

**Pidgin
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Emily Abruzzo and Gerald Bodziak are partners in ABRUZZO BODZIAK, recipients of the 2010 Architectural League Prize, AIA New Practices New York 2012, and selected for the New York City Department of Design + Construction Excellence Program. Emily is a founding editor of 306090 Books, a MacDowell Fellow, and a Critic at the Yale School of Architecture. Gerald is a Critic at Columbia Graduate School of Architecture, Planning and Preservation, and a fellow of The Forum and Institute for Urban Design. Both received a Master of Architecture from Princeton University.

ERIN BESLER & IAN BESLER

Erin Besler is faculty in the Department of Architecture and Urban Design at UCLA. Ian Besler is a designer and researcher at Art Center College of Design.

LAUREL BROUGHTON

Laurel Consuelo Broughton is a designer and academic who explores her interests in narrative, material culture, and style within architecture, design, and fashion through projects, publications, and collaborations at a multiplicity of scales. The object as form and cultural figure features broadly throughout all her work.

NAT CHARD

Nat is Professor of Experimental Architecture at the Bartlett, University College London, after professorships at the Royal Danish Academy, University of Manitoba and the University of Brighton. He taught at the Bartlett throughout the 1990's as well as practicing as an architect in London.

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Jonathan Crisman maintains an art and design practice, No Style, and he teaches in the Urban Humanities Initiative at UCLA.

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Ben Denzer is the founder of the S-T-O-R-E-D.com. He is currently an undergraduate at Princeton University, majoring in Architecture and the Visual Arts.

VICTOR ENRICH

Victor Enrich was born in Barcelona and studied at the ETSAB School of Architecture, UPC. After founding a 3D rendering firm, he began his artistic career in 2007 and focuses on themes of residential, public services, and urban design.

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SWARNABH GHOSH

Swarnabh Ghosh is a designer based in New York City. His work is situated at the intersection of architecture, global politics, and infrastructure. He holds a Master of Architecture from Yale University and is currently working in the offices of Diller Scofidio + Renfro.

LEEN KATRIB

Leen Katrib was raised in Sharjah, Dubai's less fortunate suburb, an upbringing that defined her interest in the architectural and social inequalities between the center and the periphery. She will be completing a video documentary of her research this summer.

FREDERICK KIESLER

Frederick J. Kiesler (1890-1965) was an Austrian architect, painter, sculptor, theorist, as well as exhibition, theater, and furniture designer, who immigrated to New York in 1926. His many conceptual projects include *City in Space*, *The Vision Machine*, *The Art of this Century*, *The Endless House*, and *The Shrine of the Book*. He is the author of *Contemporary Art Applied to the Store and Its Display* (New York: Brentano, 1930), *Inside the Endless House* (New York: Simon & Schuster, 1966), as well as several articles on his theory of Correalism.

ANDREW KOVACS

Andrew Kovacs is a Visiting Assistant Professor at the University of California, Los Angeles Department of Architecture and Urban Design.

THOMAS MICAL

Thomas Mical is an Associate Professor of Architectural Theory at the University of South Australia's School of Art, Architecture, and Design. He received his M.Arch. from Harvard GSD and his Ph.D from Georgia Tech. He is currently Senior Visiting Fellow at the London School of Economics Department of Media and Communications.

MATTHEW MULLANE

Matthew Mullane is a Phd candidate at Princeton.

ON THE ROAD

On the Road is Danielle Rago / Curator, Courtney Coffman / Editor, Jonathan Louie / Protagonist, and James Michael Tate / Instigator.

SPYROS PAPANETROS

Spyros Papanetros is Associate Professor of History and Theory at the School of Architecture and acting Co-director of the Program in Media and Modernity at Princeton University. He is the author of *On the Animation of the Inorganic: Art, Architecture, and the Extension of Life* (University of Chicago Press, 2012) and the co-editor (with Julian Rose) of *Retracing the Expanded Field: Encounters between Art and Architecture* (MIT Press, 2014).

EEVA-LIISA PELKONEN

Eeva-Liisa Pelkonen is assistant professor and chair of the Master of Architectural Design Program at the School of Architecture at Yale University. She is the author of *Achtung Architektur! Image and Phantasm in Contemporary Austrian Architecture* and coeditor of *Eero Saarinen: Shaping the Future*.

JON PIASECKI

Jon Piasecki is a landscape architect and stonemason. He won a Rome Prize in 2004 and an ASLA National honor award for his Stone River project in 2011. His firm Golden Bough Landscape Architecture is located in western Massachusetts. His work and writings have been widely published.

DARIA RICCHI

Daria Ricchi is a PhD student at Princeton University. She also studied Ayurveda and the Vedic sciences at Kripalu School of Ayurveda, Massachusetts.

BRENDAN SHEA

Brendan Shea is a reader of Pidgin, but otherwise "has nothing going on but the rent."

UNIVERSALASSEMBLYUNIT

UniversalAssemblyUnit are William Gowland, Samantha Lee, Oliviu Lugojan-Ghenciu and Zhan Wang. They are trained architects who have built their studio's practice around exploring digital narrative and animation.

LESLIE VAN DUZER

Leslie Van Duzer is the Director of the School of Architecture and Landscape Architecture at the University of British Columbia. Her interest in the art of deception stems from her research on Adolf Loos and Mies van der Rohe and her early years as a magician's assistant.

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COMING WEST THROUGH THE EAST.

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DO YOU KNOW ANYONE
WHO MIGHT BE INTERESTED?

David Eskenazi

On the Road

FLUID

PLEASURE

Project LA

The desert is also seen as a place of secrets, where the customary restraints of law and habit are suspended...absolutely anything becomes thinkable and may consequently happen.

—Reyner Banham, *Scenes in America Deserta*¹

At four o'clock on a balmy Saturday in February, David Freeland launched *Deep End* from the roof of The Amado. The giant foam-noodle beach ball had been resting atop the low-slung midcentury hotel, its over-scaled presence in Palm Springs reminiscent of Randy's Doughnuts and other variations on the roadside spectacles that proliferate across the Southern California landscape. Sun-soaked guests, gathered for *On the Road Project LA*'s fourth event in a yearlong series, cheered on as the ball dropped and splashed into the water. Dwarfing the

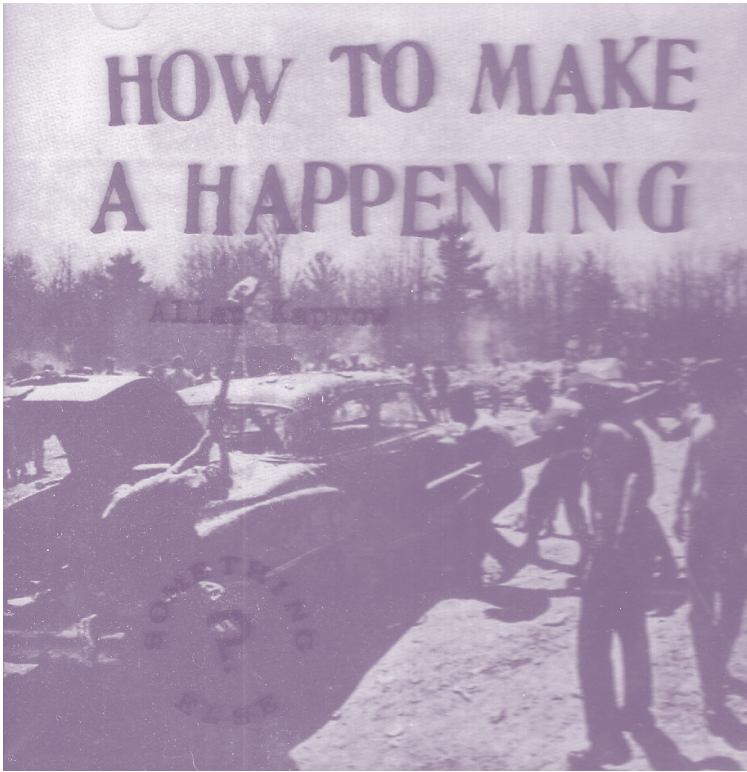


FIGURE 1
Allan Kaprow, *How to Make a Happening*, 1966
Limited Edition LP Record, Something Else Press, New York
Laminated silk-screen cover by Alison Knowles

Cover photo from Allan Kaprow's happening *Household*, 1964 by Sol Goldberg
Courtesy of Allan Kaprow Estate and Hauser & Wirth

pool in the deep end, the wireframe toy compelled swimmers to play on, in, and around it as it softly spun next to the towering *Fluids Mashup*, a reinvention of Allan Kaprow's iconic *Fluids* happening of 1967. Earlier that day, poolside with morning mimosas, sunscreen- and insulated glove-clad *OtR* participants and Amado guests assembled an ephemeral moment—an ice tower. *Fluids Mashup* was a one-foot, six-inch square extrusion, soaring to ten feet six-inches high. The ritual of laying the ice bricks required surface scoring, and water was anointed as a surrogate for mortar. Placement of the melting monument next to the pool was performatively strategic, but it also put in tension seemingly oppositional notions of solid versus void and hard versus fluid. Softly melting in the desert sun, the tower stood its post; each drip designated the passing of time, forging a collective memory that would only fully realize itself in a fluid collapse.

After a day in the blistering sun, the stacked ice bricks crashed down into *Deep End*, all structural integrity having been compromised. This was the magic hour. The point at which two happenings collided. ^{33^{1/3}} author Kirk Walker Graves explains the concept of *the magic hour* and its transgressive ambiguity, capturing the palpable alchemy between *Fluids Mashup* and *Deep End*:

The magic hour is that bleeding gash in time just before sunset. Day cedes its domination to night as shadows lengthen past the point of maximal distortion, severing their ties with the realm of rational objects. A kind of opaque *fluid* washes over the edges of our awareness. Mystery rather than clarity become the governing principle. This is a place of hybrid convergence, a literal twilight zone, where the world's irrational forces are poised to overtake the natural order.²

The reinvention of the Kaprow installation kicked off this particular Saturday, but it also provided a platform for a weekend of happenings.

“By inventing a version of *Fluids*... [one] is not copying my concept but is participating in a practice of reinvention central to my work.” Kaprow describes the adaptation of his conceptual project in productive rather than reproductive terms: “*Fluids* continues, and its reinventions further multiply its meanings. [Its history and artifacts are catalysts], an invitation to do something.”³ With each ephemeral reinvention, a greater metaphysical depth to Kaprow’s project is meant to be excavated, as if recitation grants higher knowledge and ultimate autonomy.

Held during Palm Springs’s annual Modernism Week, the fourth installment of *On the Road Project LA* brought together thirty renegade *flâneurs*—a mix of architects, artists, journalists, friends, and lovers—for disciplinary conversations typically reserved for formal platforms. *OtR* focused on the pool and the desert as environments of pleasure and experimentation, as sites for happenings inspired by Allan Kaprow’s *Fluids*, Ed Ruscha’s *Nine Swimming Pools*, David Hockney’s *Paper Pools* and Reyner Banham’s *Scenes in America Deserta*. The result was an architectural *Spring Breakers*, where promiscuities between projects were encouraged, where ideas collided at *the magic hour*, and where both the thinkable and the unthinkable were bound to happen.

NOTES

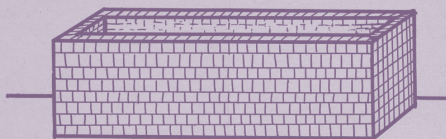
¹ Reyner Banham, “Oases and Resorts,” *Scenes in America Deserta* (Layton: Peregrine Smith Books, 1982), 44.

² Kirk Walker Graves, “Devil in a New Dress,” *33 1/3: My Beautiful Dark Twisted Fantasy* (New York: Bloomsbury), 2014, 89.

³ “On Reinventions,” Allan Kaprow, accessed March 14, 2015, http://allankaprow.com/about_reinvention.html.

FLUIDS

A HAPPENING BY
ALLAN KAPROW



DURING THREE DAYS, ABOUT TWENTY
RECTANGULAR ENCLOSURES OF ICE
BLOCKS (MEASURING ABOUT 30
FEET LONG, 10 WIDE AND 8
HIGH) ARE BUILT THROUGHOUT
THE CITY. THEIR WALLS ARE
UNBROKEN. THEY ARE LEFT TO MELT.

THOSE INTERESTED IN PARTICIPATING SHOULD ATTEND A PRELIMINARY MEETING AT THE PASADENA ART MUSEUM, 46 NORTH LOS ROBLES AVENUE, PASADENA, AT 8:30 P.M., OCTOBER 31, 1967. THE HAPPENING WILL BE THOROUGHLY DISCUSSED BY ALLAN KAPROW AND ALL DETAILS WORKED OUT.

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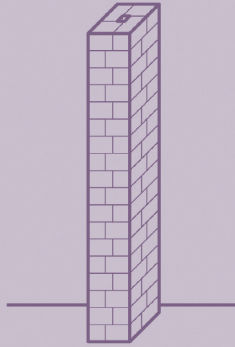
FIGURE 2

Allan Kaprow, *Fluids* poster, 1967

Courtesy Allan Kaprow Estate and Hauser & Wirth

FLUIDS MASHUP

A HAPPENING BY
ON THE ROAD



ON SATURDAY, FEBRUARY 22, 2014
ABOUT ONE HUNDRED
RECTANGULAR ICE BLOCKS
(MEASURING ABOUT 1 FOOT 6 LONG,
1 FOOT 6 WIDE, AND 10 FOOT 6 HIGH)
WILL BE CONSTRUCTED FROM 10-2PM
IT WILL BE LEFT TO MELT.

A REINVENTION OF ALLAN KAPROW'S *FLUIDS*, 1967. THOSE INTERESTED IN PARTICIPATING SHOULD ARRIVE AT THE AMADO, 1821 EAST AMADO ROAD, PALM SPRINGS, AT 10:00A.M., FEBRUARY 22, 2014. THE HAPPENING WILL BE THOROUGHLY DISCUSSED BY ON THE ROAD AND ALL DETAILS WORKED OUT.

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FIGURE 3
On the Road, *Fluids Mashup* poster, 2014
Courtesy On the Road Project LA



FIGURE 4

Allan Kaprow, *Fluids*, 1967

Ice structure being erected in the Los Angeles area by volunteers
(Allan Kaprow, extreme right)

Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Bruce Breland



FIGURE 5

On the Road, *Fluids Mashup*, 2014

Ice structure being erected at the Amado in Central Palm Springs by volunteers
(James Michael Tate, on ladder; Jonathan Louie, extreme right)

Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Jaime Kowal



FIGURE 6

On the Road, *Fluids Mashup*, 2014

Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Jaime Kowal



FIGURE 7

On the Road reinvents Allan Kaprow's happening *Fluids*, 1967, as *Fluids Mashup*, 2014
 Part of a weekend-long exhibition titled "Pleasure Pools" at the Amado
 in Central Palm Springs from February 22-23, 2014
Deep End, 2014 designed by David Freeland, Terry Chatkupt, Mark Lyons,
 and Peter Vikar being launched into swimming pool
 Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Jaime Kowal

FIGURE 8

On the Road, *Fluids Mashup*, 2014
 Courtesy Allan Kaprow Estate and Hauser & Wirth, Photo: © Jaime Kowal