



There is good reading on the land, first-hand reading, involving no symbols. The records are written in forests, in fencerows, in bogs, in playgrounds, in pastures, in gardens, in canyons, in tree rings. The records were made by sun and shade, by wind, rain, and fire, by time; and by animals. As we read what is written on the land, finding accounts of the past, predictions of the future, and comments on the present, we discover that there are many interwoven strands to each story, offering several possible interpretations.

-May Theilgaard Watts, "Reading the Landscape of America," 1957

CLUI DIVES INTO SAN FRANCISCO BAY EXHIBIT ABOUT BAY AREA DISPLAYED IN SAN FRANCISCO



Back to the Bay exhibit panels fill the upstairs halls and galleries of the Yerba Buena Center for the Arts in downtown San Francisco. CLUI photo

DEVELOPMENT ALONG THE SAN FRANCISCO BAY represents a remarkable landscape of terrestrial engineering that evokes the history and economy of the society that has formed on its shores. As a *back* space, this landscape contains many of the land uses that the city pushes to its edges, such as water treatment facilities, landfills, shooting ranges, power plants and airports. However, this realm is also a shore *front*, housing the maritime industries that continue to be a major element of the economy of the region, with port facilities for oil refineries, ship repair, containerized cargo, and military logistics. Beyond these broad categories of land uses lie many surprises and curiosities, from the charred remains of the last whaling station to close down in the United States, to anachronistic communities like Alviso (once the port for San Jose), Drawbridge, and Port Costa.

Back to the Bay: An Exploration of the Margins of the San Francisco Bay Region is a CLUI exhibit that was displayed at the Yerba Buena Center for the Arts in San Francisco, completing a year-long examination of this region by the CLUI. The exhibit focused on the land uses along the fringes of the bay itself, the entity that both unites and divides the community of the Bay Area.

In the exhibit, 50 six square-foot panels with aerial photographs were created by the CLUI, describing 50 views along the shoreline through additional images and text. The panels were arranged throughout the halls and walls of the Yerba Buena Center following a 400 mile geographic loop around the bay, from San Francisco, to San Jose, to Oakland, Richmond, Crockett, Pittsburg, and back.

The CLUI invited two other organizations to participate in the Back to the Bay exhibit. One of these was the Prelinger Archive, which provided film clips of the Bay and its shores, drawn from the thousands of industrial, commercial, and ephemeral films collected in the New York-based archive. The selected films, shown at Yerba Buena as a looped DVD projection, dated from the early 1900's through the 1970's, and showed the Bay environment as it is built and used by its inhabitants, a landscape of movement and change.

The art/science team Stillhere was also invited to present material in the exhibit, and constructed maps and other images that show the

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FRESH KILLS

CONSIDERING NEW AMSTERDAM'S MOUNTAIN OF LIFE AND DEATH



Fresh Kills consists of a 2,200 acre waterfront site on Staten Island, with four principal dump mounds (hill 1/9, 3/4, 2/8, and 6/7), with creeks, marshlands, and roads. -Map from NYC Dept. of Sanitation

IT'S CALLED THE WORLD'S LARGEST landfill, and it may well be. It certainly is big, serving the nation's largest city for over fifty years, until shutting down this year. Fresh Kills is many things. It is a new kind of landscape, one that is alive with movement -volatile off-gassing, leachate leakage, differential settlement. An undulating, dripping, vented bio-reactor of artificial organic decay, covered by a thin lid of soil.

It is a physical metaphor for the individual and collective desire to see one's waste *go away*, and how there is no "away" after all (just ask the residents of Staten Island, or those of Sierra Blanca, Texas, the most distant point to receive New York's sewage sludge, for that matter). Fresh Kills looms above New Jersey as the tallest of the many landfill hills that line the meadowlands like drumlins from a new geomorphological force - man.

It is a veritable vault of consumer culture information, with stratigraphic dating to the day, provided by the newspapers that don't decay as quickly as people thought (according to the research of geologists like Bill Rathje, of the ground breaking contemporary archaeological team known as the Garbage Project).

And, as is now well known to America, Fresh Kills has acquired a new layer of meaning. The remains from the World Trade Center are now being interred there.

But, life goes on, and so must Fresh Kills' redevelopment. An international design competition for redevelopment proposals for the closed landfill site is down to six finalists, all multidisciplinary teams composed of landscape architects, artists, and engineers (among them a team that includes the CLUI).

Yes, Fresh Kills Dump is many things, and of all things, it is a vital resource, a prominent reminder of the other side of life. ©

The six proposals for the Fresh Kills landfill redevelopment will be on display at the Staten Island Institute of Arts and Sciences for much of December (located at 75 Stuyvesant Place, Staten Island. Call 718-727-1135 for more information). A public presentation by the various teams will be held at the nearby Richmond County Clerks office, on December 13th (for more information call Doug Brooks at 718-556-7240).

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physical changes to the Bay over time. Stillhere, a research team that includes Robin Grossinger and Elise Brewster, specializes in unearthing the physical and ecologic form of the historic Bay that lies latent in the urbanized and transformed landscape of the region. Their images explore the interplay between human and natural forces in the creation of the contemporary shoreline, and include the Bay Change maps they helped create for the San Francisco Estuary Institute, that show the evolution of the Bay since 1800.

Though the exhibit closed November 4, 2001, it lives on through a guide book version of the exhibit, published by the CLUI, that allows visitors to explore the region on their own. This publication is available through the Center's office in Los Angeles (see back page of newsletter for information).



"Then" and "Now" maps produced by Stillhere show the human-induced changes to the Bay's structure (left). A walkable satellite image of the Bay Area was installed in the lobby, so that people could stroll all over the place (right).

Yerba Buena photo/CLUI photo

BAY TOURS BY LAND AND SEA TOOK PUBLIC OUT THERE

Public tours of the Bay's *marginal zones* were conducted by the CLUI, as part of the Back to the Bay exhibit, including an all-day, guided bus tour that touched the edges of each of the three bays that make up the Bay Area (Suisun, San Pablo, and San Francisco). We examined sites typical of the built shoreline of this part of the Bay system, and stopped to meet with local representatives at a number of places, who helped us interpret the contemporary human history of the Bay shore by studying what we saw in front of us. Some of the themes that emerged included petrochemicals, explosives, and redevelopment at closed military sites.

Treasure Island: Built to Celebrate the Bay

Leaving downtown San Francisco, the sold-out tour first looped around Treasure Island. A landmass created from scratch in the middle of the Bay for the Golden Gate International Exposition in 1939, Treasure Island was soon shuttered to the public for over half a century when the Navy took it over in WWII. The old fair buildings were mostly torn down and a new, sequestered military community took shape. The island was officially returned to the people of San Francisco a couple of years ago, however most of the buildings are still unused. The bus drove around this artificial island, past empty buildings, as a film from 1940 about the abandoned World's Fair site, from the Prelinger Archives, played on the video monitors overhead: one period of abandonment superimposed on another.

Vital Fluids: Petroleum, Fish Oil, Wine

Down the road, as we passed the Chevron refinery in Richmond, bumper to bumper traffic on the 580 allowed us time to see a corporate video from Chevron, that describes operations at that refinery (one of the largest in America) down to the molecular level. We turned off the highway at Point Molate, another shoreline site in transition. Point Molate was developed by the California Wine Association in 1908, as a central winery for processing grapes from all over the state. The Winehaven Winery, as it was called, became the largest winery in the United States, producing 12 million gallons of wine and port per year at its peak, before being shut down during prohibition (though it continued to make Sacramental wine until 1937). In

1942, the Navy purchased the 400 acre property for use as a fuel supply depot. Most of the fuel was kept in 20 underground concrete tanks, with a capacity of over 40 million gallons, built on the hillside above the winery. The facility was officially closed in 1998, and the City of Richmond is in the process of taking it over, once clean-up issues are resolved.

Further down the "Do Not Leave Roadway" road through Point Molate, a Port of Richmond official opened the gate for the bus to be allowed into the normally off-limits Point San Pablo site. In 1950, the shores of Point San Pablo were lined with docks and reduction plants for animal processing, such as the production of fish oils and tallow. The last rendering plant burned down around 1990, by which time the facilities at the site were used for storage and logistics for chemical industries. Metal tanks on the hill stored everything from ammonia to sulfuric acid to molasses. The site, part of the Port of Richmond, is being cleaned-up by the last tenant, the PakTank company, owned by the large Dutch chemical distribution conglomerate Vopak. Many tanks have been removed, and the site may be redeveloped in the future.

Here the bus stopped so people could wander around the ruined piers where the last whaling station to close in the United States used to be located. During the late 19th Century, the Bay Area contained the nation's largest whaling fleet. This last whaling station was shut down by the federal government in the 1970's.

The bus then lumbered out of this crumbling waterfront site, back to the main roads leading through the stark industrial landscape of North Richmond's railyards, junkyards, and chemical plants, while playing, on the monitors overhead, the ambient and lyrical film *Castro Street*, shot on this same stretch of road by the experimental filmmaker Bruce Baille. The huge West Contra Costa County landfill – a mountain of trash built in the Bay- appearing on the right, was followed by a shooting range, where skeet is flung out over the bay, no doubt forming a reef of clay pigeons on the muddy bay bottom.

Old West Meets New: Explosives and John Muir

Next was Point Pinole, a 2,100 acre park on the site of an explosives plant, one of several plants around the Bay that provided explosives for the "building" of the west through mining and railways, as well as munitions for Indian battles, security, and overseas wars. In 1892, after disastrous explosions at two San Francisco sites, and another at the relocated plant in Albany (the current site of Golden Gate Fields racetrack), the Giant Powder Company relocated to Point Pinole and stayed until 1960. Giant was the first American company licensed to use Alfred Nobel's newly patented product: Dynamite. In 1915 Giant was bought by the Atlas Powder Company. With the invention of ammonium nitrate explosives in the 1940's, the plant slowly became obsolete. Walt Disney bought the narrow gauge railway that moved explosives around the plant, and installed it at his new amusement park, Disneyland.

After the plant closed, Point Pinole was considered as a possible site for NASA's mission control center for the Apollo program, but Houston was eventually selected instead. Bethlehem Steel bought the site, and was going to build a large steel mill there, but changes in the industry and, perhaps, environmental concerns, caused them to change their minds. An unrelated, smallish steel plant did eventually open on edge of Point Pinole, operated by the MSC Steel Company, which one park ranger from Point Pinole calls the UFO building, due to mysterious goings-ons there. After passing the park entrance and a neighboring prison complex, the tour bus stopped to get a glimpse of the unusual-looking building.

From this point the San Pablo Bay shoreline becomes a labyrinth of residential streets, so the tour headed inland, past the Hilltop Mall, and on to Interstate 80, past the distant bayside ruins of the Hercules explosives plant, next to a new office park which contains the world headquarters for the BioRad company, at the intersection of Alfred Nobel Drive and the John Muir Parkway. Curiously, John Muir, the celebrated environmentalist, founder of the Sierra Club, and Bay Area resident, never seems to mention the Bay in any of his published writings. Instead, he reportedly asked, when arriving by boat in San Francisco Bay, "Which way to the mountains?" This story was recounted to the tourists on the bus as we pass by his home, visible right next to the highway in Martinez.

September 11th being just a few weeks back, the scheduled visit to Port Chicago, an active military munitions base, famous for a 1944 explosion that killed 320 dock workers while loading a munitions ship, was cancelled by the military. The tour bus instead turned north on to Highway 680, through the impressive petrochemical corridor that includes the Shell refinery and a number of chemical plants, and over the Benicia-Martinez Bridge, with sweeping views of Carquinez Strait and Suisun Bay. The Mothball Fleet, a collection of over 50 dormant military ships tied together in clusters in Suisun Bay, was visible as we crossed the tall span, and an episode of Huell Howser's California's Gold provided impressive aerial views of the fleet on the monitors overhead.



Tourbus stops for visit to Mare Island

CLUI photo

Benicia: Camels to Kias

In Benicia, the bus looped through the Benicia oil refinery, which was built by Exxon from 1966-1969, and which has the distinction of receiving the first shipload of crude to be delivered from the Alaskan Pipeline, in 1977. Like most of the five major refineries in the Bay Area, the crude processed here comes from the pipeline, via ship from Valdez, or from crude oil pipelines bringing oil from the San Joaquin Valley. When Exxon and Mobil merged, Exxon had to divest itself of some of its assets, including this refinery, which it sold to a young oil company called Valero in 2000.

The oil refinery and the surrounding industrial park were built on the grounds of a former arsenal, and munitions storage bunkers can be seen poking out from under petroleum storage tanks. The Benicia Arsenal opened in 1849, making it the first army arsenal established on the West Coast, built to provide a defense for the gold mines of the Sierras, and to supply the Army with weapons for wars against the native Americans.

During its life, it served as a manufacturing, service, and storage center for military armaments. During the Korean War it was a repair center for cannons, tanks, and trucks, and after the war it served as a Nike missile maintenance depot for some of the dozen or so Bay Area Nike missile sites. In 1964, most of its functions were transferred to the larger Tooele Depot in Utah. Clean-up of the sprawling arsenal grounds, which include most of the land around Benicia, is ongoing. Unexploded ordnance surveys, conducted by the Army Corps, routinely unearth bombs, and sections of the hillside are occasionally closed off.

Many of the old arsenal buildings remain intact, converted to other uses. The tour bus pulled into the compound with some of the oldest arsenal buildings, now part of the Camel Barn Museum, to pick up our local briefer, Ron Rice, a museum representative. The bus chugged up the hill to the clocktower building, overlooking the Port and surroundings, for a talk about the region by Mr. Rice, who, among other things, explained the story of how the Army Camels came to Benicia, and their connection to General Beale, and Fort Tejon, in Southern California.

Visible below, along the shores, is one of the more impressive sights in Benicia: row upon row of parked cars. Amports, an international automobile logistics company, uses Benicia to store as many as 40,000 cars at a time, mostly Kia's right now, enroute from manufacturer to market. The huge paved spaces around the old arsenal facilities, that once shipped military equipment to the war in Korea, are now filled thousands of new Korean cars, soon to be spread throughout America.

Mare Island Shipyard

Video programs played on the bus to prepare the group for the next stop, fifteen minutes away: Mare Island, a self-contained industrial city, with over 1,000 buildings, that once employed 42,000 people, and is now being redeveloped. From 1854 through the early 1990's, it was one of the most important Navy shipyards in the country, building and servicing vessels, from destroyers to nuclear submarines.

In addition to the shipyards and housing, weapons manufacturing and storage operations operated for over 100 years at the southern end of the island (including a brief visit here by one of the atomic bombs being shipped to Japan in WWII). Many of the buildings there have thick walls and tin roofs, to direct the blast upward in the event of an accident. An air raid siren tower remains in the center of the weapons manufacturing complex, and rows of concrete air raid shelters line the streets on base. Clean-up of contamination and unexploded bombs in some of the industrial areas continues, with over 11,882 ordnance items unearthed so far (not including bullets).

Access is still restricted to the site, though many civilian industries have moved in already. The working waterfront area is the dominant feature of the site, where several drydocks, cranes, and large engineering and assembly buildings continue to be used by civilian companies and reserve military forces. We disembark at "the oldest drydock on the West Coast," for a briefing from Ken Zadwick, Director of the Mare Island Historic Park Foundation. The group was then led on a drive through of the island by Tom Sheaf from the Lennar Company, one of the largest developers in the West, and the company in charge of Mare Islands conversion to civilian use.

Crockett: How Sweet it Is

Back on the road, the bus headed through Vallejo to the spectacular Carquinez Bridge, the highest bridge in the world when it was built in 1927, and the largest cantilever bridge in the United States for many years. The bridge is actually two parallel bridges, the original 1927 bridge, and a similar bridge built next to it in 1958, for the Interstate. Now a third bridge is under construction as part of Caltrans' seismic retrofit program, which is rebuilding many of the Bay Area's superlative bridges in preparation for the next earthquake. Once the third Carquinez Bridge is built, the 1927 bridge will be torn down.

The Bay system is at its narrowest point here at the western end of Carquinez Strait, a six mile long submerged canyon that separates San Pablo Bay from Suisun Bay. The Strait has some of the deepest water on the Bay, over 100 feet deep in places, and was an important shipping point for Central Valley farms in the late 1800's, a time when the Straits town of Port Costa was part of the largest wheat port in the world, and when most of the ships passing out of the Golden Gate were grain-laden ships heading from here to the ports of Europe.

Our next stop was the early 20th Century industrial town of Crockett, at the base of the bridge. The large C&H factory, familiar to motorists heading over the bridge, started life as a flour mill. Since 1906 though, the C&H plant has processed sugar from the company's vast cane plantations in Hawaii ("C&H" stands for California and Hawaii), and the plant is still said to be the world's largest sugar cane refinery, processing over 6 million pounds of sugar per day. These facts and many others were asserted by our local briefer, Keith Olsen, from the Historical Museum in Crockett, who boarded the bus outside the plant to address the group.

The afternoon was wearing on, but there was time for one last side trip, up the hill west of town towards the refinery at Rodeo. Along the way, the bus drove through a set of gates and out onto a massive black pad on the shore (which happens to have good views of the Maritime Academy, Mare Island, the Straits, and the towers of Betty Crocker cake mix plant in Vallejo). The black pad is a cap on top of the contaminated ground of a former smelter operation, located here for decades, and recently torn down. It is a strange site, this expanse of black gravel, extending to the shore, an engineered, post-industrial landscape. Many of the other shoreline sites we have seen may be headed this way too.

Half a mile up the coast, the road passes right through the Rodeo Refinery, offering a good view of its workings. It was built in 1896, the first of the five major oil refineries now operating on the shores of the Bay Area. It processes 100,000 barrels of crude per day, to make mostly gasoline, which is sold under several brand names (including Exxon and Mobil) and is also distributed through the thousands of "76" stations and "Circle K" stores owned by Tosco.

With all the recent mergers in the oil industry, Bay Area refineries change ownership like musical chairs. The Rodeo plant was Unocal until 1997, when it was bought by Tosco, a company that was then acquired (for \$7 billion) in 2001 by Phillips. Texaco just merged with Bay Area-based Chevron, and the refinery in Martinez is operated by Equilon, a company owned by both Shell and Texaco-Chevron. The other Bay Area Tosco refinery, east of Martinez, was sold before the Phillips purchase to Ultramar, which bought Diamond Shamrock before that...

Back Over the "Other" Bridge

As the bus passes through the "biggest toll plaza in the world" and rises up over the outfall of Oakland's sewage plant, and onto the yet-to-be-replaced portion of the Bay Bridge that collapsed in the last earthquake, the video monitors play a remarkable film called "The Other Bridge," a rhapsodic, Vivaldi-soundtracked portrait of the very bridge we are passing over - the dance of the cables flickering past the windows in synch with the rhythmic web of those portrayed on the screen. The Bay beneath us, now behind us, as we head back over the western cable anchorage that locks the span of the bridge to the San Francisco shoreline.

A boat tour was also conducted around the Bay too, but that's another

FIRST CLUI TOUCHSCREEN KIOSK DEPLOYED

TESTING THE WATERS AT HOLLAND'S "NEW WATERLINE"



CLUI kiosk installed in the old fort.

CLUI photo by Erik Knutzen

AN INTERACTIVE KIOSK DESIGNED BY the CLUI was deployed to the Netherlands recently, to support interpretive programming at a festival sponsored by the Fort Asperen Foundation, which took place at a historic fort near the town of Asperen just south of Utrecht. The kiosk, designed by the CLUI's European envoy Erik Knutzen, contained an interactive exhibit about the Dutch landscape, as interpreted through the lens of a structure called the Nieuwe Hollandse Waterlinie or New Dutch Waterline.

The New Dutch Waterline, constructed in the 19th century, inverts the usual engineering practices of the Dutch. Instead of keeping the water out through elaborate dikes and storm surge gates, water is allowed to flood a section of the middle portion of the country to create a defensive barrier to protect Amsterdam, Utrecht, Rotterdam, and the Hague against invasion by the Germans. The inundation areas contain water deep enough to prevent artillery transport but not deep enough to allow launching a boat.

While many deride the New Waterline as an ineffective barrier (Hitler's Luftwaffe simply flew over it to invade the Netherlands) others, including a retired Dutch general the CLUI spoke with at the Hague, argue that with sufficient anti-aircraft measures the line would have worked. Indeed, this is the argument that allowed for the construction of the IJsselinie between 1949 and 1952, a cold-war era inundation line that was built as a barrier to a Soviet land forces. The IJsselinie was demolished in 1964.

The Fort Asperen Foundation, which hosts festivals and seminars at Fort Asperen, invited artists, architects, and designers from all over the world to produce work for 2001's festival, which was entitled "Waterproof." The CLUI kiosk provided visitors with an interpretation of the Dutch landscape as a network of lines, mounds, points, and views, creating a virtual, structural tour.

In preparing the DVD-based kiosk, Knutzen made several trips to the Netherlands to take photographs and conduct research on the landscape. He attended opening ceremonies for the festival along with fellow participants including Agnes Denes, who created map panels overlaid with proposed new uses for the underutilized structures of the Waterline. Catering and specially fabricated composting toilet facilities were provided by the Rotterdam design collective Atelier Van Leishout.

The kiosk was on view for most of the summer. Though the touchscreen program was created especially for a European audience (the interface was designed with a consideration of the iconography and color palette of European commercial graphic design) future touchscreen kiosks are in production at the CLUI for use in the United States. "Interactive kiosks provide flexibility for time sensitive material and the ability to target information for point-of-information applications," said CLUI director Matthew Coolidge, quoting directly from a kiosk industry trade publication. ©

DRS FEATURED IN ART EXHIBIT

DESERT RESEARCH STATION OPERATES THROUGH FALL SEASON

THE CLUI'S DESERT RESEARCH STATION was featured in the exhibit "Post-Landscape: Between Nature and Culture" at the Pomona College of Art, from September 4 to October 21, 2001. The exhibition also included video, paintings, sculpture and photographs by artists such as Kim Abeles, Sandow Birk, Laurie Brown, and Skeet McAuley.

The CLUI furnished display panels describing the desert environment of Southern California, and the DRS. The museum assisted with coordinating volunteers to keep the DRS open to the public during regular hours, supporting its fall season, and handouts with a directional map to the DRS were available as part of the display. As with its inauguration at the Museum of Contemporary Art last year, by partnering with other cultural organizations in this manner, the DRS can continue to draw people out of exhibits *about* the landscape, and into the greatest exhibit of all, the landscape itself. ©

FIRST CLUI LANDCAM INSTALLED

PUTTING THE *WORLD* IN THE WORLD WIDE WEB

The Landcam being installed at the CLUI, Wendover.

Christa Erickson, photo

THE FIRST OF A PLANNED SERIES of landscape observation cameras was installed recently on top of a tower at the CLUI complex in Wendover, Utah. The installation was performed by Wendover artist in residence Christa Erickson and CLUI staffer Erik Knutzen. The camera is contained in a heated and cooled weatherproof housing in order to withstand the temperature extremes of the area. It is trained due south, observing the salt flats and airfield.

"You'll see long periods of stasis, with the light changing, and weather rolling through, punctuated by occasional military maneuvers, custom car racing, and runway construction," said Knutzen. "If you're lucky, you might even get to see the fire department set a car or trailer on fire."

Connecting the salt flats to the world through a dedicated phone line recalls a similarly monumental act performed at Wendover in 1914, when a telephone company engineer spliced together the two sets of wires that completed the first transcontinental telephone cable in the country. The fact that the engineers' name was Knudsen, similar to the CLUI's Knutzen, is, no doubt, just a coincidence. The Wendover Landcam will be accessible off the CLUI website. ©

We continue our special focus series on observatories and earthstations in this issue with field reports submitted this fall by noted CLUI field researcher for the New England area, Michael Kassner.

THE REICH STUFF

A VISIT TO THE ORGONE ENERGY OBSERVATORY



The main building at Orgonon contains the museum and observatory.

CLUI photo by Michael Kassner

ORGONON IS A PLACE in the countryside near Rangeley, Maine, with an unusual observatory, the Orgone Energy Observatory, built in 1948 by psychologist Wilhelm Reich, who used it for research until his arrest by federal agents in 1955. Though the observatory is not in use anymore, it stands as a monument to Reich and his life's work, and inside, the Wilhelm Reich Museum contains Reich's home library, art studio, and laboratory preserved just as he left them. Orgonon's 175 acres also contain hiking trails, and conference facilities, and a bookstore selling Reich's works.

A student of Sigmund Freud, Reich was a controversial figure in the Vienna of the 1920s and 1930s. He publicly called for the need for a "sexual revolution" as founder of Sex Pol, the Austrian Sexual Party. He was an early campaigner for adolescent sexual education and for popular access to contraceptive and abortion services. He broke with Freud on the need for widespread social change to combat individual neuroses. In his studies of human orgasm he identified a life energy present in all organic substances which he called "orgone." The quest to identify, study, and harness orgone energy would occupy Reich for the rest of his life.

Reich fled from Vienna to Oslo after the Nazis took power. He caught the last ship for the United States before WWII and settled in Forest Hills, NY (Queens). He chose Rangeley as the site for his Orgone Energy Observatory not only for its isolation and scenic beauty but because the site had properties which made it advantageous for the collection and observation of orgone. The Observatory sits on the side of a hill, facing east, and overlooking a lake. Orgone would blow in from the Atlantic Ocean, be funneled towards the site by surrounding mountains, and be concentrated in the Rangeley lakes area, trapped over the lake by the western mountains behind Orgonon.

Reich had grand plans for Orgonon and for the beneficial uses of orgone for mankind. The museum features three cloudbusters, devices used to affect weather patterns by increasing or decreasing orgone potential in clouds or in the surrounding air. The museum maintains that cloudbuster-produced rain averted a drought affecting Maine farmers in 1953.

From October, 1954 to April, 1955, Reich studied desert conditions in Arizona. He believed desertification was related to the presence of DOR (deadly orgone radiation) and that the process was being accelerated by nuclear testing and DOR from space. Reich hoped that one day intensive use of cloudbusters might be used to make the desert green and to counteract the negative effects of nuclear radiation in the environment.

While Reich was in Arizona, the medical establishment and the federal government finally executed the legal process they had initiated in order to stop him: Reich was arrested for violating an injunction that prohibited the inter-



The astrolabe antenna (left) is mounted on the roof of the observatory to detect Orgone Energy. Rangeley Lake is visible below. One of the cloudbusters (right) built by Reich, on display at the observatory.
CLUI photos by Michael Kassner

state transport of orgone energy accumulators used to treat cancer patients. FDA agents seized all remaining accumulators along with research data, books, and laboratory equipment, and allegedly burned much of it in bonfires in Portland and New York. Reich died of a heart attack at the age of 60 in the Federal Penitentiary at Lewisburg, Pennsylvania. He was buried at Orgonon in 1957.

Reich requested in his will that his remaining research be sealed for fifty years until the world was ready to understand the significance of orgone research. His papers will be made available to the public in 2007.

More information can be found at: www.wilhelmreich.com ©

AN ARCTIC ISLAND IN THE SKY

THE MOUNT WASHINGTON OBSERVATORY



The weather observatory on top of the "Rockpile," aka Mount Washington.

CLUI photo by Michael Kassner

THE MOUNT WASHINGTON OBSERVATORY IS a weather observatory located at a place that is said to have the "worst weather on the planet." Though it is located at a mere 6,250 feet above sea level, it is atop the highest mountain in the northeast, and blizzards can occur any time of the year up here. The mountaintop is usually in the clouds, creating fog like conditions 300 days out of the year. The average annual windspeed is 35 mph, and gusts of over 100 mph are common. In 1934 the fastest wind speed ever recorded on the earth's surface was measured from the observatory: 231 mph (while the staff sat inside, watching the walls heave, uncertain if they were about to be swept off the mountaintop).

The observatory was built in 1932 to monitor the weather in order to aid in regional weather forecasting. It still fulfills this function, transmitting observations to the National Weather Service. It is staffed year around, and has an impressive battery of meteorological instruments including a laser wind speed measurement system, an antenna for measuring water vapor, a snow gauge, a visibility meter, equipment for monitoring cosmic ray activity in the upper atmosphere, and COSMO, a long-term neutron measurement system. During

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the winter, the staff spends a lot of time outside keeping the exposed weather instruments clear of rime and glazed ice. The "Century Club" is the elite group of staffers who were capable of walking the length of the observation deck in a wind of 100 mph or more, without falling down or being blown away.

Though it may be the most isolated place in New England for most of the year, the observatory shares the summit with the Sherman Adams Summit Building, a visitor center with a gift shop and snack bar that caters to the thousands of summer tourists who visit the summit via the Mount Washington Auto Road and the steam-powered cog railway, in operation since 1876. After the summer, the staff is left on their own, as the weather becomes downright dangerous, and access to the summit during the winter is restricted to tracked "Sno-cat" type vehicles, and, in the worst weather, even they can't make it through the eight mile journey from the base of the mountain.

For more information: www.mountwashington.org/observatory ©

COMMENTS AND FEEDBACK

NOTES FROM OUR AUDIENCE

About the Back to the Bay exhibit:

I work for the San Francisco Bay Conservation and Development Commission... The images are wonderful, and very educational, even for me after working for the BCDC for 13 years...

-ellens@bcdca.gov

I have seen a glimpse of what history can be: passionate, accurate, document-based, and accessible to everyone. Best of all, this history helps us understand this strange, seemingly artificial place where we live. It is about how the past really does live in the present...

-mbooker@stanford.edu

In the end, the challenge of Back to the Bay is to suggest the possibility of establishing a new landscape for democracy - the edge as Commons for all the people and the other species that need to share it. Can the fleeting glimpse that the exhibit has given us be actualized? Can the 'No Trespassing' signs be taken down? Can the industries that own the waterfronts have 'open-house'? Can we restore natural integrity to the edge? There is so much to be learned from the natural and industrial ghosts of the past, and so much beauty, even in the ugliness.

-Dean MacCannell, Chair of the Department of Landscape Architecture, UC Davis

About the Nevada Test Site article in the previous issue:

It's always good to see the 'Lay of the Land' newsletter. The piece on the test site was a fairly good representation of the tour, and it is interesting to see that goodies can be pursued at the historical society shop. Surprised though to see Fat Man and Little Boy earrings as they were removed from the National Atomic Museum shelves. I am however compelled to write about two troubling items in the article.

1. The statement 'NTS will probably never be used for nuclear weapons testing of this magnitude again' is somewhat misleading. Just this month President Bush publicly stated his wish to 'bury' the Comprehensive Test Ban Treaty, and has funded DOE to place the test site at a higher state of readiness to conduct tests. Republicans wish to break the moratorium and test, within three years, bunker-busting 'mini-nukes' with a yield of 1 kiloton or less... such activity would cross the fissile-threshold, and thus constitute a nuclear explosion.

2. The quote from NTS' Don Collins 'kiss your wife or girlfriend, she's irradiating you,' needs to be balanced or rebutted. The pro-nuke ideologues push this crap all the time: the big lie that radiation is everywhere and therefore harmless. First of all, background radiation accounts for 5-10% of all fatal cancers -- additional exposure, even at low levels, adds to the body's toxic burden, and can prove carcinogenic. Second, the test site is windy and sandy. Airborne radioactive particles blow all about the place. There are many paths of exposure... not merely exposure to external radiation. If inhaled, fallout radionuclides prove very deadly... and remain so for tens of thousands of years. Third, the prime EPA cleanup standard is 1-additional-fatal-cancer-per-million-exposed, 10 -6. NRC and DOE levels for cleaning-up radiation sites is 1-additional-fatal-cancer-per-3,000-exposed, far below the lowest EPA standard of 10 -4. For years, America has given license to the nuclear complex -- I guess for reasons of 'national security' -- to pollute and irradiate without much concern for public health. It's disheartening that your publication gives voice to the dominant culture's perspective.

- Jonathan Parfrey, Executive Director, Physicians for Social Responsibility, Los Angeles ©

BRIEF REVIEWS

OF BOOKS NEW TO THE SHELVES OF THE CLUI LIBRARY

Books of landscape photography are some of the best sources for inspiration and wonder - as well as information - about the land and our relationship to it. The Center's library in Los Angeles has a growing collection of contemporary landscape photography books, donated from authors, publishers, and resellers. Some recent additions on this subject include the following recommended titles.

Shifting Nature, *Photographs by Wayne Barrar, Essay by Geoff Park, University of Otago Press, 2001, 120 pages*

Some of Barrar's wonderful photographs of the built landscape (waterworks, electrical infrastructure, erosion control structures, etc.) are assembled in this book published in New Zealand, where Barrar teaches. He has recently completed a stay at the CLUI residence program in Wendover, Utah, to photograph salt works and mines in the region. Photographs from his Wendover stay will be exhibited at the CLUI in the future.

Sweet Medicine: Sites of Indian Massacres, Battlefields, and Treaties, *Photographs by Drex Brooks, Essay by Patricia Nelson Limerick, University of New Mexico Press, 1995, 163 pages*

A nice "site" book, exploring the history of Indian/white relations in America through captioned black and white photographs of, as the title indicates, sites of Indian massacres, battlefields and treaties. Taken between 1986 and 1995 by the photographer Drex Brooks, the photographs depict, for the most part, the empty place where events transpired.

View Finder: Mark Klett, Photography, and the Reinvention of Landscape, *by William L. Fox, University of New Mexico Press, 2001, 309 pages*

Mark Klett is perhaps best known for his work with the rephotographic survey, which made contemporary photographs of the same views depicted in the work of early western landscape photographers like Timothy O'Sullivan. With the rephotographic work starting in the 1970's, enough time has elapsed to rephotograph these rephotographs, which Klett is now doing in a project called Third View. Bill Fox, who has written a number of books about western landscapes, considers the implications of this multilevel photography and other elements of Klett's work, and recounts his travels with Klett's crew from Arizona State University.

The Great Wide Open: Panoramic Photographs of the American West, *by Jennifer Watts and Claudia Bohn-Spector, Merrell Publishers, 2001, 160 pages*

This catalog from the exhibit at the Huntington Library discusses the evolution of panoramic photography and the relationship of the medium to the history of the development of the western United States. Many gatefolded samples.

Industry, Architecture, and Engineering, *by Louis Bergeron and Maria Teresa Maiullari-Pontois, Abrams, 2000, 288 pages*

A nice, hefty compendium of American engineering landmarks (factories, bridges, smelters, etc.) covering 200 years (1750 to 1950). Sharp black and white images, mostly from the HAER (Historic American Engineering Record) archives. Maybe the best book on the subject, due to the broad range of sites, and quality and amount of images.

Perpetual Mirage: Photographic Narratives of the Desert West, *Whitney Museum of American Art, 1996, 248 pages*

The catalog for the monumental Whitney exhibition of 1996 covers the full range of western landscape photography, from Alexander Gardner to Richard Misrach, and many things in between. Essays by more than 20 people, including Mark Reisner, Robert Sobieszek, and Terry Tempest Williams.

Then and Now series, *Thunder Bay Press, 2000-2001*

The premise for this series of "rephotographic" photo books is simple: every other page has a historic photograph of a scene, usually an urban landscape, and the facing page has a contemporary view of the same place, from the same perspective. While a common practice, it is none the less very effective in describing landscape change, and the results are sometimes very compelling. Regions covered in this series so far include Atlanta, Baltimore, Boston, Chicago, Dallas, Detroit, New York, Portland, San Francisco, Seattle, St. Louis, and Washington DC. ©

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CLUI PUBLICATIONS



NEW!!

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.

110 pp, illustrated. **\$15.00**

Around Wendover: An Examination of the Anthropic Landscape of the Great Salt Lake Desert Region

A guidebook to points of interest in this remarkable American landscape, with maps and directional information.

(out of stock) 80pp, illustrated, maps. **\$12.50**

The Chesapeake Bay Hydraulic Model

An illustrated history of this remarkable engineering accomplishment, the largest indoor hydraulic model in the world, now abandoned.

30pp, illustrated. **\$5.00**

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.

65pp, illustrated. **\$12.50**

5th Avenue Peninsula Tour

An inexhaustive investigation of urban content. Self-guided tour of a portion of Oakland, California's industrial waterfront.

24pp, illustrated. **\$5.00**

Hinterland: A Voyage into Exurban Southern California.

Catalog of 100 sites featured in the 1997 CLUI exhibition.

(out of print) 112pp, illustrated. **\$12.50**

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!

60pp, with fold-out map and over 100 illustrations. **\$12.50**

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.

30pp, illustrated. **\$7.50**

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.

102pp, illustrated. **\$15.00**

Points of Interest in the California Desert Region

With Visitation Information

Over 100 interesting places in the California desert.

60pp, illustrated. **\$7.50**

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.*

80pp, illustrated. **\$15.00**

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.

38pp, illustrated. **\$5.00**

NOVELTIES



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Suggested Photo Spot Post Card and Tour Book

Full color book with 20 Suggested Photo Spot post cards, depicting the sites with the Photo Spot sign in the foreground. Also contains directional information to the Photo Spots across the United States.

46pp. Color illustrations, spiral bound. **\$14.95**

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Please make check or money order payable to the Center for Land Use Interpretation. Sorry, we do not accept credit cards at this time. Shipping and handling charges: \$3.50 for the first item, .50 for each additional item, and 8% tax if ordering in CA. International shipping: \$10.00 for first item, \$1.00 for each additional item.



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notes and events

After a few years of doing a number of exhibits for other venues, the Center is now focusing on internal projects, such as our web site, publications, and upcoming exhibitions for our own exhibit spaces. Currently on display at the Center's Los Angeles location is an exhibit about our Land Use Database, featuring new information and images. The database, after all, is the foundation of the organization, the collection of material on "unusual and exemplary" locations across the country that we draw from for most of our programming, and therefore needs constant attention. Also on display is a selection from the Back to the Bay exhibit, a large project focusing on the San Francisco Bay Area that was on view at the Yerba Buena Center in San Francisco until a few weeks ago. The globally transformative events of September 11th have indeed had an impact on what we do, and the Bay project could not have been created in the climate that followed the tragic events of that day. Our consultations with major petrochemical and electrical generation industries in the Bay, for example, would have only served to raise the interest of the FBI, and the aerial photographic survey of the Bay's shoreline conducted by the CLUI would not have been permitted under the new security regulations for small aircraft. The impact of restrictions to information are expected to continue to be felt. Web sites that we have depended on for accurate and up to date information, such as the Federation of American Scientists site, have pulled much of their resources, due to security concerns. And, incidentally, the server hosting our web site, with our on-line database which describes, among other things, military sites and infrastructure, was hit by a mysterious hacker, and the site has been down for a few weeks (!). Our system administrator believes, however, that it was a random, automated attack on the system, and not targeted at any particular organization's data. A new and redesigned site should be back on line by the time you read this. Stay well, and keep low.

-Lay of the Land Editors

THE LAY OF THE LAND

FALL 2001

THE CENTER FOR LAND USE INTERPRETATION NEWSLETTER



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