

## Camp La Jolla Military Park: Creative Disturbance Through Adap- tion of National Park Iconography

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**PROJECT DATE** 2007–Present

**URL** <http://camplajolla.org/>

**ABSTRACT** This paper details the motivation and the method behind the creation of *Camp La Jolla Military Park*, a fictional national park on the current site of the University of California’s San Diego campus. Camp La Jolla Military Park borrows the iconography and language from historical battlefields as designated and protected by the U.S. Congress; the use of such iconography and language allows for the investigation, as well as consideration of the campus as a site for research and development of weapons and technology for the defense industry. The website <http://camplajolla.org/> is the publicly accessible collective of the research and expression behind *Camp La Jolla Military Park*.

The project began by developing a data-collection system in order to record the historical, geographic, and economic ties that bind the relationships of power within the complex of military, industrial, and academic institutions in Southern California. Through appropriating the vernacular language and imagery of the National Park System the research was made public and accessible to audiences both within and outside of the protected spaces of art and academia. This writing introduces the concepts and processes of the project in order to encourage the re-staging of other similar creative disturbances.

**PROJECT HISTORY** The history of Camp La Jolla Military Park begins in 1994 when I arrived in San Diego as a photographer for the United States Navy. I was based at Naval Air Station (NAS) Miramar, a sprawling airfield located in the desert just north of the city, and attached to VF-111 an F-14 TARPS (Tactical Air Reconnaissance Pod System) squadron. The F-14 “Tomcat,” manufactured by Grumman Aerospace Corporation (later purchased by Northrup to become Northrup Grumman), is the jet that

Tom Cruise made popular in *Top Gun*, a film about the Navy fighter pilot school (the school was located at NAS Miramar). For one year I traveled with this squadron on the aircraft carrier, USS Kitty Hawk, where I worked on the flight deck maintaining the cameras in the pod system and unloading and processing endless rolls of aerial reconnaissance film.

Photographers in the Navy typically serve command functions: documenting ceremonies like burials at sea, retirements, and award presentations in order to emphasize the importance of these events and maintain morale on the ship.<sup>1</sup> Working with the TARPS squadron, however, also provided aerial reconnaissance of critical terrains to be exploited by the ship’s intelligence center.<sup>2</sup>

This work would come to influence my research years later when I had returned to San Diego for graduate school in the Visual Arts Department at the University of California, San Diego (UCSD). UCSD is located just west of NAS Miramar, which was transferred to the Marines and then renamed Marine Corps Air Station (MCAS) Miramar in 1997. Returning as a civilian granted me new perspectives on the military presence in this port city; the blasts of U.S. Marine jets from MCAS Miramar heard and seen over UCSD served to make that presence immediately relevant.

San Diego is more than just a military town, it “may have the largest concentration of military facilities and defense industries in the world,” according to a 2003 report prepared by the Economic Research Bureau of the San Diego Regional Chamber of Commerce.<sup>3</sup> San Diego County also ranks first among all counties in the U.S. for defense spending. In the 2004 fiscal year the military spent \$11.7 billion in the region, which accounted for 9.34% of the total economic output of San Diego County.

Evidence of the public face of the military can be seen everywhere: the bases, the ships, and the servicemen and servicewomen. There’s even an enormous aircraft carrier museum on the boardwalk downtown that averages nearly a million visitors per year.<sup>4</sup> But the military presence in San Diego that tourists don’t see is in the private sector, where the creation of goods and services for making “war for profit” is the final objective. The 2005 fiscal year impact of defense procurement (contracts awarded) in San Diego was \$4.67 billion. “In total, the military generates \$18.3 billion for the local economy, [which] amounts to 13.68% of economic activity in the region” and over 300,000 jobs.<sup>5</sup>

### THE HISTORY OF UCSD: A DEFENSIVERSITY

While the city of San Diego is a product of a mutually beneficial relationship with the U.S. Military, I also learned

the University of California, San Diego, was involved in the production for war in many ways. San Diego was a military town long before the UC regents were convinced to open a campus there, so it is no surprise the land that UCSD inhabits was used previously by Camp Matthews, a Marine rifle range. Prior to that, Camp Callan, a WWII Army air artillery training base was located there. When UCSD was founded in 1959 it displaced the Marines of Camp Matthews thus creating new space for training young Americans.

Those who supported the introduction of a UC campus envisioned a steady flow of engineering and science graduates to supply an able workforce to the flourishing defense industry in San Diego. With the Cold War enabling the development of new technology for warfare,

the aerospace industry needed an increasingly larger pool of skilled workers to fulfill contracts for larger and more powerful weapons. Companies like General Dynamics (which provided initial financial backing for the campus<sup>6</sup>), General Atomics, and Science Applications International Corporation (SAIC) sprang up around the UCSD campus to offer jobs to new graduates in the defense industry.<sup>7</sup>

**LET THERE BE LIGHT:  
THE PROBLEM WITH UNIVERSITIES**

Like most large U.S. universities, the University of California system was founded as a land grant university under the Morrill Act of 1862. This Act allotted federal land to individual states to be used toward establishing institutions to provide “scientific and classical studies ... includ-

**Camp La Jolla**  
Camp La Jolla National Military Park  
California

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business » arms industry » nuclear » weapons

### General Atomics Aeronautical Systems

General Atomics is a nuclear physics and defense contractor headquartered in San Diego, California. Among other things, it is the manufacturer of the Predator unmanned aerial vehicle (UAV).

The Predator has been in use since 1995. It has been used to launch strikes against numerous insurgents and civilians in Afghanistan, Pakistan, and Iraq.(2) In 2011 the "Pentagon had 169 Predators in its inventory."(3)

Taxonomy	business » arms industry » nuclear » weapons
NRHP classification	institution-business-defense
Address	16761 Via Del Campo Ct, San Diego, CA
Lat / Lng	33.018578, -117.095825
Date(s)	1995
Source(s)	1. Website 2. Predator, Wikipedia 3. The Changing Shapes of Air Power, NY Times
Entry updated:	2011-06-24 05:23:36

Related entries

Defense contractors help to found UCSD

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FIGURE 1: General Atomics Aeronautical Systems

ing military tactic, ... agriculture and the mechanic arts, ... in order to promote the liberal and practical education of the industrial classes.”<sup>8</sup>

There are many American and foreign universities that conduct research and use a curriculum that instructs in the use of technology to make war.

*According to a 2002 report by the Association of American Universities (AAU), almost 350 colleges and universities conduct Pentagon-funded research; universities receive more than 60% of defense basic research funding; and the DOD is the third largest federal funder of university research (after the National Institutes of Health and the National Science Foundation).<sup>9</sup>*

The University of California, San Diego, is a prototypical example with many characteristics lending to its unique position as a war-making site. The seal, with a banner that states, “LET THERE BE LIGHT,” suggests the university serves the students and the public good by illuminating facts and shedding light on that which was not previously visible. But what remained clothed in darkness about the institution itself? Had I returned to another site of military training? Were the rumors of a Spook Valley, San Diego’s techno-militaristic answer to Silicon Valley, true? Were the largest defense contractors in the world lurking in the hills and halls of the University of California, San Diego campus? Through what channels do corporations which manufacture weapons influence the research at UCSD? And finally, should a university ad-



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FIGURE 2: Corporate Affiliates Program (CAP)

dress the ethical questions of their research without being explicitly required to do so? These thoughts and questions initiated the thread of my questioning.

Perhaps some possible implications will help convey why this is alarming. For example, I learned of the Jacobs School of Engineering's ongoing Corporate Affiliates Program (CAP) by which private institutions could sponsor research at UCSD. The CAP executive board includes officers from some of the largest defense contractors in the world, some with San Diego offices, such as BAE Systems, Northrop Grumman, General Atomics, Lockheed Martin, Raytheon, and SAIC, as well as other lesser known companies which supply parts to larger defense contractors. Undergraduate students working under a professor explore problems presented by these corporations in order to gain valuable experience, and in return, assist the corporation with R&D. One such project involved students researching how to increase the payload (the weight a vehicle can carry, i.e., its cargo) of the General Atomics Predator UAV (Unmanned Aerial Vehicle, a.k.a "Drone") in order for it to carry missiles in addition to its aerial surveillance role.

One perspective of the Jacobs School program is that it serves to create a bridge between the two institutions: it strengthens both, providing research and introducing students to real world problems and potential employment. The opposite side of this particular coin reveals a school at the University of California accepting compensation for providing research done by students (who are also paying tuition) that directly contributes to the ability of the Predator Drone to kill or maim "insurgents" and unarmed civilians.<sup>11</sup>

Current CAP internships include positions for "U.S. citizen[s] capable of attaining a U.S. Department of Defense (DOD) security clearance" within the Department of Defense Simulation Program, and "Mission Planning and Command and Control Software Development" with the Technology Unlimited Group, "a small business that provides system engineering and software development support to its customers [in] the defense sector."<sup>12</sup>

Given these facts, my experience returning to San Diego developed as a sense of inquiry, not only into the physical landscape, but towards the structures of power and institutions inhabiting that surface. It was essential, though, to proceed using a different lens than that I had seen through when stationed here from 1994-96, just after the first Gulf War. Returning in 2005, the U.S. had plunged back into Iraq: wasting dollars, lives, and natural resources in search of weapons which didn't exist. In the span of ten years, the military had seen intense privatization. Northrup Grumman was still making the weapons,

but now Blackwater (renamed Xe) was using them. Haliburton was being rewarded for cleaning up the mess they helped to create. Robots were in the sky and on the land, and now, thanks to a collaboration between UCSD's Jacobs School program and the Space and Naval Warfare Systems Command (SPAWAR), attached to dolphins.<sup>13</sup>

#### A TOOL FOR INVESTIGATION

In order to explore how these relationships might shape post-secondary education in the United States I began to document facts that described the interconnections between the university, arms manufacturers, and the Department of Defense. I quickly found the diverse spatial, historical, and economic connections did not immediately lend themselves to any particular recording method.

I started by focusing on the spatial associations which made viable the infiltration by the arms manufacturers into the classroom. Using the Google Maps "My Map" application, I plotted the points of the many defense contractors in the hills around campus. The name, address, short description, and latitude and longitude, however, lacked much in terms of future re-representations of the data as it was confined to a proprietary system with a very narrow purpose.

This desire for increased flexibility led me to consider using a spreadsheet and this eventually led to database tables to store the content. With a database, I would be able to create unlimited fields (columns) and entries (rows) and then sort, query, and search to create custom representations of the content.

In his book, *The Language of New Media*, Lev Manovich writes that the database is the key form of expression in the computer age. Unlike past linear forms such as the novel and cinema, the database is "a structured collection" where data is "organized for fast search and retrieval by a computer." For the user the database is a model by which modern narratives "appear as a collection of items on which [they] can perform various operations: view, navigate, and search. The user experience of such computerized collections is therefore quite distinct from reading a narrative or watching a film or navigating an architectural site."<sup>14</sup> Likewise in my project, the database as a contemporary form of new media allowed content collected from archives, books, news sources, interviews, and the web to be selected, sorted, and queried.

In fact, the act of organizing such varied information was indicative of a political act that leveraged the contemporary form of information storage and retrieval, thereby creating a collection of data investigation that ties the institutions in this political space. Manovich goes on to

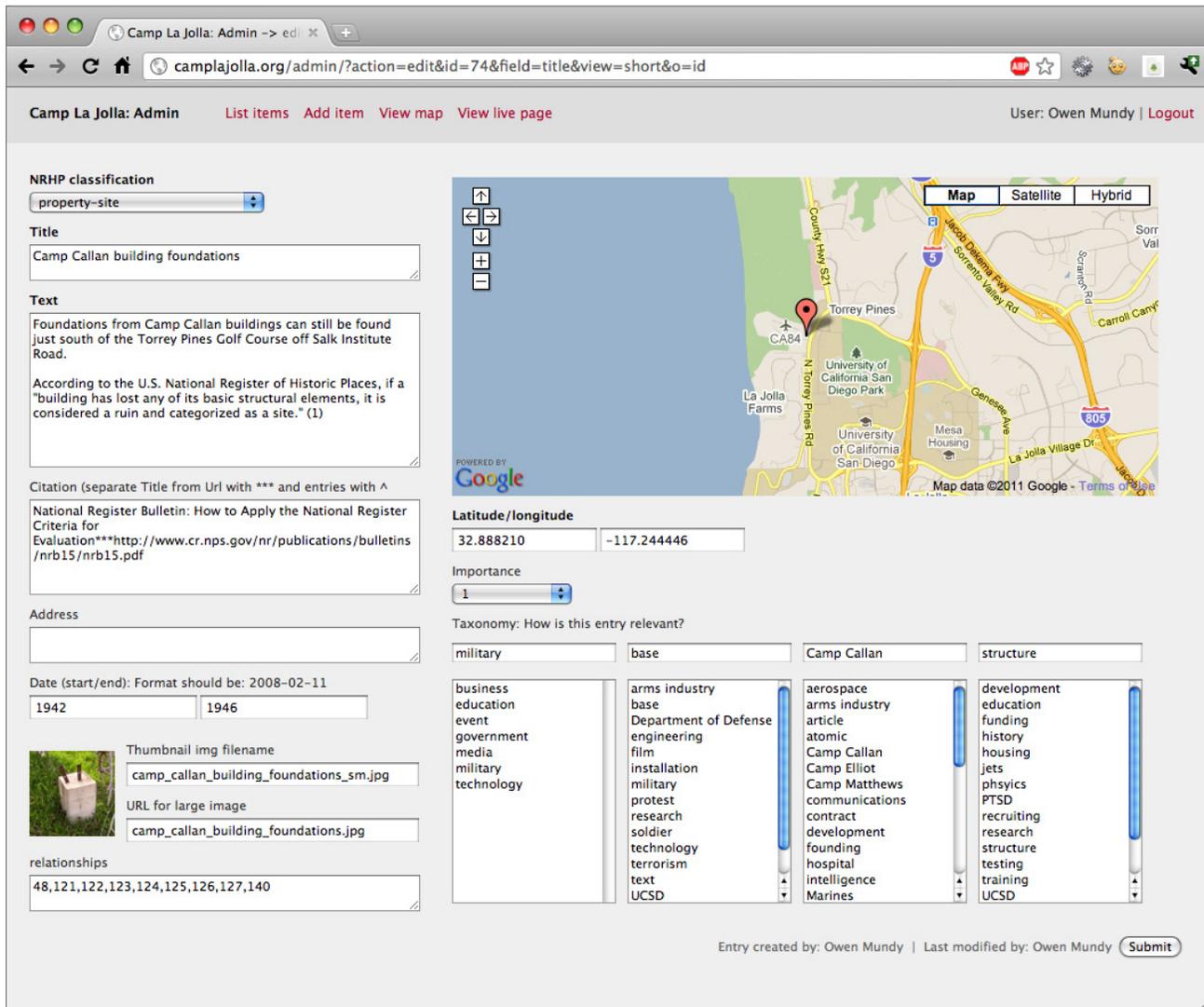


FIGURE 3: *Camp Callan building foundations (Camp La Jolla Military Park administrative interface)*

emphasize the importance of the database as “a new symbolic form of the computer age” which opens new ways for humanity to “structure our experience of ourselves and of the world.”<sup>15</sup>

#### ATTEMPTING TO UNDERSTAND: THE MASHUP

Unable to find a software tool which met all the requirements, I developed a custom web-based content management system (CMS) using the server-side programming language PHP and a MySQL database to facilitate in gathering and categorizing the collected data. The unique system consists of an administrative interface that can accommodate a new entry in the database for any type of evidence that reflects the extent of defense contractors and military influence within the university. Each entry may

include a title, long description, citations, physical address, start and end dates, and/or references to images stored on the server.

In addition to text in various database fields, records in this collection are categorized according to the U.S. National Register of Historic Places (NRHP) classification for types of properties. Records which can be classified as property reference this official inventory of “significant districts, sites, buildings, structures, and objects deemed worthy of preservation” by the U.S. National Park System (NPS). For example, record ID 74 in the database documents the remains of Camp Callan building foundations found on the north side of the UCSD campus. According to the NRHP, if a “building has lost any of its basic structural elements, it is considered a ruin and catego-

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business » arms industry » spending » recruiting

### Defense Contractors recruit at UCSD Job Fair

The UCSD Triton Job and Internship Fair attracts employers who create technologies for the military. Students line-up at booths, resumés in hand, while defense contractors distribute marketing brochures, keychains, and logo emblazoned stress balls.

The defense contractors, subcontractors, and military agencies that recruit at UCSD job fairs and influence curriculum by funding defense-related student and faculty research are some of the largest in the world. They include:

- BAE Systems
- Cubic Corporation
- BOEING
- General Atomics
- Lockheed Martin
- Northrop Grumman Corporation
- Pratt & Whitney Rocketdyne
- Science Applications International Corporation (SAIC)
- Sentek Consulting
- SPAWAR
- United Technologies Corporation
- U.S. Air Force, Navy, and Marines.

Taxonomy	business » arms industry » spending » recruiting
NRHP classification	institution-business-defense
Address	UCSD
Lat / Lng	32.878849, -117.237595

FIGURE 4: *Defense Contractors recruit at UCSD Job Fair*

rized as a site”; therefore, the NRHP classification for the record in the database is property-site. Similarly the Camp Matthews Sentry Booth ID=160, is grouped as a property-structure. Due to the historical nature of much data surrounding the project, the NRHP classification was appropriate not only in understanding past and current uses of the site, but as will be seen, it eventually shaped the various public performance of the data.

Of particular note are the classifications I have added to accommodate objects, events, and abstract entities not defined by the NRHP property classification system. Since the National Register of Historic Places inherently categorizes fixed “properties that possess significance in American history,” I have appended the list to include: events, such as protests, meetings, and funding; docu-

ments: such as films or articles; individuals and groups; and finally, institutions involved in business, education, or governance — all of these significantly affect American history. For example, Herbert York ID=37 physicist for the Manhattan Project during World War II, former Director of Department of Defense Research and Engineering, and first chancellor of UCSD is classified as individual-person, while the Corporate Affiliates Program in the Jacobs School of Engineering ID=187 which farms out students for defense research is classified, *institution-education*.

In addition to text and images, the software also includes an interface which uses the Google Map API to locate and store the latitude and longitude of entries. Through situating events, entities, and objects on the earth’s surface, I intended to better understand the power

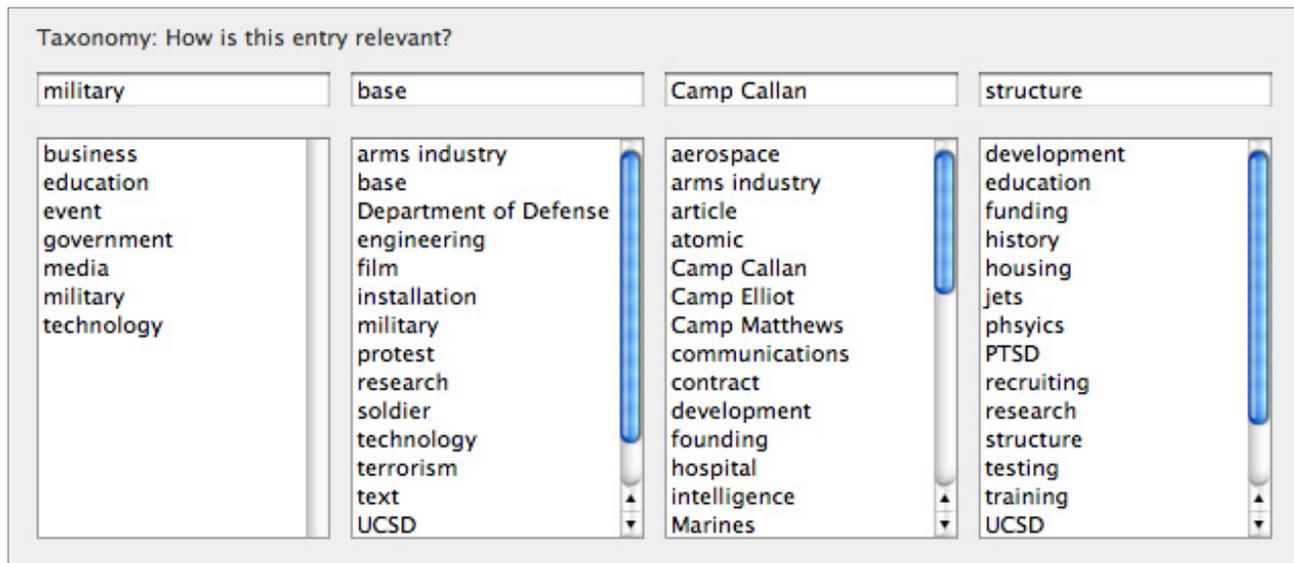


FIGURE 5: Taxonomy Generator (Camp La Jolla Military Park administrative interface)

flows within the urban environment. Nato Thompson, who curated the exhibition, *Experimental Geography: Radical Approaches to Landscape, Cartography, and Urbanism*, reflecting on the importance of mapping political spaces, writes, “Cartography is a medium which [can] reflect existing conditions of power.... We find that maps also reflect not only the physical reality, but also the social realities that space produces.”<sup>18</sup>

Possession of space has traditionally been a way to keep power structures in place: examples such as feudal systems, voting rights, and sharecropping come to mind. Geographer Dennis Wood writes that maps have the power “to achieve ends other than the social reproduction of the status quo.”<sup>19</sup> Mapping historical information onto a contemporary landscape helps us understand how the social, economic, and political processes affect the current space.

**REVEALING POWER STRUCTURES: THE TAXONOMY**

Another feature within the interface, as well as an attempt to classify information describing interrelationships between UCSD and the defense industry, is a tool to submit and manage keywords within a folk taxonomy supported through an hierarchical system of categorization. This structured tagging tool organizes keywords into classes and subclasses in order to describe and cross-reference entries by their relationship to the whole.

When a user identifies, and then enters tags describing the entry into four successive form fields stored in the database these tags are then displayed in selectable lists below each form field in order to encourage reuse of tags. This avoids synonyms and other variations which might

cause confusion.<sup>20</sup> Users can select terms from the list, which populates the form above using Javascript, or they can create a new tag by typing in the field.

Unlike the NRHP classification above, which asks “What is it?” this tool prompts the user to answer the question, “How is this entry relevant?” by adding pre-existing hierarchically-organized keywords thus connecting the entry to other entries in the database. In time, not only did the tool generate a clever machine and human readable method to organize entries, but also yielded a data-set representing a semantic network connecting related concepts.

The data in the semantic network can be exported in any graph description language (such as DOT or GraphML for potential visualizations and investigation. For example, FIGURE 6 was created using Nodebox 1.0, a Python IDE, and makes visually obvious the interdependency of institutions described in the clustered keywords. Perhaps most importantly, the graph describes complex meta-relationships between entities to reveal the nucleus of these powerful relationships.

Ultimately, the content management system described above is analogous to a contemporary military reconnaissance system which might store geographic coordinates, identify and record relationships between actors, as well as provide keywords to facilitate comprehension and search. This acknowledges trends in the defense industry to develop software for resource and information management and surveillance of potential terrorist networks. It also follows the general direction of software mashups emerging in the “Web 2.0,” which compile and represent multiple

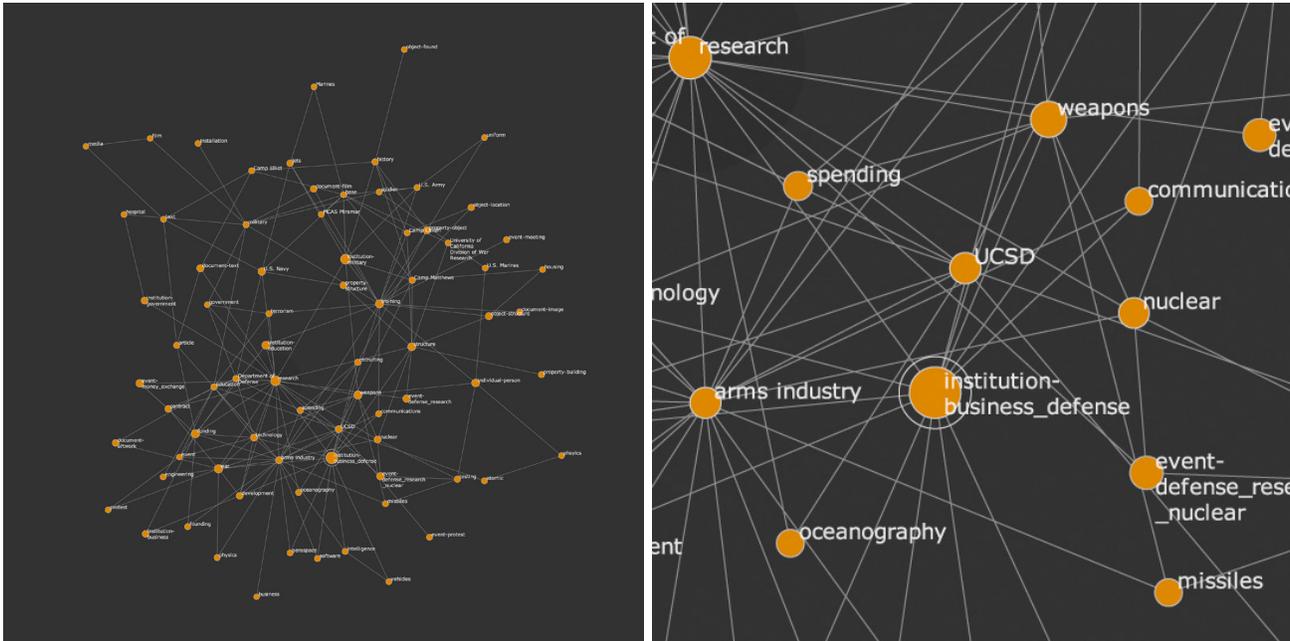


FIGURE 6: *Semantic Graph of Hierarchical Keywords*

data sources and functionality. Of course, the military systems, often developed by defense contractors, are much more ominous, accessing data collected from credit card records, phone logs, Facebook profiles, and even embedded GPS devices.<sup>21</sup>

My database has the multi-purpose roll as a system by which to investigate, research, archive, and represent any subject. It also has a humorous scale-comparative reference to the exponentially expensive systems developed by the defense contractors, which my system investigates using essentially the same technology. Finally, as will be seen in the next section, all information collected during the project continues to be available on a public and searchable website.

**IMPETUS FOR A MILITARY PARK**

At this point in the project, I had collected and classified enough data to begin to understand the relationships within this network of institutions which sought profit respecting production for warfare. The question then became, “How should this data be presented?” “How to make it tangible to many audiences so it could inform ongoing debates around ethics in research?”

James Agee, who wrote, “Above all else, in God’s name don’t think of it as Art,” in the introduction to the book, *Let Us Now Praise Famous Men*, was aware of the problem with the label “Art.” The co-author of the epic description of lives of southern sharecropping farmers during the

Great Depression (with photographs by Walker Evans), was concerned with the institutionalization of a work such as theirs. Presenting their book as a cultural work meant that acceptance of their ideas would not emerge from the everyday. Instead, their ideas would be delivered as an official cultural production, which would effectively extinguish its “fury.”<sup>22</sup>

Similarly, confining the research from my project to the protected physical spaces of art museums and galleries would hide it away from those who do not frequent these spaces. Further, presenting it as Art in most contexts would prevent those who view the art market as a shameful commodification of visual culture from considering the ideas contained within the collection.

And while this research is intended to be a critical investigation of the activities of a public institution in the State of California, it is also essential that it remain connected to everyday life in order to accurately depict the world. Artist and geographer Trevor Paglen writes, “experimental geography expands [Walter] Benjamin’s call for cultural workers to move beyond “critique” as an end in itself and to take up a “position” within the politics of lived experience.”<sup>23</sup> After all, it is reasonable to assume many artists already agree with much I’ve said here, so making the research public beyond the art world enhances its ability to prompt dialogue in new spaces.

Realizing the importance of narrative devices for communicating to general audiences, I sought to attach

the information to a medium that wouldn't be identified immediately as Art. Exploring vernacular forms of communication led me to consider the history museum as a space for reframing this data in this new context.

In a history museum the objects, events, and imagery are archived and organized according to their relationships to each other. My database uses a similar relational and recording process to understand UCSD's dependency with industrialized defense. Like the museum, my database is defined by the process of collecting. Its compilation incorporates interviews, research, and historical documents to find relationships that were not previously visible.

In 1949 the U.S. War Department was reorganized as the Department of Defense (DOD). This conglomeration unified the branches of the military in order to share resources and at the same time codify ongoing military preparation as an essential service to the nation. The cultural space of military museums likewise makes war necessary by glorifying men and machines—justifying its means with talk of peace and necessity. In many ways the museumification of warfare also becomes necessary for its production.

Another identifying aspect of the San Diego County region is its vacation destination due to the temperate climate and plentiful beaches. This blend of militarism and tourism is not unique to San Diego, but is evidenced in at least twenty four national military parks across the United States. National military parks, national battlefields, national battlefield parks, and national battlefield sites are designations for former battlefields protected by the U.S. Government “where historic battles were fought on American soil during the armed conflicts that shaped the growth and development of the United States.”<sup>24</sup>

These spaces, which are managed by the National Park System, combine historical sites and structures (classified by the National Register of Historic Places) with American military history to form hybrid sources of historic infotainment.

Like national parks, which are defined worldwide as protected spaces with defining characteristics where visitors are allowed to enter for “inspirational, educative, cultural and recreative purposes,”<sup>25</sup> national military parks are reserved areas that both preserve and make accessible information surrounding historically significant military sites.

Similar to museums and other spaces that present a mixture of history education and entertainment, military parks attempt to impart knowledge while providing visitors with an enjoyable experience. Businesses located near the parks capitalize on the federally preserved sites



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FIGURE 7: *SegTours of Gettysburg*

by marketing their own themed tours. A Google search for the term, “gettysburg tour” yields over five million results drawing visitors to the Gettysburg, Pennsylvania area. In addition to the actual Gettysburg National Military Park, visitors can examine the site with the Ghosts of Gettysburg Tour, the Association of Licensed Battlefield Guides Tour, or the Historic Tour Company. Perhaps the most original and pure combination of history and “fun” is the Segway Tour of Gettysburg, where visitors can tour “The Valley of Death” on a motorized segway while they “Experience the history and enjoy the ride!”<sup>26</sup> Their promotional video explains that visitors can “Learn about this pivotal chapter in American history from a recorded audio tour or directly from a licensed battlefield guide who can share their incredible knowledge and little known anecdotes about the battle.” Visitors can also purchase a CD of a recorded audio tour which they can enjoy from the comfort of your own vehicle.

**REUSING ACCEPTED ICONOGRAPHY TO REACH ALTERNATIVE AUDIENCES**

Given the wide acceptance of the military park as both a source of data and pleasure and its appropriateness for communicating information about military history, I decided to tap into the thought-provoking tradition of parody. To do so I appropriated the iconography and language from the U.S. National Park System. By imitating the standards of this visual, informative, and navigational cultural practice, I was able to effectively comment on the original, as well as to attract a larger audience to my related research through accepted symbology. What better way to address the conflation of militarism and infotainment, an inherently visual marriage, than to appropriate a vehicle by which the information is delivered?

I named the project, "Camp La Jolla Military Park," after former Camp Callan and Camp Matthews, and La Jolla, a nearby wealthy tourist destination and the physical address of the University of California, San Diego. I then created press materials announcing a park had been founded to appreciate our "ongoing military heritage" and designed a brochure and website reusing the visual style of the National Park System.

To do this, I engaged in a thorough study of the design and layout of the National Parks visual materials. I contacted military parks for copies of their brochures and other information. The official park brochures and handbooks are developed by the NPS's Harpers Fairy Center and are consistent, usable, and, perhaps surprisingly, visually stunning. The Center also provides a style guide and other useful information to maintain the National Park Service graphic identity.<sup>27</sup>

A key practice in good design is the use of uniform design elements, which the Center employs, and which allowed me to adopt their visual identity quite readily. The consistent layout—black bar at the top, dependable use of the Frutiger typeface, and strict gridded layout—made it simple to present my own research within their information frameworks.

It is nearly impossible to compete with all the information in our media-saturated world. In the United States everyone enjoys the right to speak freely, but corporations who can afford pervasive and slick marketing products are considerably advantaged to share their message. Adopting common iconography made my research more accessible to audiences who might not take the time to consider it



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FIGURE 8: Camp La Jolla Military Park brochure (front)

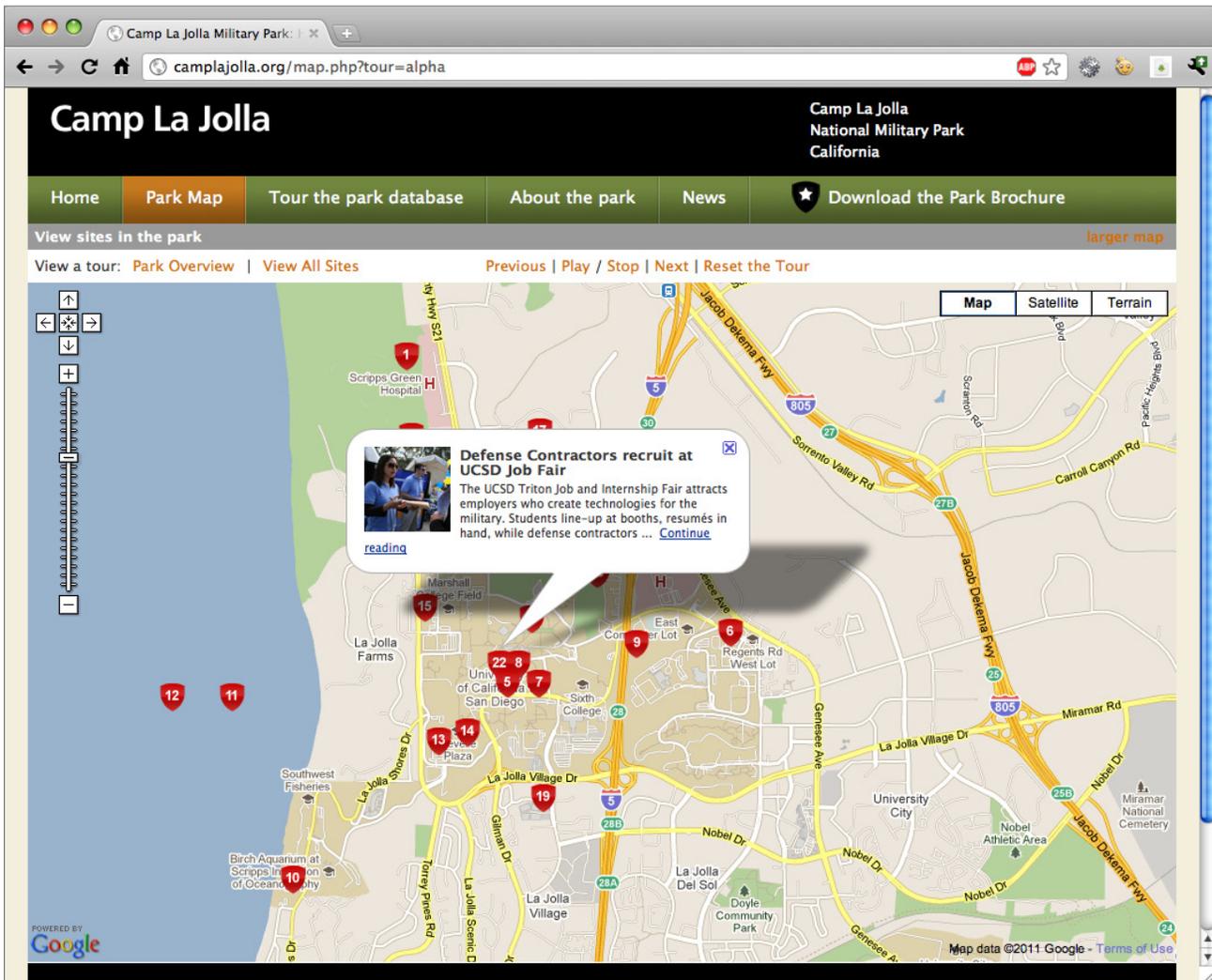


FIGURE 9: Park Map

within other contexts. It also helped to make the enormous amount of data about this military-academic-industrial complex comprehensible and relevant to our daily lives.

The brochure and the website [camplajolla.org](http://camplajolla.org) contain two written works. The first, “The Tour,” is a chronological survey of the most relevant sites from UCSD’s past and present as a space of military training. The second, “About Camp La Jolla Military Park,” provides a framework for the tour itself. It presents a collection of objects, sites, and events collectively archived in order to understand their relationships and implications.

The database greatly facilitated the research effort for the project as it came to be the central collection of public information made possible through sorting, querying, and re-representing the data on the map, brochure, and webpages. Additionally, common methods of online com-

munication (such as tagging, searching, and archiving) all contribute to the openness and effectiveness toward connecting to a larger public.

In addition to the brochure and website, I gave public tours of the sites using a UCSD golf cart, referencing records in the database and describing the information while at the physical spaces.



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FIGURE 10: *Tour of Camp La Jolla Military Park*

### DON'T CALL IT ART

Camp La Jolla Military Park is an interdisciplinary research project that has implications for many fields including: media studies and communication, visual art and design, culture studies, and information science. While language from the brochure and website purposely avoids labeling the project as an artwork, it may help to draw parallels to similar projects both within the visual arts and beyond.

Artists have long attempted to reveal new perspectives through appropriation and parody using not just images, but also methods of communication and cultural practice. The Yes Men have been so effective at referencing the visual and material culture of the World Trade Organization (WTO) that they receive requests to represent the WTO at events. They often repeat the dress and mannerisms of organizations to present inconceivable and outrageous proposals (for example, accepting blame for global warming and the resulting natural disasters such as the Katrina Hurricane on the part of petroleum conglomerates).

Research and re-representation of knowledge and media is common within visual culture. Eduardo Navas explains that “appropriation, selection, and combination of pre-existing material ... or more specifically, Remix [is] a form of discourse ... [which] enables artists to function in a state of constant information flow.”<sup>28</sup> Chris Csikszentmihalyi re-uses and re-imagines military technologies to create protest robots that fly, float, and drive to tell defense contractors that robots “should not kill.” Armed with only a megaphone, their computer-voices add to the amusing and serious delivery. Probably the most famous remix involving sites, institutions, and politics is Hans Haacke’s *Shapolsky et al. Manhattan Real Estate Holdings, A Real Time Social System, as of May 1, 1971*, which was to be exhibited at the Solomon R. Guggenheim Museum and later canceled before opening. In this work, Haacke archived

and exposed information (photographs and records) about slumlords in New York City and their personal and business connections to Guggenheim Museum trustees. This work intentionally politicized museums and questioned whether the “white cube” was free from the politics of the outside world.

Data collection was part of the practice of artist and librarian, Mark Lombardi, who was known for his work researching and diagraming relationships between powerful global enterprises and individuals. He depicted the New York mafia, the financial ties between George W. Bush and Osama Bin Laden’s family, and other invisible relationships.

Josh On, working with the group, Future Farmers, created theyrule.net a web application and database containing records of corporate boards in the U.S. In this work users can view the members of each board, and see what other boards those members also sit on. By allowing users to follow the connections, this work makes visible the interests of those in power of the largest corporations in the world.

Instead of using a single database, the MAICgregator by Nicholas A. Knouf is “a Firefox extension that aggregates information about colleges and universities embedded in the military-academic-industrial (MAIC) complex”<sup>29</sup> from multiple sources, mashing them together to contextualize content within the web browser window.

In terms of mapping political sites, economic geographer, John Pickles, and others of the Counter Cartographies Collective at the University of North Carolina at Chapel Hill have published maps which investigate the university as an “ivory tower” and map the flows and spaces of the UNC as “a site of possibilities and struggles.” While nowhere do they stake a claim as artists, they admit they are political in that they create “interventions in the social worlds of [their] communities.”<sup>30</sup>

### CONCLUSION

The Camp La Jolla project has its inspiration in the representation of war. It is a collection of data about a political site in Southern California that was once a military base. Now it is a new kind of training ground. Universities collaborate with business, non-profit and government; how are we to consider collaborations with the defense industries. Will the students, like J. Robert Oppenheimer, leader of the Manhattan Project and eventual anti-atomic dissenter, eventually abandon their posts in protest? This ambiguity, for good or for bad, terrorist or freedom fighter, patriot or activist, is an ambiguity between representation and what is, how we see ourselves, and how we would like

to see ourselves.

Camp La Jolla Military Park is a collection of objects, sites, and events that bring the past and the present together in order to comprehend and preserve a moment in our ongoing military heritage. Just as museums make the history of war tangible, this project represents the history and current research curriculum of an educational institution that works with the defense industry.

But Camp La Jolla might be a question for those who record history: “How will we represent the Iraq War?” With so many powerful and engaging forms of storytelling still arriving, we may ask what parts of the narrative of war have not been said with cinema, books, video games, television shows, museums, paintings, photographs, art exhibits, tours, memorials, medals, maps, and souvenirs? The story of the best job in war belongs to the engineer, physicist, and salesman. They are safe from the toil of the soldier, though they all do—in the name of defense.

As the public use of the word for war migrates again, now from defense, now to *security*, our relationship to its production shifts also. The construction of this park, inspired by the fact that this university is located on a former military base and, like many others, conducts research and collaboration with the defense industry, intends to combine the past and present and to question the continued training of young Americans in the service of defense and an economy that is dependent upon the constant manufacture of warfare at home and abroad.

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#### BIOGRAPHY

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