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Martin Roy Mervel Los Angeles

The Future Is Now

As a twentieth-century Los Angeleno, I am conditioned to move forward, but as an artist I am prone to travel laterally (off in any direction) during creative pursuits. Attempting to predict the future (of design) is vanity. Using a comic strip analogy, did Flash Gordon in the 1940s provide an accurate image of what the international space exploration effort came to be in the 1960s? Of course not, and it is equally inaccurate to use a collective image of architecture as a measuring device for what our future direction may become. If only form and technology influenced Western culture, we might all be living in a facsimile of the House of the Future from Tomorrowland, Disneyland (circa 1955). In retrospect it is easy to see this plastic object as kitsch because a stylist dictated the “futuristic” image with a palette of available technology. When an architect solves a program intelligently, function cannot preclude beauty or artistic intent.

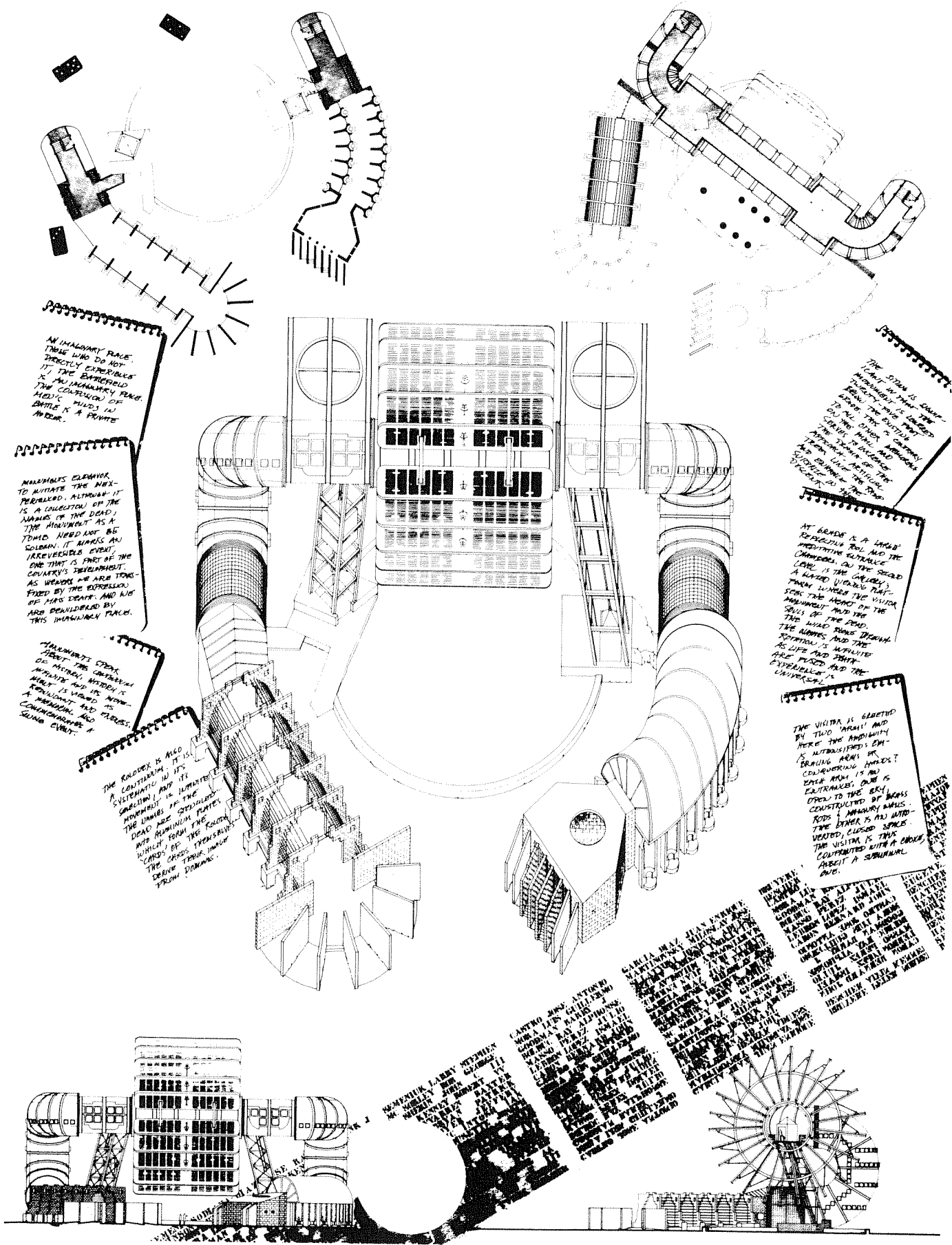
History is a cyclical index of time. The only relevant moment is *now*. The architect’s formal vocabulary must be personal expression (not regurgitated history). If change is the constant that dominates our culture, then modernism as Webster defines it, “pertaining to present and recent time; not ancient or remote,” can be viewed as a sequence of obsolete actions. Time-tested principles of architecture are continuously rediscovered, as the

pendulum of design measures each interval of time.

Giving old objects new life yields illuminating transformations. An obsolescent object in today’s information age offers conceptual design validation *now*. (Projecting its functional use into the future would only make it obsolete). The archaeology of initial discovery compels one to imagine new uses for the found object. Rejuvenation validates the stamp of time both metaphorically and literally. Recycling urban detritus is a manipulative responsibility (of artists in all media) to (re)-organize available resources and transform technology. This process of readapting an object from one era or context into another can alter its predictable meaning into a previously unknown realm. For example, the rolodex in its everyday desk-top context offers ordered access to one level of information. Distorting the scale and context radicalizes the object when it becomes transformed into a gigantic war memorial: The Rolodex of Tyranny. It offers ambiguous readings as a welcoming anthropomorphic monument or an alienating violent machine of bloodletting.

The “future” is a misnomer because it is ineffable, out of reach now, although we do get to it eventually. The uncertainty of not knowing the future is a wonder-full property of time. Sometimes while designing we can know too much. The moment we think we know, the best solution

occurs at the depths of conventional thought. The concept of future as a state of uncertainty serves as a healthy process of designing. Often the search for what we do not know yields the most interesting and meaningful results.



AN IMAGINARY PLACE, THOSE WHO DO NOT DIRECTLY EXPERIENCE IT, THE EXPERIENCE OF AN IMAGINARY PLACE, THE CONTINUITY OF MEXICAN WILDS AND BUILT IS A PRIVATE MEXICAN.

NUMEROUS ELEMENTS TO NARRATE THE MIX-PERIPHERAL, ALTHOUGH IT IS A COLLECTION OF THE NAMES OF THE DEAD, THE MOUNTAIN AS A TOWN, NEED NOT BE SOLID. IT REMAINS AN IRREVERSIBLE EVENT, ONE THAT IS PART OF THE COUNTRY'S DEVELOPMENT, AS WEEDS ARE BORN FROM THE EXPRESSION OF HIS DEATH AND HIS ARE REGENERATED BY THIS IMAGINARY PLACE.

THE MOUNTAIN IS A CONTRADICTION IN ITS MOVEMENT, AND ITS MOUNTAIN IS VIBRANT, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS.

THE RAILWAY IS ALSO A CONTRADICTION IN ITS MOVEMENT, AND ITS MOUNTAIN IS VIBRANT, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS.

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THE STAIR IS A CONTRADICTION IN ITS MOVEMENT, AND ITS MOUNTAIN IS VIBRANT, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS.

AT SOME POINTS IS A LARGE REFLECTION POOL AND THE MOUNTAIN IS VIBRANT, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS, A MOUNTAIN AND CLOUDS.

THE VISITOR IS CREATED BY TWO SPACES AND HERE THE AMBIGUITY IS UNRESOLVED, EM-BRACING ARMS OF COLLECTIVE IDENTITIES, EACH WITH ITS OWN ENTRANCES, ONE IS OPEN TO THE CITY, CONSTRUCTED BY BONES, RODS & MASONRY WALLS. THE OTHER IS AN UN-VEILED, CLOSED SPACE. THE VISITOR IS THIS COMPLEMENTED WITH A CROSS, ABOUT A SQUARE ONE.

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