

THE PERISCOPE PROJECT

Is a public monument, alternative land-use, and transitional space for 501(c)3 organizations committed to the nexus of art, architecture, and regional urban issues. Our facilities and programming are made possible by the generous support of individuals, collaborating institutions, and community advocates. To learn more about our upcoming programming, to contribute financially, or to engage communities, please reach us at:

info@theperscopeproject.org

www.theperscopeproject.org

Published with support from University Art Gallery, UCSD

© 2012 TPP All rights reserved.



TPP

EST. 2010

THE PERISCOPE PROJECT



TPP

The Periscope Project

2012

LOCATION:
300 Block 15th Street, between J and K street-
East Village, San Diego, California

PARCEL:
100' x 25' Lot adjacent to "Lillian Place"

STRUCTURE:
5 Intermodal shipping containers, 4 stacked 2x2
along alley on west side of 15th St. The 5th within
the subsequent courtyard. Containers outfitted
as office, exhibition, studio, and workshop swing
spaces.

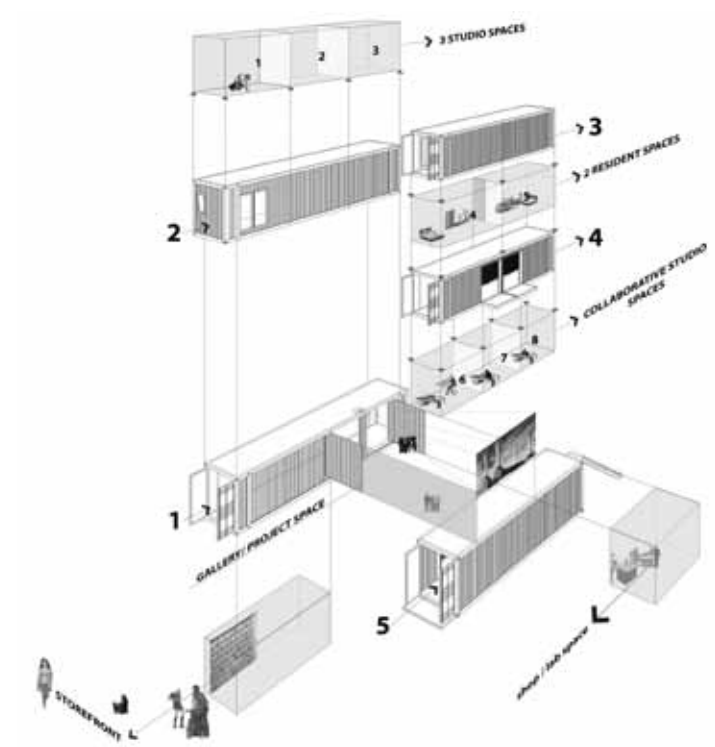
INFRASTRUCTURE:
City Sewer / Water. Temporary power pole. Tem-
porary cable internet.

HISTORY

The late Petar Perisic established initial infrastruc-
ture and first four containers with the help of his stu-
dents in the summer and fall of 2007. "PERI_scope"
was inaugurated in October 2007 with a block party
and exhibition. The site sat dormant until Perisic
passed away in the fall of 2008 while moving his
architecture studio into the PERI_scope facilities.
This and other circumstances provoked a network
of Petar's friends and former students to build-out,
organize, and program what we now refer to as The
Periscope Project (TPP).



TPP was cofounded and planned by Molly and James
Enos in the winter of 2010 by way of an open call
to establish amenities for a network of social artist/
designer/architect practitioners, and through the
organization of resources. Work then began to re-
vitalize and complete the amenities that Petar had
started, and to initiate a project inspired by his ori-
ginal intentions for the space.



The first formal educational programming, exhibi-
tions, and events at the space occurred in the sum-
mer and fall of 2010. The second-level studio spaces
were completed in January of 2011, marking the
nominal completion of the entire construction of the
facilities. Collaborative development of exhibition,
educational, and public art programming continued
through the winter months of 2011. The spring of
2011 was marked by the 1st exhibition with adjacent
institutions and agents, the project's 1st public
seminar, and the initiation of the TPP Collective's
first collaborative public art project: Drone Ready-
made. In the summer of 2011, the 1st formal educa-
tional programming with high school students and
partner institutions (Summer Urban Laboratories)
was initiated.

A large fund-raising exhibition was held to show-
case the development of Drone Readymade, and in
conjunction with artist and filmmaker Bill Daniel.
Educational programming continued to be imple-
mented in the winter of 2012, which included the
1st "service learning" collaborative project with stu-
dents from The Preuss School UCSD. Drone Ready-
made continued to be developed and exhibited. In
the spring of 2012, TPP received international ac-
colades with its participation in the U.S. Pavilion at
the 13th Architecture Venice Biennale. Also at that
time, The Periscope Art & Architecture Educational Insti-

tute (the officiated title of the project) received its
501(c)(3) non-profit status, a work-share residency
program was begun, and the second iterations of
the Summer Urban Laboratories were implement-
ed. At present, work-share residents are developing
a project for Port Journeys, an international artist
exchange between The Periscope Project in San Di-
ego and ZOU-NO-HANA Terrace in Yokohama, Japan.
Project directors continue to develop the pedagogi-
cal and project-based dimensions of the initiative,
and plans are being made for the growing organiza-
tion to supersede its incubational facilities.

CITY CONTEXT

The parcel occupied by TPP is within the former
Centre City Development Corporation's (CCDC)
zoning designation of "Neighborhood Mixed-Use
Center," stressing ground floor commercial develop-
ment around "plazas, parks, and/or 'Main Streets'".



These zoning regulations include a minimum Floor
Area Ratio (FAR) of 3.5 (with bonuses up to 6), that
is, whatever is built on TPP's irregular lot would
need to have be 3.5 times the square footage of the
lot itself. TPP's lot is 2,500 square feet, therefore re-
quiring a development that is at least 8,750 square
feet: effectively four stories with a minimum 45-
foot street wall. At an average of \$200 per square
foot cost of construction, the finished project would
cost approximately \$1.75 million, less site acquisi-
tion costs. Down payments for a construction loan
are difficult to estimate, however in the case of the
lot occupied by TPP: an otherwise vacant, irregu-
lar or sub-standard parcel, it is safe to assume that
these conditions are disadvantageous. If a range of
20 - 50% is realistic, one would need \$350,000 -
\$875,000 cash-in-hand in order to build. In the
wake of the 2008 market crash, lending has become
considerably more restrictive. It is also important to
note that CCDC has been officially disbanded since
the implementation of Assembly Bill 26 on Febru-
ary 1 2012. The assets and jurisdiction of the for-
mer CCDC is currently in legal limbo.



TPP is 2,200 square feet of container and deck space,
and was constructed with volunteer labor for ap-
proximately eight dollars per square foot. The facili-
ties are designated as temporary use construction
office and storage spaces. The past three years of
programming have occurred in a space that should,
given the prohibitive pricing and lack of market con-
fidence, be sitting idle as an unproductive, blighted
vacant lot. TPP has emerged as an effective mani-
festation of tactical urbanism, and a monument to
alternative land use.



URBAN CONTEXT

TPP sits close to the center of a topographic depres-
sion that is analogous to the indeterminacy of its ur-
ban territory. Adjacent to downtown, Petco Park, Bar-
rio Logan, Logan Heights, Golden Hill, and City College,
"East Village" is currently a derelict district of aban-
don warehouses and land-banked lots. The nature of
East Village's public life is symptomatic of the building
boom that preceded the market crash of 2008. While
the boom was never quite able to turn over TPP's im-
mediate surroundings, all of the recent adjacent devel-
opment has concentrated many chronically homeless
people in the area, where they otherwise receive less
scrutiny than they do elsewhere. Aside from vacant
warehouses and lots that are less restrictive to street
encampments, and several charity missions, there are
few if any amenities to service a population living on
the streets.



PROJECTS

The Periscope Art & Architecture Education Institute
(PAAEI), is an official 501(c)(3) non-profit organiza-
tion to emerge from TPP and the leveraging of its space
and context.



The Periscope Project Art & Architecture Educational
Institute (DBA The Periscope Project) is a multi-disci-
plinary cooperative of art and design practitioners that
provide art and architecture education, studio/work-
shop space, urban renewal and public art projects, and
related event hosting. We supply these programs and
amenities to foster cultural literacy, access to the arts,
and to remediate pressing urban issues in the San Di-
ego community and beyond.



PAAEI works in cooperation with the City of San Diego,
local universities, and other educational, arts, and ur-
ban development organizations in its programming. On
June 3 2010, it was established as an incorporated or-
ganization to allow for further development of its pro-
gramming. This includes curating and hosting art exhibi-
tions, providing university and graduate level lecture
series, teaching educational workshops for largely un-
derprivileged elementary and high school students,

developing public art projects, and hosting community
events.

PAAEI will enable the project to evolve beyond it's cur-
rent siting, establishing a working model of an alter-
native, auxiliary institution in a time when traditional
educational models are in question, if not proving un-
sustainable. The educational programming initiated
thus far is prototypical of the programming that the in-
stitute will continue to grow and implement.

Drone Readymade: Fine Military Detritus
Working as a public arts collective, participants and
collaborators within TPP have initiated projects per
opportunity. Drone Readymade is the first example of
this process. Drone Readymade has become a perfor-
mative saga, starting with the acquisition a decom-
missioned logistical container for an MQ1 Predator drone,
its eventual modification as a threadbare mobile living
unit, and it's deployment throughout various sites con-
stituting San Diego's military industrial complex.



Composited from press releases from August 2011:

On the weekend of August 19, 20, and 21 2011, resident
artists from The Periscope Project transported the lo-
gistical container for a Predator Drone UAV (a roughly
27' x 4' x 4' tan fiberglass box on heavy-duty casters),
modified as a threadbare mobile living unit on a photo-
pilgrimage of important sites in San Diego's military
industrial complex. The drone "coffin," as it is dubbed
in military lingo, was acquired by TPP in the spring
months of 2011 from a Craigslist post. The containers
have been nominally available on the surplus market
for several years. The artists' intentions were to docu-
ment the modified container adjacent to sites such as
the General Dynamics NASSCO Shipyard in Barrio Logan,
and General Atomics Aeronautical Division's headquar-
ters (the womb of the Predator drone itself) in Poway,
among others.



In as much as the F14 Tom Cat became the iconic sa-
ber of Reagan-era Cold War mobilization via films such
as Top Gun (importantly, set in San Diego), the Preda-
tor Drone occupies a congruent iconic niche post
9-11: a less heroic, more ethically nebulous and psy-
chologically troubling space of compounding detach-
ment, virtualization, globalization, corporatism and
suburbanization. It is compelling to imagine that the
shipment case appearing on Craigslist is an empty sar-
cophagus of sorts, returning to the U.S. as surplus after
its original cargo met its fate in central Asia; and that
it confronts its repurposing at its place of origin in San
Diego. Resident artists forming The Periscope Project
collective will explore the tectonic and utilitarian po-
tential of this artifact: one that otherwise mediates the
San Diego region's relevance to matters of contempo-
rary universal concern.

RESIDENCY

Current residents have since been given the opportu-
nity to develop a collaborative project as part of the
Port Journeys initiative, beginning an artist exchange
between ZOU-NO-HANA Terrace in Yokohama, Japan,
and TPP in San Diego.



The 1st perennial work-share residency began in June
2012. Selected residents have been furnished with a
studio workspace at TPP and full access to facilities,
amenities, and support for a negotiable period (3 to 9
months) in exchange for organizing and executing one
set of public programming including an exhibition and
an educational workshop.

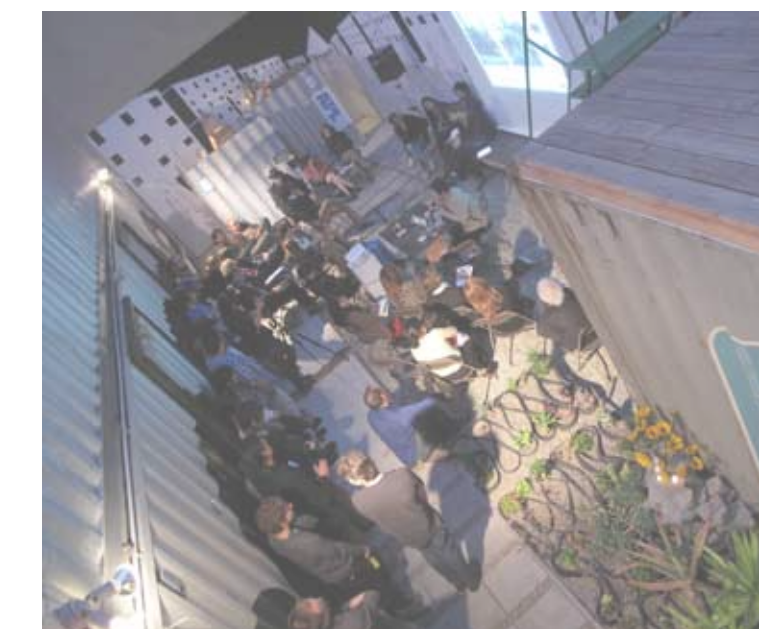
EDUCATION

[Detailed in additional supplement] Programs chrono-
logically: IMPACT Summer Design Build Studio, 2010
(with NewSchool of Architecture and Design); Summer
Urban Laboratories 2011 (with Haudenschild Garage,
The Preuss School UCSD, and Monarch School); Draw-
ing the Urban Imaginary: Shared Alternative Visions
for Land Uses, 2012 (with Jon Barth); Winter Service
Learning Project: Seeking Amenities through Demo-
cratic Processes, 2012 (with The Preuss School UCSD);
Spring Service Learning Project: Creative Public Ad-
dress, 2012 (with The Preuss School UCSD); Summer
Urban Laboratories 2012: Game Places and Narrative
City, 2012 (with Haudenschild Garage, A Reason to Sur-
vive [A.R.T.S.], and Monarch School).



EXHIBITIONS

Chronologically: Assorted Happenings and Various
Misgivings (with Louis Schmidt), 2010; Good Mourning
California (curated by Glenna Jennings), 2010; Pub-
lic Intersect: Anyang Redux (with Kyong Park), 2011;
Summer Urban Laboratories 2011; Adaptable Sites,
2011 (with Bill Daniel); Drone Box Redux, 2012; Seek-
ing Amenities through Democratic Processes, 2012
(with The Preuss School UCSD); Summer Urban Labo-
ratories 2012



CONTACT

For more information regarding happenings with TPP,
projects and creative consulting, or to get involved;
please contact one of our three directors:

James Enos (projects & education)
jenos@theperiscopeproject.org

Molly Enos (executive & development)
mgenos@theperiscopeproject.org

Charles Miller (residency & curation)
cgmiller@theperiscopeproject.org

MAIL:
The Periscope A&A Educational Institute
1041 Market Street #138
San Diego, CA 92101

GENERAL:
info@theperiscopeproject.org

FACILITIES:
15th St. between J & K St.
East Village, San Diego

