the normative structure of society. Foucault invoked the concept of genealogy, as a different way of thinking about history, to take a critical look at present structures and attempt to map how they came about.

Space and the way it is experienced is also of interest to Foucault, writing in a 1967 text titled *Of Other Spaces* that “the anxiety of our era has to do fundamentally with space.” He points to a number of oppositions that remain as assumed binaries in our conceptions of space: “between private space and public space, between family space and social space, between cultural space and useful space, between the space of leisure and that of work.” In his groundbreaking work *History of Sexuality*, Foucault draws attention to the ways in which built spaces have actually been structured around specific societal rules, shaping the bodies that occupy them. How can we then question these structures and possibilities of non-normative, “outside” structures? What sorts of possibilities lie in spaces that blur those assumed binaries? From here, discussions extend to queer theory, sociology, phenomenology, and philosophy, as well as urban planning, visionary architecture, and fine art.

This semester I am exploring the built structures of Los Angeles freeways, how they function as public or private spaces between the city and the edge, and how they are experienced in time and space, through my own interventions of photographing, painting, and mapping. I take these structures, immediately recognized as iconic and everlasting elements of the suburban American landscape, as a jumping-off point for processes of defamiliarization and disorientation. Through my artistic intervention, I seek to deconstruct a societal structure and propose alternate trajectories of experience and understanding. A major theme of this project is the importance of process rather than a focus on a set destination. I explore this theme through a series of photographs altering and defamiliarizing the built landscape through erasure and deconstruction. Such a theme fits into a wider poststructuralist discourse, seeking to understand history not as one unchanging factual line, but as a dynamic process involving any number of different

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narratives; and similarly, understanding the future not as a static entity, but as an imagined process. I seek to explore this theme by locating it in specific structures and in the specific moments in which we experience those structures.

I. Conceptualizations of Los Angeles in terms of center and edge, and the ways in which Greater Los Angeles can be an interesting site in terms of queer possibilities of built spaces.

“[C]ities have aggregate and multiplicitous identities, made up of their many selves, and geographical, sociological, literary, and art historical analysis are beginning to combine in an interdisciplinary approach to the urban landscape, its influence and human interaction within it.”

(Deborah Parsons, *Streetwalking the Metropolis: Women, the City, and Modernity*).

Los Angeles has been the focus of countless studies undertaken by urban anthropologists, theorists, and artists, and continues to present a unique and ever-changing terrain through which to examine social structures and processes. It functions as a global city, teeming with diversity, while its boundaries are blurred into an urban and suburban sprawl. Mapping and analyzing Los Angeles lead to a conceptual shift from a focus on the “center,” and questioning what center means in Los Angeles, to the peripheral sub-city and possibilities for diverse identities within those peripheries. How does one map the boundaries of the city and peripheral spaces, how does one experience and react to them, and what do these experiences mean in terms of gendered space and queer conceptions of space? Specific avenues of interest in both the centered city and its peripheries will include conceptions of “the public;” private space versus public space; how we experience time in these spaces; and how bodies interact with built spaces.

One conception of Los Angeles as a built city is presented by Mike Davis in his piece “Fortress Los Angeles: The Militarization of Urban Space” (from *Variations on a Theme Park: The New American City and the End of Public Space*, 1990). Davis illustrates a grim and malicious image of Los Angeles as a post-liberal city, where he says “the defense of luxury has given birth to an arsenal of security systems and an obsession with the policing of social boundaries through architecture” (154). As an example of what Davis calls a “fortress city,” Los Angeles is conceptualized here as “divided into ‘fortified cells’ of affluence and places of terror

where police battle the criminalized poor” (155). Although Davis’s argument is extreme, it provides a useful analysis of the ways in which the structures of the city shape and produce its inhabitants.

A similar analysis has often been applied to suburban spaces. Setha Low, in her essay “The Edge and the Center: Gated Communities and the Discourse of Fear” (2001), focuses on specific structures that threaten or destruct public space, similar to those highlighted by Mike Davis, but in the “secured enclaves” of suburban gated communities rather than the city. In a similar vein to Davis, Low argues that “adding walls, gates, and guards produces a landscape that encodes class relations and residential (race/class/ethnic/gender) segregation more permanently in the built environment” (45). Both authors importantly point to the militarization, policing, and disciplining of space through built structures, and the implications this has on actual people and the social experience. Such analyses become crucial in mapping the city and sub-city of Los Angeles and proposing alternate, queer readings of built structures.

Other studies have focused on the transformation between cities and suburbs, and what occurs in the process between the making of the two distinct spaces. In her piece “Borders and Social Distinction in the Global Suburb” (from *Los Angeles and the Future of Urban Cultures*, 2005), Kristen Hill Maher studies the transformation of urban center and the restructuring of metropolitan regions around the city, thus exploring the urban sprawl, as it has often been termed, of Los Angeles. Maher distinguishes Orange County as a “global suburb,” meaning a suburban space whose cosmopolitanism is evidenced in “growing foreign populations and their tastes that reflect an appreciation for other parts of the world;” but also in the global hierarchies that structure its labor markets and social relations. One of the questions Maher is asking about

these transformations of suburbs into “global suburbs” which look more like cities is, “what kinds of anxieties about boundaries and borders are evident, and with what consequences?” Such a question relates directly to both Davis’s analysis of the city of Los Angeles and Low’s analysis of suburban spaces, and draws attention to the ubiquitousness of borders and boundaries in any study of sub/urbanity, as well as the complexity of mapping an area like Los Angeles which exists as a process between the construction and deconstruction of boundaries.

What sorts of structures, then, exist between these distinct spaces of center and edge? What other spaces do we occupy between the boundaries of cities and suburbs? Such questions can point to another defining feature of the Los Angeles sub/urban landscape, its freeways. Reyner Banham, in his book *The Architecture of Four Ecologies* (1971) notes the importance of freeways in the mobile character of the Los Angeles landscape: they are a key term in the “language of movement” which can be seen to characterize Los Angeles. Banham notes of the Santa Monica/San Diego freeway intersection: “[it is] a work of art, both as a pattern on the map, as a monument against the sky, and as a kinetic experience as one sweeps through it” (89-90), drawing attention to the ways in which freeways occupy time and space, as fixed structures which we move through between the center and the edge. In their massive concreteness the freeways could reflect characteristics of the “fortress city” or the walls surrounding gated communities, but as in-between spaces of mobility they can also be seen to function in other ways. Perhaps freeway structures can be a basis on which to examine human experiences surrounding built structures and new possibilities for experiences within and around those spaces.

## II. Los Angeles freeways: In-between spaces of the built landscape and how they have been conceptualized by prominent scholars and artists.

“Actual participation requires a total surrender, a concentration so intense as to seem a kind of narcosis, a rapture-of-the-freeway. The mind goes clean. The rhythm takes over. A distortion of time occurs, the same distortion that characterizes the instant before an accident....The moment is dangerous. The exhilaration is in doing it.”  
(Joan Didion, *The White Album*, 83).

Contemporary conceptualizations of Los Angeles, as a global city surrounded by metropolitan regions, or what Kristen Maher terms “global suburbs,” inevitably feature freeways in a prominent way. Freeways, as the structures that lie between center and edge, have been sights of interest for scholars from disciplines of urban planning, sociology, anthropology, and art for decades, and continue to exist as sights of interest in the changing landscape of Los Angeles. In examining the various analyses, critiques, and responses to freeways, several general questions can be posed: What kind of a space is a freeway? How is it experienced as a public or private space? Who occupies these spaces? How is time experienced through these spaces? How have they been used as symbols in contemporary art? As in-between spaces of mobility, how can they offer a productive starting point for the possibilities of sub/urban lives? These will be a few of the ideas addressed in the following pages.

In *The Architecture of Four Ecologies*, a seminal work on the Los Angeles landscape, Reyner Banham describes not only the freeways themselves, but the “distinctive if oblique effects” freeways have on the surrounding built environments: Wherever a freeway crosses “one of the more desirable residential areas of the plains... it seems to produce a shift in land values...” (90). Banham notes the “dingbat architecture” that characterizes homes built around Los Angeles freeways, importantly drawing attention to the wider changing landscape in which they are located.

Still, the experience of the freeway itself remains a topic of interest for Banham and others. Robert Gottlieb, in his book *Reinventing Los Angeles: Nature and Community in the Global City* (2007), provides a history of freeway culture: early on in the timeline, he notes, “for the first three-quarters of the twentieth century, car culture and freeway culture represented the notion of liberation in space and time and also provided a source of power for the user” (175). The language of “power” and “liberation” has been used by other influential writers on the topic later on in the development of freeway and car culture as well, contrasting a notion of the freeway as an unavoidable space of frustration in between destinations. In Joan Didion’s 1970s writing on the “rapture-of-the-freeway,” a moment of total surrender, she is specifically talking about the experience of entering/exiting the freeway, and the “distortion of time” that occurs in this moment. What is interesting here is the way in which the freeway exists as a static built structure, mapping a specific trajectory through space, and yet at the same time allows for a certain individual distortion within that trajectory, and is in this way a liberating experience. For Didion, it is even a sort of unique spiritual experience, one that she calls “the only secular communion” of Los Angeles, in this way positioning an individual experience within a wider communal imaginary.

Banham uses this same sort of language, and is referenced by Didion in his observation that, “as you acquire the special skills involved, the freeways become a special way of being alive...the extreme concentration required in Los Angeles seems to bring on a state of heightened awareness that some locals find mystical.” Along these same lines of spiritualism and mysticism, David Brodsky, author of the 1981 book *L.A. Freeway: An Appreciative Essay*, goes even further, calling the freeway “the cathedral of its time and place.” In this way, Brodsky describes the space

of the freeway as a distinctly private realm of city life, “more than any other ecology in Los Angeles, more than any single comprehensible place.” He writes: “Protected by the detached single-family home and the detached private automobile, the Angeleno can maintain his daily life remarkably free of intrusion. Thus Los Angeles is able to maintain its facade of a garden patch of urban villages, a metropolitan small town, without ever compromising the anonymity that is a hallmark of city life.” Distinguishing freeway space in this way does, of course, draw attention to the fact that, like any “private space,” it can be occupied by certain people and not by others. The liberating experience of driving through the freeways, protected by the private automobile, is one familiar to those with access to such privacy, but there do exist people outside of the privileged space of private mobility, a fact of which we are occasionally reminded when we see an individual under a freeway at an intersection, without a car and instead protected only by the freeway structure itself. This idea can be engaged further through theoretical examinations of the body’s relation to space, as the following chapter will discuss.

As such a prominent feature of the sub/urban landscape, extending the boundaries of the city and even taking over to form what Brodsky describes as “the first major city that was not quite a city,” freeways inevitably appear in much contemporary artwork situated in or inspired by Los Angeles. For many artists, the freeway or highway has been used as a symbol of American culture. Along with strip malls and other built spaces that begin to blend into the landscape for those who experience them daily, the freeway is an American icon. For painters like James Doolin and Woody Gwyn, the freeway/highway appears as vast, sprawling, and largely impersonal, in depictions that include cars but no figures, or even no cars. In Doolin’s series of murals depicting the history of the Los Angeles basin, “Los Angeles Circa 1879, 1910, 1950, and

after 2000,” located in the Metro Headquarters in downtown L.A., the sculptural freeways take over in the third of the four paintings, vastly transforming the landscape into its present recognizable form and effecting the landscape around it as Banham described in *The Four Ecologies*.

The history and future of Los Angeles is depicted by another contemporary artist, Sandow Birk, in his series “The Rise and Fall of Los Angeles” from 1995. Based on Thomas Cole’s series “The Course of Empire,” Birk’s series “follows the course of Western Civilization as epitomized by the City of Los Angeles, from prehistoric times to the present day, to an imagined future,” each painting set in the L.A. basin with a view of the Hollywood Hills. Similar to Doolin’s series, the freeway structures appear in the third of the five paintings, “The Course of Empire: Consummation of Empire,” depicting the city as we know it in the present. In the next two paintings, “Destruction of Empire” and “Desolation,” the freeway structures remain standing, at least partially, amid the imagined violent destruction and subsequent overgrown desolation of the empire, a reminder of a specific mobile, urban human presence of the past.

In contrast to these depictions of imagined future landscapes, photographer Catherine Opie focused on freeways in her 1994 series of the structures by documenting them on an intimate scale in small platinum prints. While there is a sort of post-apocalyptic element to the images in their stillness and absence of humans, Opie’s “emptying out” of the space is, as she describes, about loss and nostalgia. Thus, Opie’s work encounters freeways in a different way, in a project of documenting spaces in order to “[force] people to look at places and communities they really don’t want to look at,” a project very similar to Brodsky in writing his *Appreciative Essay*. As Brodsky states, his point is “simply to spend some time thinking about a subject that

most of us take for granted... My hope was to understand the freeways, not to judge them.” The positions from which we confront these structures, then, are diverse, and can lead to various trajectories and understandings of our experience of the contemporary landscape.

Another artist encounters the freeways in her work from a different angle, exploring how art can be experienced in or from these non-traditional spaces. Zoe Strauss, an American photographer based in Philadelphia, encounters the city through projects related to Opie’s series and also much in part to urban anthropology, seeking “to create an epic narrative that reflects the beauty and struggle of everyday life.” For her *I-95* project, Strauss transformed a section under the I-95 freeway in Philadelphia into an art-viewing space, exhibiting photographs spanning a wide range of subjects but all related to an American experience that largely references “personal and geographical damage.” The project took place annually for one day each year from 2001 to 2010, inviting viewers to experience art in a reclaimed public space, deconstructing categories of public and private space and our experiences within those places.

Strauss’s *Billboard Project*, installed throughout the city as part of a ten-year retrospective show at the Philadelphia Museum of Art, displayed photographs to be seen from the street or the highway while moving. Consistent with Strauss’s other work documenting an urban American experience, the images in her *Billboard Project* especially focused on a theme of journey and homecoming, and the experience of viewing artwork in a non-traditional space and time frame contributes to this theme. In discussing her work, Strauss talks about this experience of “taking a new look:” some images included obscured text and were only legible when stopped, while others appeared disorienting and without explanation, eliciting a reaction from the viewer, Strauss hopes, of somewhat astonished confusion. Such projects bring new light to the

concept of the freeway in art, complicating notions of public and private space and the experience of viewing art, and expand the conversation to consider other forms of art outside the gallery space.

Similarly, Karen Tongson, in her 2011 book *Relocations: Queer Suburban Imaginaries*, observes structures and positioning of human habitation as the starting point for a queer cultural study of the suburbs. Tongson uses Los Angeles freeways as the basis for an examination of queer imaginaries in the spaces between urban and suburban centers, surveying the “aesthetic, creative, and popular materials of new suburbia.” It is from a similar position that I begin my project, using the built structures and our experiences within and around them to imagine a dynamic, ever-changing process of past, present, and future.

### III. “Queering” the freeways

How can postmodern and poststructuralist conceptions of space intersect with the built spaces of the freeways and how they are experienced? In what ways do poststructuralist discourses add layers of meaning to these structures, in terms of public versus private space, identities formed in space, and the potential that can be found in built spaces? Delving further into poststructuralist understandings of the experience of space and of objects, how can the concept of disorientation be applied to the moments of experiencing the freeway?

In her essay “City A/Genders,” included in *The Blackwell City Reader*, Sophie Watson addresses the gendered city, a notion that urban development and planning reflect and reinforce traditional assumptions about gender, through the analyzation of various feminist urban theories. Watson proposes a consideration of earlier feminist theories but also the new possibilities of more recent work. These more recent theories, informed by poststructuralist or postmodernist ideas of subjectivity, identity and meaning, are of particular interest to me in this project. Such theories depart from earlier notions of space that were too homogenized, continuous, objective, and knowable, and instead conceptualize it as “fragmented, imploding, imaginative, subjective, unknowable and fantastic” (239-240). Watson proposes a shift from an old class politics around space to a postmodern urban politics, an assertion of multiple forms of resistances and alliances at different sites and different times. Such a task fits into a broader poststructural discourse that constantly seeks to disrupt static notions and chronologies, and instead look towards multiple layers of meaning and various trajectories of understanding. Notions of public and private space, in this postmodern urban discourse, are also not fixed. The freeway structures I take as my base similarly complicate notions of public and private space.

Another concept that surfaces in discussions of feminist and postmodern representations of space is that of *chora*, borrowed from Plato’s *Timaeus*. Plato uses the term to denote the space of movement between being and becoming, what feminist theorist and architectural scholar

Elizabeth Grosz distinguishes as “the space in which place is made possible, the chasm for the passage of spaceless Form into a spatialized reality, a dimensionless tunnel opening itself to spatialization, obliterating itself to make others possible and actual” (Grosz 51; Gibson-Graham 83). A discussion of chora to represent space is taken up by J.K. Gibson-Graham in *End of Capitalism (As We Knew It): A Feminist Critique of Political Economy*. In the chapter titled “How Do We Get Out of This Capitalist Place?” Gibson-Graham draws from feminist theorists as well as French philosophers in order to address questions of whether we only ever dwell in capitalist space, and whether we ever think outside this established realm. *Chora* is used here as an extension of imagining space as air and openness, with potential for exploration and liberation. French poststructuralist theorists Deleuze and Guattari posit this image of space in opposition to earth and ground, fixed in a locational grid. Here we encounter some of the ideas of poststructural space noted by Watson: for Deleuze and Guattari, fixed space is exploded into “disorder, chaos, multiplicity, heterogeneity, rupture, and flight” (82-83), and the map is “open and connectable in all its dimensions; it is detachable, reversible, adapted...” (Deleuze and Guattari 1987: 25). The *chora*, then, is a representation of this unordered space; it is indeterminacy, prior to any chronological time, a signal of pure chance (83). The concept is also discussed in *Embodied Utopias: Gender, Social Change and the Modern Metropolis*. In the introduction of the book, which addresses visionary architecture and city planning through gendered re-readings, authors Amy Bingaman, Lise Sanders, and Rebecca Zorach distinguish *chora* as “the condition for the genesis of the material world, the screen onto which is projected the image of the changeless Forms” (6). Here *chora* again represents a space of potential for liberation and exploration, a moment between being and becoming.

The reclaiming of *chora* becomes a crucial task in postmodern spatial understandings. Gibson-Graham points to the femininity of *chora* in its immanent productiveness, and the need to reclaim this aspect to conceptualize a space of air and potentiality, “a pregnant space.” Imagining space in this way, outside a phallogentric understanding that otherwise takes over all spatial understandings, is to imagine it as “active, full and changing, as many, as depth, as random and indeterminate, as process” (86). These characteristics are ultimately those I seek to convey through my own constructions and deconstructions of freeway structures.

Poststructuralist conceptualizations of space and the moments in which we experience spaces can also be related to the concept of disorientation. Here I look to Sara Ahmed’s piece “Queer Phenomenology: Orientations, Objects, Others,” located within queer studies and the study of structures of consciousness as experienced from the first-person perspective. Moments of disorientation can take on various forms, but some of the ways in which Ahmed describes them include: as “bodily experiences that throw the world up;” “a bodily feeling that can be unsettling;” “a feeling of shattering, or being shattered;” a moment of “switching” dimensions; experiencing a moment as loss, “as the making present of something that is now absent (the presence of an absence).” Whatever their form, Ahmed distinguishes these as vital moments.

Focusing on our experience of objects in time and space is another method by which we can critically engage with freeway structures, a way of taking that deeper look that Brodsky, Opie, Strauss, and others have proposed. In continuing her queer phenomenological reading, Ahmed focuses on the table, an object which has been philosophically engaged since the time of Aristotle. The philosophy of the table asks what it is about the object that gives it its “tableness,” and how it performs in a certain way, more than being just a material shape. Ahmed makes the

table a queer object, in a sense, by bringing it from the background to the forefront of her writing, and by drawing attention to it as an object that is not only noticed, but as one that is used to do things “with” or “on.”

This is the critical point at which the body comes into play in relation to the object. Ahmed references twentieth century phenomenologist Maurice Merleau-Ponty and his *Phenomenology of Perception*, discussing the orientation of the object and of the body in relation to the object. For Merleau-Ponty, things become “queer” in the moment when they become “oblique,” aslant and slipping away (Ahmed 171). The table disorients when it no longer faces the right way; it then loses its significance. Similarly queer bodies, as those that are out of place, can feel oblique, odd, and even disturbed. A queer reading of the inversion of the table recognizes the potential in this disorientation: “If the face of a table is inverted and becomes queer or deprived of its significance, then such a deprivation would not be livable simply as loss but as the potential for new lines...” And further, these lines of queer gatherings “form new patterns and new ways of making sense” (Ahmed 171). This concept of finding potential in the breaking down of structures, creating space for multiple trajectories, and doing so as part of a continual process, is a crucial focus of my own project.

Looking once more at the table and the body’s relation to it, Ahmed argues that the task is not about setting up a new table; but “the desire to join the table is a desire to inhabit the very “place” of this rejection.” Here the discussion is extended to recognize how different bodies can or cannot inhabit certain spaces, and what potential lies in the inhabitation of a place of rejection. In a similar way, a queer phenomenological reading of the freeways can be useful in terms of their function as public or private spaces. As discussed earlier in the paper, freeway structures

function as public spaces, but are experienced through the privacy of automobiles. Through processes of deconstruction and disorientation, my work strives to draw attention to these different experiences and those that might exist in between, and the potential that can lie in occupying established spaces or creating new spaces.

## Conclusion

“If orientations point us to the future, to what we are moving toward, then they also keep open the possibility of changing directions and of finding other paths, perhaps those that do not clear a common ground, where we can respond with joy to what goes astray.” (Ahmed, *Queer Phenomenology: Orientations, Objects, Others*)

My fall project intersects with these theories of built spaces and the various ways they are experienced in an attempt to deconstruct and defamiliarize monolithic structures, as well as to construct new lines of understanding through multiple trajectories. I seek to remove certain seemingly necessary elements of the structures in order to come to a place of openness and potentiality, from which new possibilities can extend in any number of lines in a never-ending process.

Each of my pieces begins with a photograph of the freeway, taken from the car while moving through or across it. From here I began a process of deconstruction. My first pieces were attempts at erasure through covering up: sections of white paint, functioning almost like Wite-Out, were layered on top of a photograph of a freeway structure as a means of altering through addition to the form. My next pieces sought erasure through removal, altering the photograph itself to remove sections of the landscape and the freeway to come to a new form in space. *De/construction 1* (fig 1) presents a series of three versions of one image, each one altered in slightly different ways in order to arrive at a sweeping form in space which does not demand immediate recognizability as a freeway structure, but could be interacted with in different ways. The inverted orientation of the structure alters its significance and creates a moment of disorientation.

*Construction 1* (fig 2) begins with an image of this same form but manipulates it through processes of warping and altering perspective to arrive at a disorienting version of the built form. The ways we imagine engaging with this object are now thrown off, as it no longer reads as a

structure to be driven on but asks the viewer to imagine a different kind of experience. *De/construction 2* (fig 3) continues this process of removal and altering in order to further defamiliarize the viewer from the freeway structure. Here the forms float in space and break off in unexpected ways. The columns that had once held the structures up from the ground now function in a different way, as forms sprouting from what is now the upper surface of the freeway.

*De/construction 3* (fig 4) takes these once stabilizing columns as its focus, detaching some from the structure, breaking them from the ground, and adding many more so that the columns instead become objects floating in space. The destabilization of the structure and creation of new forms is an attempt to defamiliarize this seemingly static and everlasting element of the landscape and to make room for new potentials in the spaces of destabilization.

*Construction 2* (fig 5) takes a different direction by creating a complicated, chaotic space of connecting structures: one can move about the space in different ways, but in some areas more easily than others. Sections of the freeway sweep across all directions, intersecting and layering to allow for various trajectories through space. Again, the inversion of certain structures create moments of disorientation in which we can find potential for new meanings.

In the Spring semester I plan to continue this process of deconstructing and constructing from a basis of photographs of freeways, possibly expanding my mediums to include video and sound. As a time-based presentation, video or animation could be a useful medium through which to convey this idea of constant process rather than a set destination. I am interested in sound as well as another dimension of experiencing space and blurring the boundaries between public and private experience.

Images

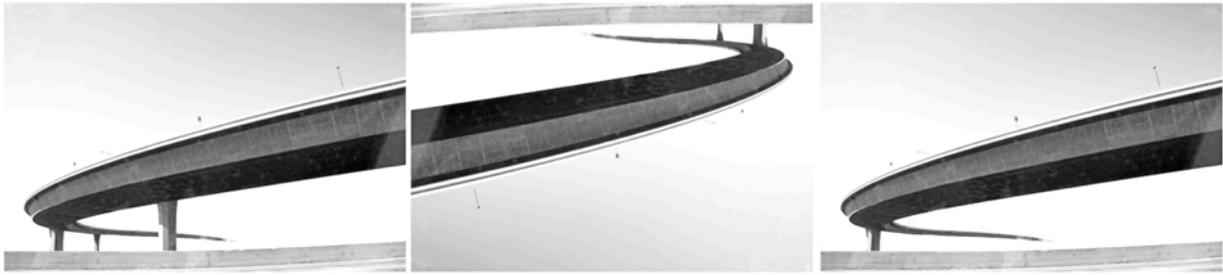


fig 1  
*De/construction 1*, 2013. Digital print, 40 x 10"



fig 2  
*Construction 1*, 2013. Digital print, 36 x 36"

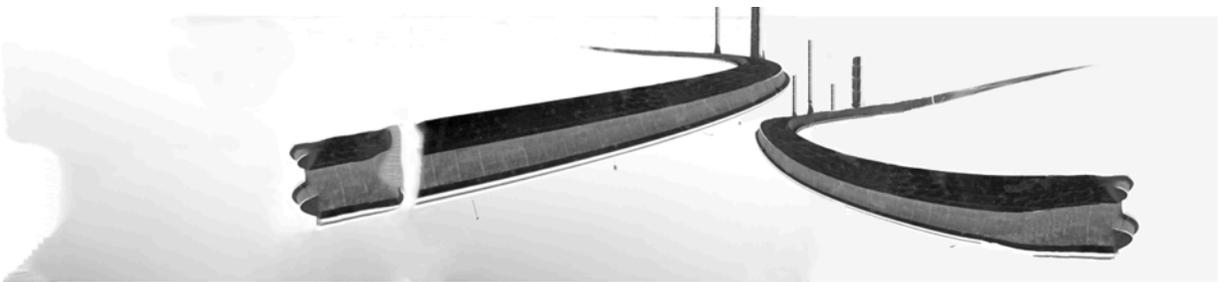


fig 3  
*De/construction 2*, 2013. Digital print, 36 x 10"



fig 4  
*De/construction 3*, 2013. Digital print, 36 x 12"

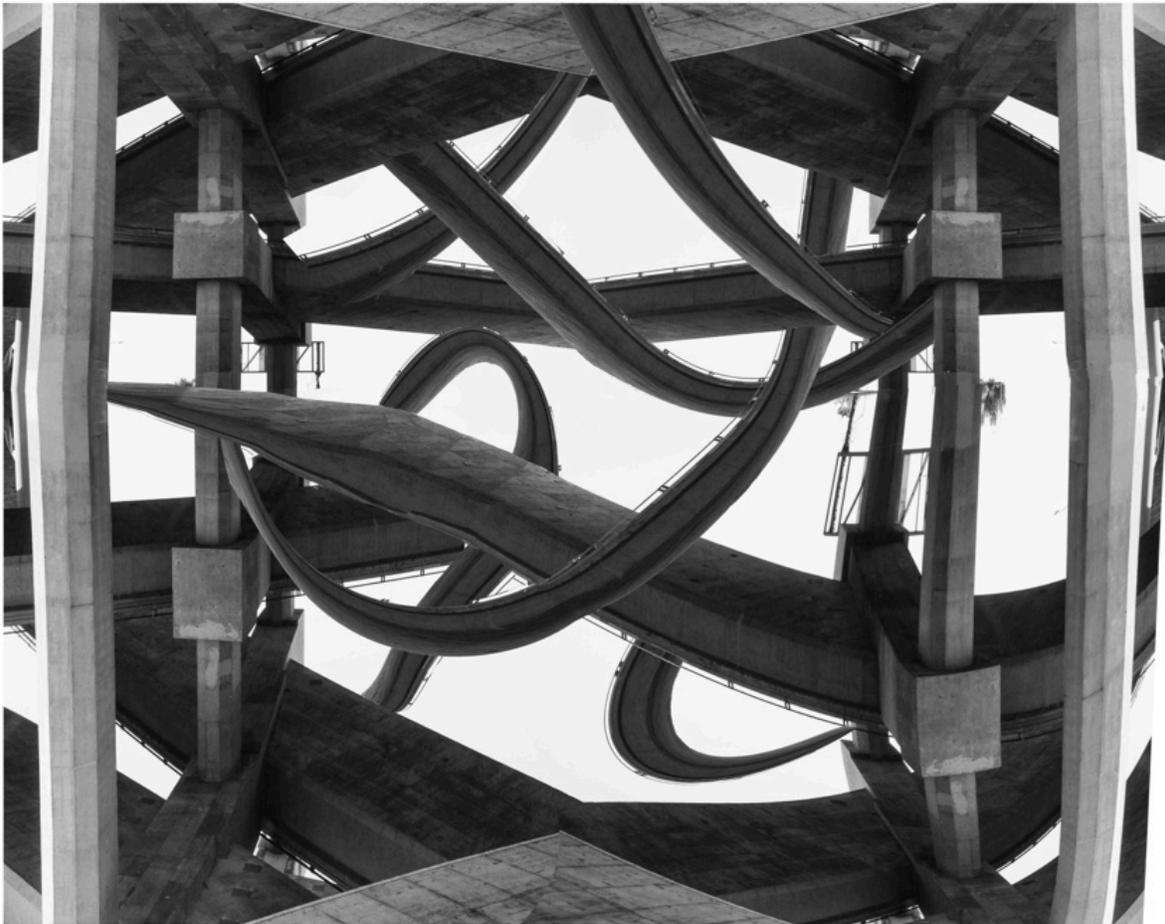


fig 5  
*Construction 2*, 2013. Digital print, 36 x 36"

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