

huge ads overhanging the Periférico's traffic jams and complacent exhibitions. Could perhaps be seen or read as attempts to console us. And yet, what measure of consolation can we find in an aesthetic that does not acknowledge and re-acquaint us with the critical situation at hand?

INTRODUCTION URBAN AESTHETICS Marcela Quiroz Luna

And my stubbornness returned when it became obvious that the game was lost, that the Earth's crust had become a mass of different shapes, and yet I did not want to resign myself, and at every discontinuity in the porphyry that Vug gladly points out to me, at every brittle outcrop in the basalt, I wanted to convince myself that these were just apparent irregularities, that they formed part of a much larger regular structure, in which each asymmetry we thought we saw in fact corresponded to a network of symmetries so complex that we could not perceive them, and I tried to calculate
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How many billions of sides and dihedral angles this labyrinthine crystal had to have, this hyper-crystal that consisted of crystals and non-crystals.

-Italo Calvino, "The crystals" in T Zero.

Let us start off with the idea that places (in this case, cities) AND Their aesthetics can potentially be read as indicators of their circumscribing contexts social conditions, considering that space rather than time is the primary receptacle of collective memories.

Henri Lefebvre defined the city as the place where a society's material and immaterial wealth is stockpiled (among other characteristic) I wonder when the scales started tipping to one side. Leading to the belief that immaterial wealth is all the most, a necessary byproduct of material wealth (without implying that we make it necessary) at least in terms of the word of ideas an unconcerned individuals in terms of the day-

to day fate of people who have not yet shut their eyes. The city's immaterial wealth might be something that still lies hidden among the strategies that the city designs to keep up appearances. In this respect, to speak of the city and its aesthetics is to speak of survival.

But what can urban aesthetics be?

Pittfalls, comforts, resistance, cloaks reflections, attempts, screens, crystals, non-crystals, Do they belong to sight? Do they belong to time? Do they belong to the soul or to the body's movements? Are the awkwardly justified premises, territorial limits, symbolic foundations, bridled differences, pen-up anger or aftertastes of history?

What the should be (before, while and after being any of the above) is processes that go beyond sight, the daily crossing of paths, passengers inertia, fragmentation Because the aesthetic of an urban space which, by definition, should be read as public-precisely refers or should refer to the public character of space. "Public" understood as a social construction, and its aesthetic understood as evidence of its achievement or failure. Foucault already said so: -Our epoch is one in which space takes for us the form of relations among sites.

But what can one do so that...

What covers and cloaks the city in a supposed attempt to illuminate it make it more beautiful, recall its past or modernize it generally within its hidden core- will no end up being either vertical, elitist imposition on the horizontal, or land over fertilized by advertising, or extension of the white cube? How can we stop the global from ensnaring the local in a guise of homogeneity, turning the city into a prisoner of its own reflection-less image?

It could be that the only way that a city can avoid being turned into a non-place is for it to be rescued as an anthropological site. For its aesthetics to be defined by its use and memory, instead of vice-versa

That is why we need interactions.
Communities. Coexistence. Meetings.
Outlooks. Negotiations.

So as to be able to read them and, through their interaction foster communities that go beyond facades, squares, parks and monuments.

It is said that site specific projects 4- no matter what kind- have the virtue of turning a site into a kind of platform for communication should thus try to avoid at all cost a unilateral discuss. i. e, a monologue about the site, and focus on fostering and detecting answers based on the sit and for the site (in the best of cases) whether their intent is to question, commune or play with the site, in order to rekindle a sense of f belonging that may become rooted in individual and collective memory.

In order to think of public practice as –and incite it to be- a space for articulating and evincing the urgently required dialogue between the ethics and aesthetics of city dwellers and their city.

Calvino also said that is was pointless to divide cites into happy and unhappy ones rather he posited two other categories those that through the years and the changes continue to give their form to desires, and those in which desires either erase the city or are erased by it 5 it will be interesting to see if we can struggle with dignity in the second category of city in our attempt to reach the first knowing that in ties of danger it will always be preferable for desires to smother the city than for the city to smother desires.

SCRIPTED SPACE:

The future of forgetting, of the electronic baroque, inside the imaginary recovery of Los Angeles

Norman m. Klein

The United States has entered a moment of dreamy avoidance in 2003 despite the massive shock waves that the bush foreign policy has sent around the word, and despite the economic and fiscal uncertainties at home, there is a stillness- a very strange refusal. For million of people, the intense, even blind pursuit of the everyday – of normalcy in daily life- must outweigh the realization that a constitutional and political shift may have utterly transformed how power operates here.

In the midst of this avoidance dream, variations on the collective memory of cities have become extremely important. there is a return to the inner city in Chicago, Los Angeles, New york, in dozens of American cities. But the return bears the stamps of this avoidance patter. It is urban process as a social imaginary, based on a collective misremembering of what the city actually was back in 1940, essentially the target date for many of the revivals. I will look at Los Angeles for clues, at various internalized images then compare I will these to theories I am developing about on scripted spaces and -the future of forgetting -and finally, I will discuss new writing and media projects that reflect these issues.

In the eastern end of downtown La, over 500 housing unit (mostly lofts) have been added to the warehouse and flophouse district, a negligible number really, gut part of one more ·revitalization· of the downtown core. Various hotels are also being converted into townhouses. A half mile west, the new Disney hall, Designed by Franik Gehry, opens, in the fall within two miles of downtown, the price of real estate has doubled over the past four years.