

Suburban Placelessness and Identity

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Tyler Durden: Do you know what a duvet is?

Narrator: Comforter.

Tyler Durden: It's a blanket, just a blanket. Why do guys like you and I know what a duvet is? Is this essential to our survival in the hunter-gather sense of the word? No. What are we then?

Narrator: You know, consumers.

Tyler Durden: Right we are consumers. We are a by-product of a lifestyle obsession. Murder crime, poverty, these things don't concern me, what concerns me are celebrity magazines, television with 500 channels, some guy's name on my underwear, Rogaine, Viagra, Allestra....

Narrator: Martha Stewart.

Tyler Durden: Fuck Martha Stewart. Martha's polishing the brass on the Titanic. It is all going down man. So fuck off, with your sofa unit and stream green stripe patterns. I say never be complete. I say stop being perfect. I say lets evolve, chips fall where they may. That's me, I could be wrong, maybe it's a terrible tragedy.

Narrator: No its just stuff.

Tyler Durden: Well you did lose a lot of versatile solutions for modern living.

—*fight club*¹

Unlike James Watts's steam engine, for example, the body concentrates order. It continuously self-repairs. Every five-days you get a new stomach lining. You get a new liver every two months. Your skin replaces itself every six weeks. Every year, ninety-eight percent of the atoms of your body are replaced. This non-stop chemical replacement, metabolism, is a sure sign of life. The "machine" demands continual input of chemical energy and materials (food).

What is life?²



The warm sun cuts down through the sunroof of the silvery Nissan 200SX that wheezes as it rolls through "Foxcroft." I lean over and squeeze my fiancée's thigh as we look at each other knowingly, not in regards to any emotional connectiveness but rather in an understanding share of two architects consumed by their surroundings, submerged into the homogeneity of a relentless likeness, physically lost by lack of differentiation. The sameness forces a transition of "way-finding" from the physical references of formalized space to the abstracted language of the planar two-dimensionality of a badly folded AAA map. Graphics and linguistic alternatives usurp the potential for intrigue and understanding based upon visual references. The megalopolis is no longer understood through the oculus of the automobile window, but along the colored graphic of the roadmap.

The identity of the American dream, (or at least the narrow perception of contemporary society holds as the American dream), imbibes the suburban landscape with an awkward likeness of bastardized remnants of irrelevant past traditions. The formalization of these nostalgic artifacts results in the production of a disjunctively inappropriate caricature of a destructed precedent repeated overtly and irreverently in American neighborhoods.

The introduction of industrialization and the accompanying assembly line capabilities that allowed for the serial production of commercialized products began the descent. The separation and resulting specialization of labor necessary for the segregated production based upon efficiency and speed demanded a compartmentalization of individual knowledge. As the parameters of information expand beyond any singular capacity, their connectivity becomes impossible. The era of the Renaissance man is dead. Diversification entangles with the inherent eradication of relevance by only allowing a "little" understanding of the myriad of topical issues in contemporary society positioning the individual shallowly in any one focus. The result becomes a hyper-articulation of an ability. The ever-fluctuating economy, influenced by social and political transitions, shifts in stability and organization. To maintain relevance a nomadic culture is demanded. Work is no longer related to the land or the traditions of the homestead. Any associated maintenance of a continuously owned and occupied space becomes defunct. The individual must define place as a relevant location to being. The old saying goes "home is where you hang your hat," or "home is where the heart is," their associative relevance being a spatial conjunction with the object of reference interchanging a coat rack with the emotional bonds of relationship. The dissolution of the legacy of individual space demands an architecturalization that must allow for everyone. The diversity of the individual components of society are dumbed down, by a limited two party political system, by a television season of thirteen weekly episodes that spans a calendar year of fifty-two weeks, and by a marketplace that relies upon a standardization of experience presented by McDonald's, Wal-Mart and Home Depot to represent the same space and product arrangement regardless of place, space, or locality. The result is the bland-ing of culture where the individual must have a precise infrastructure of knowledge to maintain oneself in an ever-expanding sphere of informational occupations.

As machines increase the boundaries of culpable occupiable space³, the individual is liberated from the traditions of finite space. The homestead represented a life of predictable experiences shared by generations as survival consumed the majority of daily activity. With an explosion of this model, the individual detaches the self from place and turns to infrastructure to predict experience. The landscape of sameness emerges to provide a predetermination of components that allow for a safe and clear existence eliminating any chance of either surprise or responsibility.

The foundations of nomadic culture demand a place that can be briefly outlined for static ownership.⁴ The constant fluctuation defers the presence of the traditional homestead that allowed for a single family to cultivate and maintain a heritage of specific association with place. The increased movement of man, though permitting broader geographic visual experience, is balanced by the homogeneity of the landscape as a whole. The desire for maintenance of geographic possession forces change to occur upon all our surroundings simultaneously. The sphere of knowledge remains the same despite the increase in the boundaries of physical perception. The knowledge of experience demanded to ease the complex lifestyles of predictable commercial presence forces an irrelevance to the diversity of place. The delineation of continuous identity shifts from the family to the city as the unit of associative presence expands to balance our new mode of geographic flexibility. The home, like the commercial strip, must become predictable, for the serial mentality of standardized production and the maintenance of a singular rational understanding. The identity of place is deferred to the monument. The locality becomes about the hierarchical

symbol that is identifiable, and as such understandable, as a representative logo of: business, society and culture and now place. The Space Needle, Statue of Liberty, St. Louis Arch and the Guggenheim at Bilbao all become emblematic of the fantastic distinctness necessary to define where you are. The language and geography that used to determine lifestyle and attitude are slowly being leveled by the ever-expanding global sprawl and information dissemination of the World Wide Web. The in-between becomes the sameness necessary to allow for the consistent jumping of temporal presence. Nomadic lifestyle demands placelessness.

The identity of locale becomes formulaic, or so the current market claims. The Garlinghouse Company produces a text that offers yearly the plans and specifications necessary to provide "contemporary architecture." In Design #92515 entitled "Space Efficient Styling" they provide a collage of features that represent the fashions of the current marketplace:

The elegant styling of this very space efficient plan features the charm and elegance of brick and stucco. As you enter the foyer, you find the spacious dining room to your right and to the rear of the foyer is a very large den. The dining room has eleven-foot ceilings and Palladian windows. A large country kitchen is located to the rear of the dining area and features built-in double ovens, cook top, and vent hood, double sink and disposal, as well as a dishwasher and desk. The breakfast bar opens into the large breakfast room. The den is entered from this area and features ten-foot ceilings and a brick fireplace with two sets of double French doors that open onto the patio area. The bedrooms are designed to split the master bedroom away from the other two. From the den there is a very short hall that leads to two smaller bedrooms, both with walk-in closets. The master bedroom features a ten foot tray ceiling and large walk-in closet. The master bath has double vanities, linen closet, whirlpool tub, separate shower and private toilet compartment.⁵

People demand standardization because a leveling of rules establishes a series of quantifiable features that can be compared, hierarchically arranged and quantifiably determined. As a result, lifestyle is communicable and referential to a social scale that follows an evolution of status from Old Navy to the Gap to Banana Republic. The various levels of the home provide the starter 1500 square foot American dream expanding to the distended obesity of the McMansion where the grand entry stair accommodates for an ever-increasing divorce rate. That which was once a responsibility, that used to bear a permanence and solidity, has become a dissolvable temporary. Disposable society disallows the capability to maintain. The house, as the penultimate product subscribes to the same conceptualization. The necessity, just as the desire to continue, no longer exists. The infrastructure of sameness allows for continuity to maintain its presence in relation to the blurry "same" rather than the temporal specific. Architecture like culture becomes disposable merchandise, as the relationship of place to presence never requires compatibility.

The detachment of location establishes a relationship beyond the bounds of the formalization of an architecturalization. The innate nomadic nature of the individual in today's society is provided for by the reactionary relationship dependent upon the ever-increased speed of participation, interaction and consumption. As events now occur in a matter of seconds, the course of duration is diminished. Consistency is deemed un-desirable as MTV⁶ retires their videos to produce a natural cycle of self-replacement. Brittany Spears releases each single just as her previous hit roles into the "video archives." The replacement provides a false variety. The self-replacement carefully maintains an overt identity of sameness that permits a continuum of relevance, of cultural understanding and "way-finding" amidst the seemingly ever-expanding vastness of pop information.⁷ The necessity to locate the "self" and define quantifiable conveniences and experiences that can be

leaned upon for cultural confidence and support, establish a referential shell of "favorites". Favorite experiences, tastes, smells, songs and movies each define the characteristics of personal identity but in their quantifiable repetition they deny and demand a re-visitation to establish and maintain their prominence and relevance.

Each of these elements contributes to the production of a stylized present. The iconic elements that arise out of historical practicality slowly deform and deteriorate as sequential bastardizations remove the presence of their original intentions and convictions formulating a detached and unmistakably postmodern present. As a symbol, these elements reduce themselves to superficial entities that limit both their relevance and necessity. The scrutinization of these elements allows for an understanding of the origin, perpetuation and contemporary employment of their symbolism. The following represent a highlight of contemporary features.

You are not your job, you are not how much money you have in the bank, you are not the car you drive you are not the contents of your wallet you're not your fucking khakis.

— *fight club*⁸



GABLE

Emerging in its traditional form as a practical geometric configuration for shedding water, material and construction technologies continually increase the scale and density capable beneath a single roof. With the expanding dimension of enclosure, the necessity for the eave becomes amplified. Their lines become an appliqué skim-coated across the surface to represent a false density to contradict the enormity of scale. Each eave suggests a superficial interior subdivision employing a traditional architectural massing tool that related a distinction of form to a division of space. The surface is a decorated box with exterior detailing irreverent to the interior workings. Their multiplicity establishes a matrix between gable quantity and market sale-ability. The association of a historical form to an extraneous function denies the real, defaulting to a symbol of presence.



BRICK

Brick suffers as its innate capabilities are denied, contradicted and ignored. The material, that built the First Great Empire to march its culture across the face of our globe, allowed for the Romans to employ the distinct potential of the material to support their desire. The Second Greatest Empire has forgotten history. The majesty and wonder of the material, despite its innovations and accompanying technological developments, has been vanquished by America to the wallpaper status of veneer architecture. The result is a deviant de-formalization of its employment. The surface, as a referential sheet has a market status value as a symbol of "permanent quality construction," representative of cost and status. Their frontage defines an urban face, a western town revival of the false-front mentality. The architecture focuses the features on a singular "public" face denying any comprehensible understanding of spatial and formal capabilities.

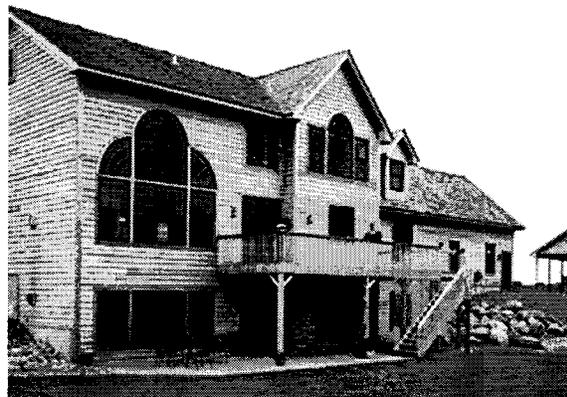
The "existence of contemporary architecture as the 8 inches of the curtain wall"⁹ defines the formalization of the contemporary suburban house. The "architecture" becomes the thinness of its laminated surface. Like veneer furniture, the heart is literally the inexpensive particleboard of milled dust preciously and elaborately synthesized into "a new wood." The edges must become intricately faced by the simulated surface resulting in a delicate system of masking. A simple scratch reveals the elaborate ruse, negating the illusion and revealing the small man behind the head of Dorothy's supreme OZ.¹⁰

INTERIOR SPACES

The rest of the house and its subsidiary spaces become functional components that fulfill the checklist of requirements. The standard homogenous gypsum board spaces are articulated with features, including cove lighting, distended moldings and plastic doors that simulate true wood at one-quarter the cost. Kitchen islands, garden tubs and walk-in closets adhere to the numerous bedrooms that gain validity based upon their frequency rather than necessity. The design exists where quantity trumps quality in a society where more means a "sale-ability" and thus consistency through an ever-precious attachment to the nomadic mobility of the middle class.

LAWN

The front yard is employed as a pre-amble. It is not a physical plane of occupation, but a visual one. The green carpet, toiled upon and relentlessly labored over as a "controlled natural," provides a symbol of leisure time dispensed upon the perfection of an isolated coiffure. Responsibility is represented by the Lawn-Boy.



APPLIED MULLIONS AND PALLADIAN APERTURES

The distance of inspection accentuates the thinness of the surface. The glance and vista seem appropriate, but knowledge and scrutinization reveal the fragility of this delicate system. The thinness become most evident in the multi-paneled or Palladian windows subdivided in the historical traditions, but limited by production capabilities and functional replaceability. Contemporary technologies expand to engulf the superstructure of the mullion and mutton system once necessary to support the pains of glass incorporating them into the artificial vacuum-sealed and gas injected interior of the multi-pane window, or simply adhering them to the pane's surface. The result is an inversion of identity through the streamlined re-presentation.¹¹

The thinness of the physical presence is representative of the thinness of the conceptual illusion. The desire to maintain the past while embracing the present results in an artificial hybrid in which neither system benefits. The blurred vision provides a referential statement about the associative legacy of an unemployed construction system, while the innovation allows for faster production of energy efficient and durable constructs. The desire for the honesty of cultural currency is irrelevant as the placelessness of our relative newness doesn't allow for an understanding or confidence in our current condition, but rather relates to the historic safety of an experience and a form that have reference, identity and predetermination. This safety allows for maintenance of marketability, detachability and thus mobility.

SHUTTER

The shutters cooperate with the classical traditions of America's colonial foundations. In a pre-industrial era when screens and climate control were not yet conceived, shutters were employed to protect and insulate tenuous window apertures during harsh climatic conditions providing warmth, security, enclosure and privacy. Their utility demanded operability. The contemporary shutter is a mere symbol of its previous calling. A hollow vacuum-molded plastic shell,¹² single faced and fixed to the frontal surface image of the building. As a visually divisional tool, their purpose, as a comforting remnant, references an architectural style by flanking apertures to provide depth and thus relief, (regardless how shallow), subdividing the vast quantities of vinyl siding and veneer brick that coat suburbia.

COLUMN

The column employs a similar method of contemporary employment as brick. Its presence detaches itself from structural capability as it transforms from solidity into the hollow shell of molded plastic units.¹³ Their caulked on status masks the disparate system of interior structural capability. The hollow shell of the Ronald McDonald mannequin and the plastic replicas of Greek Gods and classical constructs at Caesar's Palace, Las Vegas¹⁴ find relevance on the front porches of America's domestic realm. The contemporary column enforces a referential style allowing a three dimensionality to appear, if only briefly, upon the flatness of the synthesized craft of symbolic architectural fronts to articulate an emaciated pedestrian threshold.



ENTRY, FOYER, STAIR

To compensate for the enormity and dominance of the automobile's presence, the entry, foyer and stair become overtly stylized. The transition, movement and display of bodily motion become entrenched in the traditions of a collaged vision of applied artificiality. The sweeping stair references the southern mansions that Scarlet O'Hare swept down during her jubilant entrances into a social gathering's staged opportunity.¹⁵ The tangible bastardization of this literary production denies both the intentions of its constructed conceptualization and any functional practicalities. Its presence is obsolete as the automobile's insertion usurps the necessity for a pedestrian entrance. The employment of this exuberant space only finds relevance during the infrequent social gatherings that draw the semi-public visitor through this orchestrated portal. The set reveals its edges as the polished marble abruptly transitions into wall-to-wall carpeting over glue-structured composite board. The edges of the formality of the frontal experience bulges briefly as an interior spatial condition.



GARAGE¹⁶

Despite the traditional language employed by the architecture of historicist reference, necessity confronts, contradicts and demands the presence of a storage facility for the automobile. The scale and enormity of the blanket announcement of a bland beige driveway carpet extends itself to the street edge. The oscillating presence of the automobile folds infrastructure into the domestic site representing its broader dominance and cultural hierarchy in American society. The result is a similar destruction of any pedestrian realm coring life at both the urban and domestic level. The gaping hole that opens to encompass and engulf not just the body, but also the entire shell of our mobilized existence, reinvents the way we live, move and exist - yet the house refuses to respond to such implications. The incorporation occurs through the parasitical adhesion of a lean-to shed tacked violently on the front. The incorporation of the garage represents a delicate understanding of our relationship with the automobile: denied necessity.

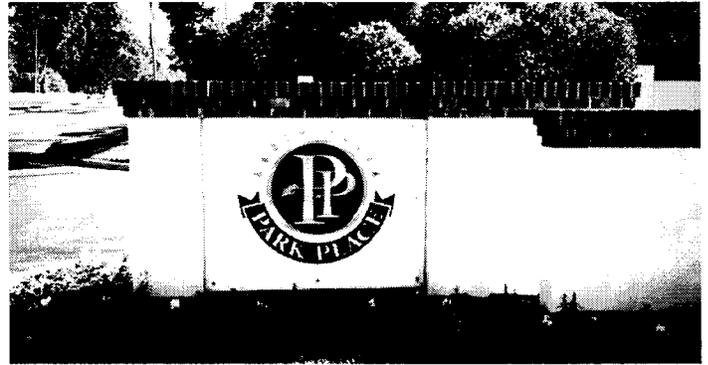
The car is fetishized. It is rubbed, fondled and emulated as an extension of our image and our being because we bought it. As *the* most substantial accessory, the automobile becomes a combination of our accomplishments and desires. Its prominent location on the facade illustrates the superiority of standardized subscription over architectural and individual capability. It is readily obtainable, referentially decipherable of labeled status and innately nomadic. The automobile is dominant.

GAME ROOM - HOMETHEATER

The pinnacle of projected features is the game room/home theater combination. It provides the infrastructure of escape to the resident. The rules and constructs of the produced world provide a diversion from bland and undefined, average life. Gaming allows a confrontation of ability permitting the immediate, though artificial insertion of control and dominance while the home theater creates the optimal experience for the emersion into the lives and stories of others. The removal of any social interaction that may have occurred during a traditional interlude to a conventional theater is facilitated by its internalization to the home. The focus of social interface is effaced from consideration as real experience is supplemented by visual experience. The brain is fed while the body atrophies. The definition of edges becomes a simulated lack of knowledge. The body doesn't know its limits and so it creates a false reality where Play Station and cable television allow for a greater reality and precision. James Bond, Mission Impossible, and Batman serially present images of beauty, love, coordination, knowledge and debonair attitude. Their incredulousness is their forte. The ridiculous nature of their being allows for their innate success. The formula is predictable: grace under pressure, and eventual, (threatened but achieved), success. The "happy ending" allows for a greater existence than we could ever hope to achieve in our own right. The result is the destructive second-class consideration of our presence. That which we *are*, can never be as good as that which is cinematically *projectable*. Life, despite Hewlett Packard's claims, does not have a soundtrack.

PLASTIC ROCKS

Plastic rock speakers represent the pinnacle of contemporary synthesized familiarity. Represented as a necessity of modern existence in the 1999 season of the Atlanta Street of Dreams Home Showcase, the desire for simulation of something that is fundamentally and primarily natural to provide familiarity and safety in its perceptual premeditation. Despite the audible artificiality of music emitting from the molded plastic rock, perceptive safety of visual predetermination demands a subscription to the "artificial" natural aesthetic.



TRADEMARK NEIGHBORHOOD

The naming of place coincides with the production of an oasis: an isolated and distinct conclusion that remains generically appreciable. The Sablechases, Greenbriers and Foxcrofts relentlessly stake their claims while attempting to suggest a unique identity to their neighborhood grouping. The cartoonish application of an identity of generic specificity contributes to the falsity of community group consciousness rather than simple market economics and land development capabilities. Their identities, regardless of nomenclature, are like the Coca-Cola can: representative of the quintessential sameness of the suburban strip and its surrounding floral neighborhoods. The identity of place is caricatured to embrace the symbols of a past founded in relevance and associativity, but now serves as a nomenclature feature to maintain consistent property values and thus an exit strategy for sustained mobility.

STREET NUMBER

The result of the belching edge of the garage, and subsequent architectural signage is a new perceptory experience of how we move, see and think in the city. The acceleration of technology and knowledge has collapsed space, hurling us across the landscape in an attempt to work ever faster. The perception of the suburban street with the serial elephantine expansion of the new threshold of the automated folding door consumes the horizon relying upon stenciled numbers to hold the essence of place. The standardized segmentation of an organic landscape into distinct and identifiable quadrants establish location in a non-hierarchical referential system. The Jeffersonian democratic grid equalizes the field by uniformly carving it into geometrically identical pieces despite terrain, potential, adjacency, or climate implies anonymity to the expansive system. Occupation has been culturally zoned, compartmentalized and deemed quantifiable. Everything we do falls into some category and as such we are influenced by the category we live in. Revolution comes through the edges. The hybrid of any category to suggest a new way of living, thinking and thus must result in the appropriate reformulation of architecture.

The placing of the placeless becomes an architecture that no longer focuses on the structuring of a physical formalization *for* living, but rather subscribes to a process *of* living. Society has evolved with its technological innovations and social advancements to place us in a protective bubble. The social sphere of safety that denies our potential for harm, fear or even self-confrontation results in the denial of an edge. The body and mind are disallowed connectivity, as the capability to understand the self in all of its flourishing facets is never possible, as the instinctual is never employed. The biological perseverance for self-survival is innate within each of us. As such the capabilities of our physiology remain dormant lying beneath the surface, recalibrated; genetically adjusting fear to remove itself from the hunt or the battle and place it in fear of the test or the promotion.

The elimination of fear, ginkgo biloba supplements that enrich health, governmental welfare agencies that usurp the necessity for physical survival, and handrails that prevent a baby's head from getting caught between the crossbars, have suffocated the innate necessity for self-definition of boundaries. The balancing of social scales and necessities has eliminated the innate risk of our presence. The desire for the re-introduction of change emerges out of our necessity to understand our existence. Extreme sports emerge to represent the desire for self-responsibility and recognition. NASCAR, skydiving, bungee jumping, the Gravity Games and the Eco-Challenge attempt to provide the adrenaline rush that allows for a self-definition. The extreme edge of the body, where the mental has no opportunity to participate in action and re-action of event, must employ the default of the instinctual. Chuck Yeager defines the fighter pilot's response mechanism in his manifesto entitled "How to Win a Dogfight."¹⁷ He explains the necessity for digital technologies to filter the information confronting the pilot. The desire is to minimize that which the pilot has to perceive, digest, contemplate and respond. The default, for survival and domination, becomes the instinctual reaction. The ability to ride the edge of control and cognizance allows for an unpredictable immediacy that supplies the mind and body with a combative union.¹⁸

The decision for difference reflects in the subscription to a personal identity. The contemporary model of existence is the selection of a product set that relates to a lifestyle. The subscription determines not only what we wear and what we eat, but how we live and think. The distinct and stereotypical models that Hollywood represents as diagrammatic condensations are dispensed in an articulate and enormously strategic marketing ploy of succulently suggestive and desirably emulative models. The resulting projected images provide guidance for society. Products are marketed by association allowing an ever-fluctuating model of seasonal dispensation. The totality supports our disposable world. Product, lifestyle and place all succumb to the unnecessary for attachment.

Contemporary culture, dominated formally by the serial suburbia of the middle landscape remains adrift, peripheralized by the vagueness of our bland presence. The individual sets no bounds. The individual has no bounds. The relationship of the individual to the societal group relates with the same structure as the democratic system: the direction, competency and success of the whole are uniquely dependent upon the ability of the individual. The lack of boundary, and understanding in combination with the indeterminate social presence of a *culturalized* place prevent the completion of the individual resulting in the perpetuation of an inappropriate model of presence. Change must emerge from a connectivity to "self" so place and identity can be defined from within.

Advertising has us chasing cars and clothes, working jobs we hate so we can buy shit we don't need. We are the middle children of history man, no purpose or place. We have no great war, no great depression. Our great war is the spiritual war, our great depression is our lives. We've all been raised on television to believe that one day we'd all be millionaires, and movie gods, rock stars, but we won't, we are slowly learning that fact and are very, very pissed off.

— *fight club*¹⁹



ENDNOTES

- ¹Fight Club. Twentieth Century FOX. Directed by David Fincher. 1999. 139 min color. R.
- ²Margulis, Lynn and Dorian Sagan. "What is life?" Simon+Schuster: New York. 1995.
- ³Higgins, Tom. "NASCAR's Greatest Races: The 25 Most Thrilling races in NASCAR History." Harper Entertainment: New York. 1999.
- ⁴Dave Hickey eloquently describes this concept through the democracy of Basketball in an article entitled "The Heresy of Zone Defense" where football is represented as the predominate metaphor of warfare, entirely based on a physical occupation of space based upon might. Hickey, Dave. "Air Guitar: Essay's on Art and Democracy." Art Issues Press: Los Angeles. 1997
- ⁵New Home Plans for 1997: Featuring 250 Top Selling Designs. James D. McNair III, The Garlinghouse Company. Waterloo, Canada. 1996.
- ⁶Daley, Carson. MTV (Music Television) - TRL (Total Request Live). Weekdays 3:30 ET. 2:30 CT. 1995-present.
- ⁷The seeming expansion of culture is counterbalanced by a repetition of types. Despite the increase in information, its contents are stereotypical. Single types repeat and reflect themselves to produce more of the same.
- ⁸Fight Club. Twentieth Century FOX. Directed by David Fincher. 1999. 139 min color. R.
- ⁹Cesar Pelli. 1056 Chapel Street New Haven Connecticut 06510.
- ¹⁰"The Wizard of Oz." Turner Entertainment Company. Warner Brothers. 1998. G.
- ¹¹Pella Window formation: Sweet's General Building & Renovation Catalog File. Pella Corporation.
- ¹²Plastic Shutters: Plastic "Style-A-Panel" and "Style-A-Louver" Mid-America Building Products. A TAPCO International Company. Plymouth, Michigan. USA.
- ¹³Plastic Column: FRP Classic. Non-load Bearing Fiberglass Columns. Melton Classics Inc.
- ¹⁴For a Virtual Tour visit: <http://www.caesars.com/palace>
- ¹⁵Mitchell, Margaret. "Gone With the Wind." Directed by Victor Fleming. A Selznick International Picture. A Metro-Goldwyn-Mayer Release. 1939.
- ¹⁶American Beauty. DreamWorks. Directed by Sam Mendes. 1999. 121 min color. R.
- ¹⁷General Chuck Yeager. "How to Win an Dog Fight." *Men's Health*. November 1994.
- ¹⁸Kwinter, Sanford. "Flying the Bullet or When Did the Future Begin?" Rice University Press: Houston, Texas. 1993.
- ¹⁹Fight Club. Twentieth Century FOX. Directed by David Fincher. 1999. 139 min color. R.

All photographs are by the author unless otherwise noted.