

Jim Burns
Academy

ARTHROPODS

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ARTHROPODS

LIVING PODS,
PLUG-IN PODS
-WHAT'S YOUR SPECIES?

NEW GROUPS NEW DESIGNS NEW ENVIRONMENTS

Individual environments, environments for couples, families, groups, communities... temporary environments... disposable environments... environments for fun, for living, for loving, for meditating, for eating, sleeping, working, creating, teaching, learning, making out.

A book is being prepared for publication by Phaidon Verlag, Köln about all these kinds of environments by groups; for example, see the specie chart etc. etc.

What is your group doing? Get it in the book! Send model photos, plans, copies of drawings, photos of completed work, explanations and descriptions (words), before February 1, 1971.

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ARTHROPODS: NEW DESIGN FUTURES

JIM BURNS

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LONDON

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1. NEW DESIGN FUTURES

Future Shock, or Possibilities for Creative Future Change?

"In our time, the amount of change in the environment to which an individual has to keep on readjusting himself psychologically is so great, and the pace of this change so rapid that the demand is straining the human psyche's capacity to adapt."¹ Nowhere, probably, are the forces of change Arnold Toynbee mentions so apparent and the means to deal with them creatively so diverse and protean as in the increasingly intertwined interfaces of art, architecture, science, and technology, public involvement in environmental change, and the other disciplines, talents, enthusiasms, and concerns that affect and/or are affected by man's environment and the ways he manipulates it.

This book is an examination of a number of approaches to the general aspects of environmental change. It discusses the work, practical and theoretical, of a number of individuals and groups from a number of countries who have as common ground an interest in ameliorating man's lot in an increasingly desensitized atmosphere, and of postulating ways in which he can have—in smaller or larger scale—a deciding influence on the ways he will live and the nature of the places in which he will live. Some of the work will appear fantastic to many readers; other proposals will seem commendably "practical" and worthy of support by governments, industries, and the rest of the bureaucratic hierarchy that has gotten us into the sorry fix we are in at the present time.

This book seeks not to make laudatory, or disparaging, judgments upon specific projects or to arbitrarily segregate the workable from the visionary (the visionary must be tomorrow's "workable," anyway, if we are to move ahead), but to investigate the forces at work in new fields of environmental creativity and the interests that provoke them.

Changes in Creative Approach

One of the first things we become aware of in examining the activities of these new environmentalists (to use the current—and inadequate—fad expression) is that they are in a state of change in terms of how they practice their own disciplines, be they architects, artists, technologists, or people dealing with psychosocial phenomena.

A great number of young architects and planners have become weary of, if they have not rejected from the outset, the concept of the architect as "master builder," the benign (ideally) dispenser of masterworks for the people to live, love, and do business in. They—the young—perceive that the most neglected resources in the creation of buildings and environments have been the feelings and needs of the people, the ultimate users of those buildings and environments, particularly as compared with the specifications of the private or government client, who as often as not has a completely different set of standards and requirements. This involvement of people in the process of change in their own environments leads to the changing role of the designer and

planner as a guide not a director, an "expert participant" not an imposer of closed environmental systems.

For fifteen years I was an editor on the American architectural magazine *Progressive Architecture*. In that period—1954 to 1969—I was fortunate to have a front-seat view of the changing performance of architecture and planning. The period began with the final triumph of "modern architecture" in the superactive building days following World War II. The ideas of the Bauhaus and the International Style became generally accepted as the new way of designing and erecting a vast number of necessary new buildings, created largely from a machined kit of parts, still put together by hand on site. But the concept of the architect's role, despite the teamwork pretensions of some, did not change; he was still the seminal "master builder." The reaction in the late fifties and sixties against the "austerity" of misunderstood Bauhaus concepts set much architecture back into the exterior decoration cul-de-sac whence it had only recently emerged, and re-established the architect as a sort of "artist of the environmental object," who festooned the landscape or cityscape with muscular pieces of sculpture or lapidary coruscations in which people were supposed to live and work, but within which they ultimately had to make their *own* life-sustaining connective tissue to the rest of the community without any aid from the architect, who had gone on to make yet another masterpiece.

Whole cities were planned in this object-oriented, closed-system, architect (or planner)-as-God manner, Vallingby and Chandigarh being differing examples at the top end of the scale, and Brasilia illustrating the nadir of such pretensions. As isolated buildings, the powerful sculptures of a Saarinen or a Le Corbusier or a Louis Kahn had the impact of any superior three-dimensional work of art when this ego-trip architecture was working well; at the other end of *that* scale, the anemic neo-Gothic tracery of a Minoru Yamasaki, the elitist neo-classicism of a Philip Johnson, or the offensive, marmoreal monumentality of an Edward D. Stone could hoke up the urban scene just long enough to delude the public temporarily that the imperious design establishment *might* have some clothes on.

This closed-system approach to design and planning is not completely universal in the architectural Establishment. Among a few prominent architects some reflection of a changeover to a more involving and mutable designed environment can be perceived. Kenzo Tange's proposals for an infrastructural system in Tokyo Bay would permit the input of various kinds of uses and structures. His main pavilion at Osaka's Expo 70 with its servo-robots and various elements plugged into a gigantic space frame was a physical realization of new environmental directions. Paul Rudolph, surely a paradigm of the "object-design" persuasion for many years, has become involved in investigations using mobile living units plugged into service armatures on a large scale. Moshe Safdie, of a younger generation, continues to refine his concepts from Habitat for new ways of housing people. Additive and/or accretive environments are being proposed—occasionally with actual realization—by people such as Noriaki Kurokawa, Leonardo Ricci, Fumihiko Maki, Manfredi Nicoletti, and, of course,

England's Archigram group. The basic thrust to many of their concepts is the ability of the environment to change in response to the needs of its inhabitants.

The individual object-design building of great beauty or power as advanced by Kevin Roche, James Stirling, Cesar Pelli, and Hans Hollein has so far been unable to provide this responsiveness—the “integrity” of the designer's concept being the paramount consideration and the inviolable ideal. When these structures are well done, people respond to the architecture, not it to them; when ill-conceived for inappropriate goals, these structures are intrusions on the physical, social, and psychological landscape and merit negative reactions.

Given the ineffectual—not to say disastrous—results these approaches have had in dealing with real life in real environments, the new design generation now says, “Thanks a lot, but we are not buying that!” (Or, as John Johansen quotes it, “Cut the crap!”²) New designers and planners now wish to work with the real pith and gut of the reasons for change, not worrying about Mies's “God being in the details,” or Yamasaki's manufactured “delight,” or the efforts of most architects toward creating beautiful personal statements to elevate the self-esteem (and the bank accounts) of a few corporate clients.

“We've all been brainwashed, for some two centuries, into servility in the presence of the Genius as Cult Hero,” says Orson Welles, who should know. “Essentially a Romantic institution, the Genius with a capital G replaced the absolute monarch as a law unto himself, and took over from the church as spiritual bully. The true importance of the artist is judged not by how much he impresses us, but by the gifts we receive from him. Shakespeare and Mozart opened windows; they were liberators. The ego-licensed Cult Hero is an invader. He breaks in, and—drunk with the sound of our breathless praise—burns down the house.”³

Impacts of Change

Like the young architect, many artists no longer are interested in such ego trips or in producing discrete paintings or sculptures as objects. Their creativity leads them into becoming part of ongoing creativity, dealing with natural, scientific, social, and, indeed, artistic (in a participatory sense) processes. They begin to deal in ideas, in exchanges of feelings and desires, in bringing other people from other disciplines into a shared creation, one shared also with the public. The separations between art, science, technology, architecture, and everyday life, are beginning to appear as artificial boundaries, and hence to disintegrate. To some artists (using that term in its largest sense), no one, ideally, should be excluded from involvement in the creative process, nor even from actual participation in it.

The sculptor and author Jack Burnham has postulated: “Remember—the Latin derivation of *art*, the term *ars*, in the Middle Ages was less theoretical than *scientia*: it dealt with the manual skills related to a craft or technique. But present distinctions between the fine, applied, and scientific arts have grown out of all proportion to the original schism precipitated by the Industrial Revolution. . . . At a time when aesthetic insight must become a part of technological decision-making, does such a divi-

sion still make sense?” He also remarks: “Apparently once aesthetics is removed from the tidy confines of the art world, it becomes infused with ethical, political, and biological implications that are overwhelming but nevertheless critical.”⁴

The infusion of a universality of concerns into the creation of art, architecture, and environment brings about a new ecumenicism of endeavor, where artists create with architects, architects with cyberneticians, sculptors with technologists, designers with ghetto-dwellers. It is possible to conceive of an entire recycling or feedback system of environmental creativity through which all the elements of a creative “chain of evolution” might speak. This, at any rate, is the hope of many of the groups and individuals presented here. Art, theater, science, technology, architecture: all are in a situation of pressure to respond to a multitude of newly vocal and visible forces and requirements. “The achievements of the past, no matter how exalted, are always to some degree hostage to the standards of the present,” writes art critic Hilton Kramer.⁵ This is more apparent today than at perhaps any period in the past. New needs, new media, new knowledge and experience of many more people, make it more and more imperative that the processes of environmental change and creation be visible, and be shared by the world's witnesses and users of those processes.

Some planners and designers will find that this new visibility, this new involvement, is rather hard to take in their professional roles. Conservationists, for instance, have found a disturbing disinterest, indeed hostility, among people in underdeveloped countries to proposals for pollution control of various sorts. Far from wishing to keep their countries free from industrial and automotive pollution and close to a “natural” ecological balance, many of these nations cry out for more industry, more polluting vehicles, more urbanization, more commerce and trade—more of what the rich commercial and industrial countries already have, in fact. This attitude can be compared with that of ghetto residents in the United States or other technologically advanced countries when confronted with designers and planners (or politicians or sociologists) who would “improve their environments” or “do good” for them. It frequently develops that blacks and other oppressed peoples want—much to the distress of the aesthetic designer—color television, Cadillac automobiles, furs, plastic convert-a-beds, sharp clothes, and the whole consumer bundle. Everything, in other words, that they see others getting with little visible trouble, but which *they* can not have to ameliorate their rough existence—physically, at least. This has nothing to do with traditional approaches to good urban design, or beautiful cultural centers, or worry about “letting the materials speak their own natural, truthful language” in a bit of architecture. It has to do with people who are denied the “good things of life” *wanting* them, just like the certified public accountant or the schoolteacher sitting next to them on the subway. The designer's concern about good taste is about as significant in this context as a society matron's dither over which tiara she should wear to the Junior League. The increased ability of planners and designers to subdue their own professional egos (*not* their talents, their egos!) and respond to the needs and wants of people

is of prime importance, just as it is for other professionals, professional politicians included.

This is, of course, not an easy transition; it is not even easy to convince people in communities—once the designer has convinced *himself*—that they can perhaps have a say in the future of their environments. They have been imposed upon and lied to for so long by such a parade of believable and less-than-believable individuals and groups that a new way—or new ways—of doing things will seem as suspect as any previous offer. Therefore, candor about what designers can promise *and* deliver; creative inclusion of people's contributions in the design and planning process; and, above all, the *visibility* of every action and reason for action during that process will add immensely to new possibilities for including people in the changes in their environments.

Ways and Means

There are at least two approaches to this enhancing of people as activators of their own environments represented in the work in this book. One has to do with *means*, and the other with *ways*. The *means* for greater environmental control include the provision of a whole new spectrum of readily available physical things and attributes for use in individual, group or community attempts to make for positive environmental alteration. The work of Archigram, Francois Dallegret, Event-structures Research Group, John Johansen, and others lies in this category, which can be described as the creation of physical things, of whatever scale, that people can relate to in active modes and can use to change or otherwise affect their lives.

The *ways* for people to become involved in environmental control include the Experiments in Environment of Ann and Lawrence Halprin, the process-oriented ideas of Cedric Price, and the participatory designs and public events of groups such as Haus-Rucker-Co, Ant Farm, Missing Link Productions, and Coop. Himmelblau. It is worth noting here that, while many of their ideas and proposals have been mainly limned in the architectural press or participated in by small selections of museumgoers and other cognoscenti, the Halprin processes have graduated into full-fledged community-involvement workshops with real communities. Ant Farm has used its various techniques in many educational and public situations (as has Haus-Rucker-Co), and there is a growing number of still younger students and practitioners (at least in the United States) who are taking community action and involvement as the *initial* steps in a responsive design and planning process, rather than as a reactive phase to occur after the publication of the design in local newspapers.

Ways and means for sharing the act of environmental design have their advantages and drawbacks. Designing objects satisfies the creative urge that makes people become designers in the first place, but it may still tend to exclude some people in the community from participating in the full use of the objects. Involving community people on an ongoing creative basis may tend to thwart a designer's impulse to get it down on paper, design it, and see what it looks like. But this process also can have the immeasurable advantages of the experiences, needs, and insights shared with people he might

otherwise never contact.

In all candor, I must state that some of the individuals and groups you will see later on in this book may not agree with the inclusive tendency that I feel abroad in design and planning. Some may feel—Superstudio comes to mind—that the act of design is such a special thing that, while the result may be responded to by others, they perhaps cannot share in the creating of it. I believe, however, that the trend is away from an elitist practice of closed-system design and planning, and toward the design of things that can change, buildings that can be altered, environments that will be responsive to the needs of the people who live in them and the people—professional or “amateur”—who will continually be responsible for what happens around them.

2. ARTHROPODS: AN ACCIDENTAL METAPHOR

When several friends and I were designing the poster that was sent to architects and designers asking for material to include in this book (see p. 2), we wanted an interesting visual image to symbolize some of the groups working in various countries. Coming upon an old scientific atlas of various insects, we chose them to represent Archigram, Ant Farm, Archizoom, and so on. Not wishing gratuitously to label my hoped-for contributors as “insects” (I doubt that I would have gotten much cooperation that way), I looked up the technical terminology for these creatures, and so the design groups are called Arthropods. Most happily, if also most unexpectedly, the description of arthropods happens to coincide nicely with the creative activities and processes in which many of the groups and individuals are involved. According to the dictionary, an arthropod is a member of “a phylum consisting of articulate invertebrate animals with jointed limbs, the body divided into melameric segments. . . .”⁶ This unexpected, aleatory knowledge meant to me that the groups in this book (and frequently their works also in another connection), can be described as Arthropods, since their members are articulated or interconnected for singular purposes of environmental creation, while still being segmented into their individual *personae* as artists, architects, designers, planners, or performers. (Further metaphorical possibilities in this line include the prefix *arthro* meaning joint or jointed, and *arthromere* meaning one of the body segments of a jointed creature. The reader will be overjoyed to know that I will abjure such locutions as arthro-architecture, arthrology, arthrotects, and the like. I trust others will do the same.)

In these groups, there are artists who design structures, sculptors who make pneumatic buildings, architects who deal mainly in information and graphics, planners who create community performance environments, scientists who are interested in environmental art events. Making their own personal and professional inputs as interconnected “segments” of environmental groups, they create many and various places, events, situations, projects, workshops, and possibilities for the involvement and participation of other people. Also, while perhaps work-

ing as part of the design "phylum," they find it possible or necessary to create in the articulation of their own segmented individual professional and/or artistic persuasions. Therefore, many of these people have at least three options to creativity: (1) within their own specific design orientation; (2) acting as a "segment" of a common group endeavor; and (3) becoming part of an anonymous Arthropod environmental influence for people to respond to in *their* own environments (much as a cloud of mosquitoes will influence people to react in one way, while a plate of crayfish *ravigotte* will cause them to respond in quite another!).

To drive my accidental metaphor just a bit further, these Arthropods also can be compared to their brothers in the worlds of insects and crustacea generally, because they deal in works that are self-regenerating, or creatively changeable in response to outside influences, the way many real arthropods can grow new segments when one is affected in some way. Personally, I have observed this in the ways some Arthropods can move from group to group, office to office, commune to commune, or work alone, in different times and places. Someone who was with Haus-Rucker-Co yesterday may be happily working with Missing Link Productions now; someone who designs festivals for Phoenix House might also consult with Experiments in Art & Technology; and someone who works mainly with Ant Farm might decide to devote some time alone to an individual project.

Similarly, the works of many of the Arthropod groups support this metaphorical allusion. Archigram's *Instant City*, which can segment (or attach) itself to an entire town temporarily and enrich and enhance it in sensory and three-dimensional ways, is a prime example (as are its famed "plug-in" concepts). Other illustrations in the following pages include Hardy, Holzman & Pfeiffer's *Community Center as a Straddle Structure*; the works of Evenstructures Research Group and A. Carlini, and the hang-on, clip-on, and plug-in designs of Haus-Rucker-Co, Missing Link Productions, and Coop. Himmelblau.

The regenerative aspects of these design processes are particularly apparent when seen in combination with older architecture or other people's structures: a building (or a neighborhood) does not wither away and die, but is revitalized and regenerated by the infusion of new dimensions, new spaces, and new uses. The accretive, additive nature of much of Arthropod work is thus more than just a physical piling up of something on something else or plugging another pod onto a larger structure. In many of these creative concepts, it has the potential of a sort of fulsome gestalt growth, in which the burgeoning human environment becomes more than the sum of all the infrastructures and the additive elements.

This is the meaning of working with process in the environment rather than being concerned merely with the design of a predetermined product in a closed-ended system, be that product a building, a master plan for a city, a painting, a dance, a sculpture, or a space vehicle. The process orientation permits positive change, asks for the involvements and feedbacks of other people, and, in its responsive (non-reactive) nature, seeks to relate the work (of art, architecture, planning, science, technology) to the physical characteristics and the needs, desires, and feelings of the people and places it is going to affect

(and which will inevitably affect *it*). The entire continuing process can become the participatory growth of culture, for, as my nine-year-old niece Victoria Lindgren reminds me, "Culture is what people do to their environment." It is here that I persuade myself to draw the arthropods image further again, for the *connectiveness* between designers, architects, and planners with what they do, who they do it for (and with), and the places they do it to, seems to me to evolve a living cycle of consequences that we must begin to learn to nourish compassionately. We may all be segmented into our own private family group, or cultural wants, needs, and ambitions, but, in positive terms, man's relationships with his environment and with other people must also have its integrally articulated aspect, wherein all of us are responsive to, responsible for, and dependent upon each other for our well-being and for our creative, continual, positive environmental changes. We can all open windows; be liberators; share the consequences of what we create!

3. EXPERIENCE IN THE ENVIRONMENT EXPERIENCE OF THE ENVIRONMENT

Observations from nine quite different sources indicate the need for a nonstatic environment; cities we can all be performers and effectors in; places where the architect, the greengrocer, the artist, the bureaucrat, the whore, the player, the scientist can share and experience their mutual environments and influence in them the changes necessary for fulfilling satisfactory life styles (or cultures, Victoria!).

The city of power, dehumanized tribute to the standardized industry of men and machines, nevertheless may fail—not owing principally to its size, nor to its labyrinthian complexity, and not because it does not tend to its inhabitants' business and governmental interests; but, more provocatively, because it has not taken account of their nonmaterial aspirations, especially the elusive need for variety.

Mary Otis Stevens and Thomas McNulty ⁷

In any building I go into for the first time, the first thing I ask myself is whether I could find my way around in it if I were drunk.

Dr. Humphry Osmond ⁸

We cannot draw back. If the outdoors is to be colonized, architecture is not enough. The outdoors is not just a display of individual works of architecture like pictures in a gallery, it is an environment for the complete human being, who can claim it either statically or in movement. He demands more than a picture gallery, he demands the drama that can be released all around him from floor, sky, buildings, trees, and levels. . . .

Gordon Cullen ⁹

Architecture is not something outside the head trying to push its way in; it is more like a layer of fantasy-reality somewhere between you and life.

Chip Lord ¹⁰

The form of a street, *largo*, or plaza was never permanently fixed in medieval cities except by artificial controls (as in the case of the Campo in Siena). Infinitely expanding public space and eternally encroaching buildings remained in a fluid balance, ever changing as the contrasting forces changed in scale and importance.

Howard Saalman ¹¹

It is clear that the form of a city or of a metropolis will not exhibit some gigantic, stratified order. It will be a complicated pattern, continuous and whole, yet intricate and mobile. It must be plastic to the perceptual habits of thousands of citizens, open-ended to change of function and meaning, receptive to the formation of new imagery. It must invite viewers to explore the world.

Kevin Lynch ¹²

It is significant to note that once again the street is becoming a meaningful part of our changing cultural patterns and that the young are referring to themselves as "street people." The street is the city for many people—only the middle-aged avoid it. For the middle-aged, the home, the security of four walls, the dining-room table and the over-stuffed living-room chair in front of the TV is the city environment. But for all those others, the city street is where the action is and where the quality of life in a city is determined.

Lawrence Halprin ¹³

Like any organism [a city] has a circulatory system in its streets, railroads, and rivers; a brain in its universities and planning offices; a digestive system in its food-distribution and sewerage lines; muscles in its industrial centers; and any city worthy of the name has an erogenous zone.

Matthew Dumont, M.D. ¹⁴

If Freud and Marcuse are right and art is like sexuality—a prime pleasure—then surely the reification and repression of sexuality will go hand-in-hand with the reification and repression of art. My speculation is that art-for-sale is art repressed: that aesthetics is a function of this repression. Furthermore, once a struggle begins to end, diminish, or redirect repression, there is no doubt that art will be in the thick of it.

Richard Schechner ¹⁵

Art in the thick of it. Art in its broadest sense (architecture, planning, design, politics, etc.) as the environmental explicator and energizer of cultural change. The Arthropods in this book are mobilized against the "reification and repression" of feelings and creative instincts on a broad scale; they aim to return the life to the streets, to experience the city's erogenous zones; to encompass the open-ended strivings of the citizens, and explore the world; to grow synergistically in a fluid balance; to perceive the layer of fantasy-reality between ourselves and life; to release the drama all around us; to experience it in drunk and sober, vivacious and placid ways; to make provision for nonmaterial needs and aspirations, and to create a world of variety.

4. SOME BACKGROUNDS OF ARTHROPODS

The involvement of different people from different disciplines in creating what might be called three-dimensional group fantasies, in participating in many kinds of performances, in designing and producing environmental events and public activities, is not advanced here as a totally new and revolutionary concept. The interdisciplinary work of the Bauhaus and its famous group theatricals had many of the elements inherent in some of the work in this book. It should be pointed out, however, that those activities continued a rather special attitude in which the artists and craftsmen were the creators, performers and major "appreciators" of the works—in *cathedra*, so to speak.

More "democratic" activities have been seen recently in the form of the happenings and participatory art and theater events of the past decade. Kaprow, Rauschenberg, Ann Halprin, Oldenburg, Richard Schechner, the Becks, Grotowski, Chaikin, and others have moved art, performance, and the involvement of the observer-participant toward new interfaces of audience-performer relationships. Significantly, the traditionally more staid and aloof arts of architecture, planning, and technology have just recently begun to become more active in participatory activities and to realize the rich resources in community involvement that their sister arts have been mining over the past dozen or so years.

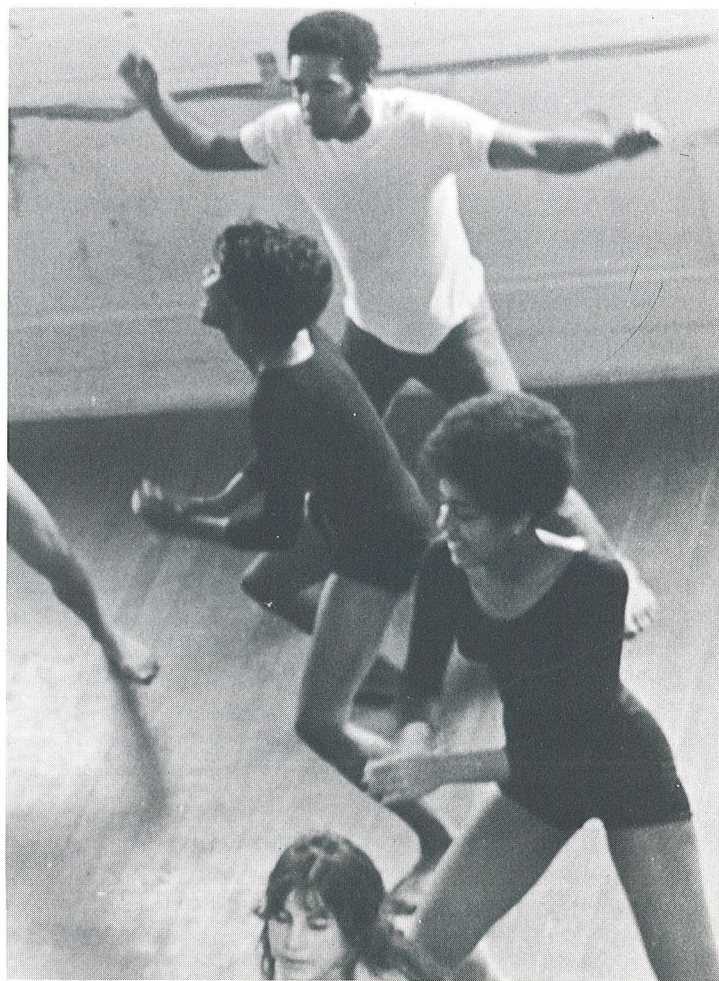
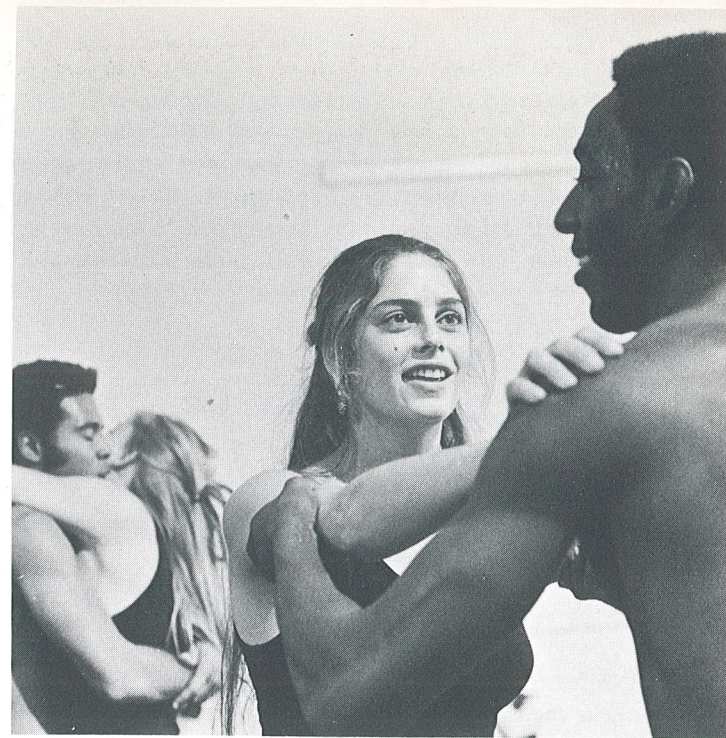
Work in Progress/Process

It is with the realization that environmental design—if we thus characterize architecture, design, planning, and other disciplines that have an effect on our environment—is at a changeover point from studio or product-oriented design to design that will involve the participation of more and more people in the act of environmental change that I submit this book to the reader as a report of work in progress, or, rather, in *process*. Most of the Arthropods shown here find themselves and their environmental creativity in a state of ongoing change, of response to new stimuli, new contacts, new needs of people, and even new evaluations of the basic influences apparent in visual and verbal references to past accomplishments in the history of art and architecture. I ask the reader to attempt to put himself in this process frame of mind, one that sees the experience and the creation of the immediate present as a changeable situation and an alterable artifact in time—to think of everything as an open-ended, nonpredetermined progression of involvement in environmental change.

Some of the material presented here might appear to be transitory, some ultraplastic, some with no traditional "design" attributes whatsoever. Some of it illustrates people having fun, playacting, making love, creating encounter situations in everyday environments. Much of it, too, applies the lessons learned in past architectural, planning, and technological experiences in new ways to new situations. The underlying common pursuit in all of these Arthropods is, I believe, the *ways* and *means* of bringing environmental processes ever more intimately into the lives of many more people. These Arthropod activities add new dimensions to our experience because we are all, every one of us, "in process."

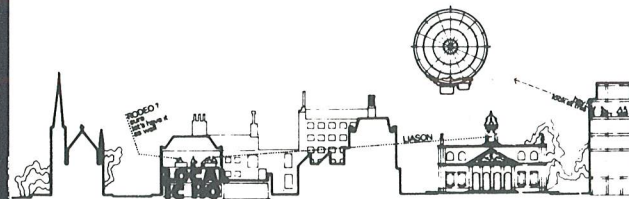
Right:
Ceremony of US
 Ann Halprin's San Francisco Dancers Workshop worked with black girls and boys from the Watts ghetto of Los Angeles to create a public performance that ultimately involved the entire audience in an event of sharing together.

Pages 13, 14:
Instant City and *Kit of Parts*
 Archigram's continuing explorations into ways and means of sharing environmental excitement and energizing dormant resources currently have produced the ideas for *Instant City*, which can metamorphose an everyday environment and leave it permanently altered, and *Kit of Parts* (for Documenta Kassel), which constitutes what may be called a do-it-yourself festival.



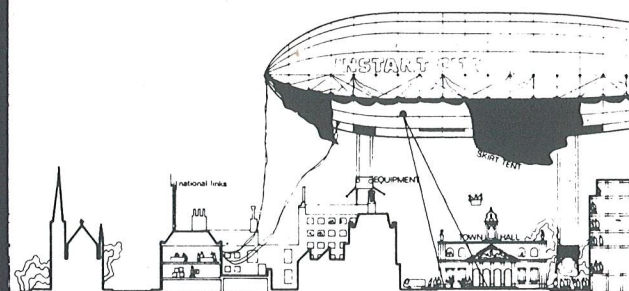
BEFORE IC: A SLEEPING TOWN

1



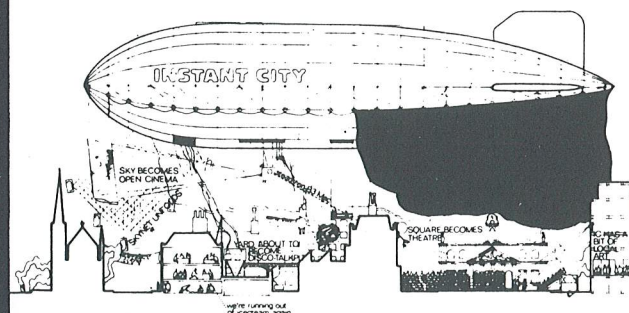
DESCENT

2



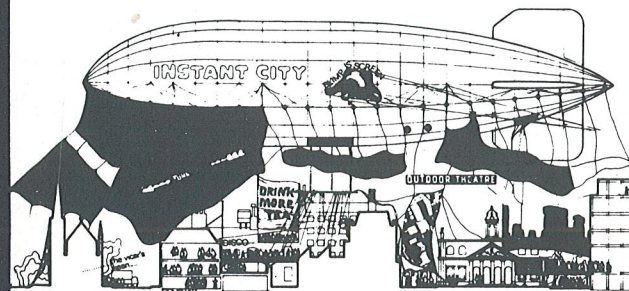
EVENT

3



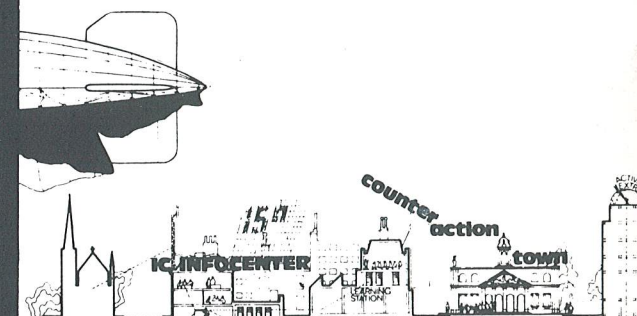
HIGHEST INTENSITY

4



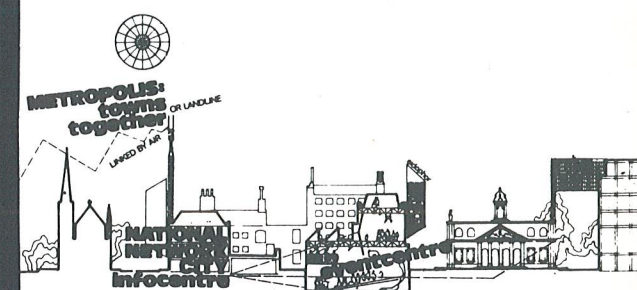
INFILTRATION

5



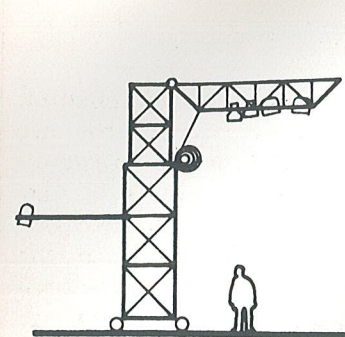
NETWORK TAKES OVER

6

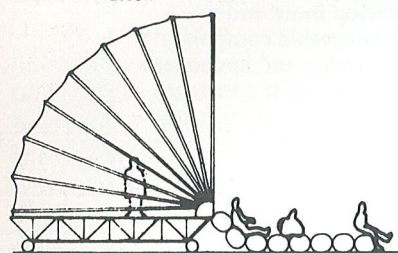


The giant skyhook drops servicing elements and a tent. There are crawling trucks that can latch on to buildings, hang wires and use the structure of the town as it exists - a half built structure is used for teaching machines - the local drapers' store is worked into things, and the bus service or the local gas showrooms or the local newspaper seller become part of the Instant city service.

We are making a model of an airship which is useful to test out the mechanics of dropping a skirt and dropping entrails. It is most likely that this will develop more and more into a system of interchangeable components rather than a complete airship and appliances. And the fragmentary version of the Instant City airship itself dissolves into several parts with the sky spread with a net; the net sometimes making pictures and sometimes clear. A notion which Mike Webb and David Greene discussed way back with the 'Story of the Thing' and even the airship investigation, begins to evolve as it emerges. Perhaps the airship is a necessary catalyst and the next phase does not need the ship but this freeing from the constraints of a ground network. So we have the most localised and the most singularly identifiable aspects of Instant City acting simultaneously.

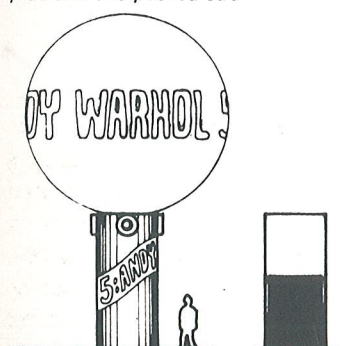


1 PYLON
Capability: the lighting and public address coverage that exceeds limitations of existing structures; and makes 'event' possible anywhere in Kassel.



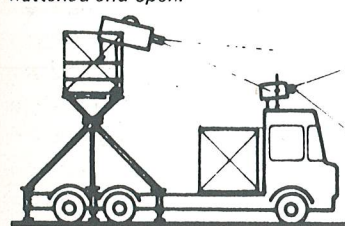
2 PLATFORM
Platform is wide trailer with fold-out shelter. Pylons and booms, etc. to form more extensive structures.

Inflatable seating can be carried on platform and pushed out.



3
Booth is cardboard tube with balloon as extra advertising day-to-day information can be pasted on circular tube.

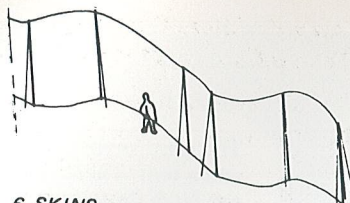
Cabin is also cardboard with flattened end open.



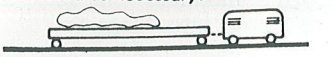
4



5
Integration of Documenta into the city is exemplified here.



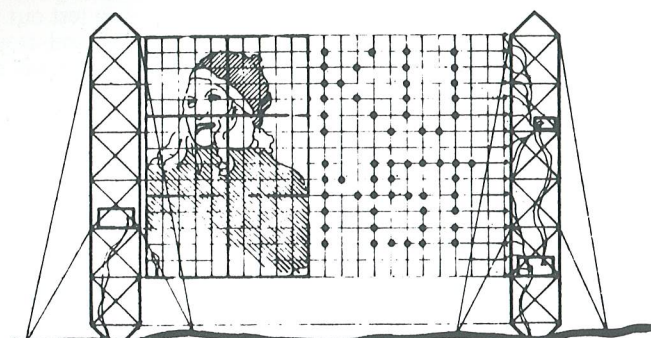
6 SKINS
Light plastic screens in (possibly) varying increments with alloy posts, tethered as necessary.



7 TROLLEYS
Capability: the carrying of all other pieces of event-structure and art-works as necessary.

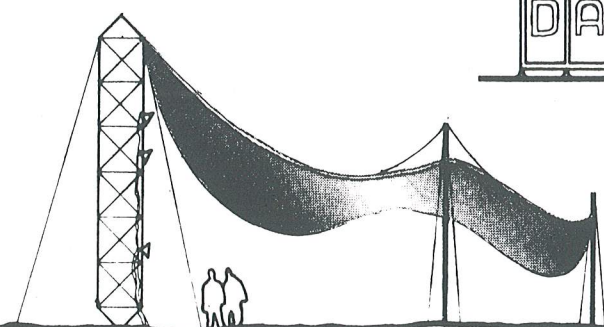


8 GENERATORS
Generators needed in certain locations.

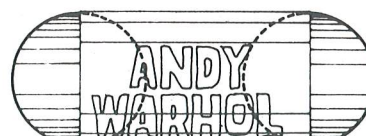


9
Electric enclosure or information screens integral with movie/lightshow screens.

BUT they can be such that they are rolled away in daytime, or made very inconspicuous: its there - its not there.

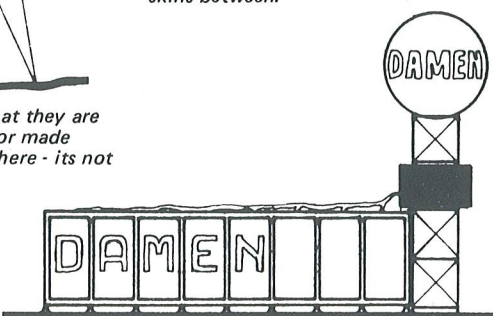


10 TOP SKIN
Lightweight PVC on nets held from pylons or from alloy posts, tethering as necessary. Similarly, awnings can be created between, and against the walls of buildings.



BALLOONS

11
Capability: High-level advertising and screen for films.
Technique: Large helium-filled balloons with lightweight screen/skins between.



12 LAVATORIES
Lavatory boxes raised above ground for simple (maybe primitive) drainage: as shown here with water supply and tank on pylon with indicator balloon.



KASSEL EQUIPMENT SCHEDULE

Towards Future Chances/Changes (Take a Chance, Make a Change)

As we are increasingly face to face with exponential environmental, social, psychological change, we are simultaneously presented with opportunities to create incredible new options for ourselves and others in new experiences and life-styles. Our impulses to take our chances, to involve men and women of all kinds in the process, will more and more engage us to realize positively the chance to work engrossingly with each other in the process of change.

What we feel when we feel we are hungry, when we feel that hunger which drew the Spanish soldiers under fire towards that botany lesson, drew Mermoz across the South Atlantic, draws a man to a poem, is that the birth of man is not yet accomplished, that we must take stock of ourselves and our universe. We must send forth pontoons into the night. There are men unaware of this, imagining themselves wise and self-regarding because they are indifferent. But everything in the world gives the lie to their indifference.

Antoine de St. Exupery ¹⁶

5. ARTHROPOD CHARACTERISTICS

There are a number of approaches, themes, situations, ways, and means through which the Arthropods in this book deal, individually or in groups, with new concepts of environmental creativity and involvements. I list and characterize many of them in this chapter, not from a desire to immobilize these protean aspirations and activities in sepulchral columns of comparisons and descriptions—far from it. I simply wish to provide a starting point for the reader to use in orienting a personal viewpoint of what is going on. After that, I invite you to infuse your own responses into these processes, make up your own terminology, feel your own feelings.

I see the Arthropods and their activities basically from two viewpoints, which I call "attitudes" and "aspects." The first is concerned with the persuasions and philosophies of the designers; their impetus for doing what they are doing; interests; professional positions; concerns about people and environment—their particular processes. The second involves the nature of that they are doing—what it looks like, feels like, how it involves or excludes, what its characteristics are.

Within these two areas, I have further characterized the "attitudes" and "aspects" for a more descriptive overview. Here is an illustrated glossary:

Attitudes

Performance:

Designs, events, and places principally involving performances by the designers and/or their creations. These performances most frequently deal in new experiences—by the performer and the observer—of everyday places, actions, or objects that are placed in a new plane or dimension through the performance.



RARE is a young group in Vancouver, B.C., Canada, working with clothing as a vehicle of artwork-performance. Their piece *Sprong* combined movement, multimedia, and costumes in a dramatic theatrical event. (RARE: Evelyn Roth, Karen Rowden, Helen Harris, Colleene Wallace; *Sprong* directed by Helen Goodwin with motion by THEco.)

HA Schult and his automobile became the performing "artwork" in a 1970 event: *Aktion 20,000 km.* was a one-man, one-car rally through Germany in which the process of intensive travel, rest, eating, and stopping through an itinerary that included Munich, Hamburg, Cologne, Aachen, Hanover, Mannheim, Ingolstadt, Nuremberg, Berlin, and Heidelberg was the art involvement. All impressions en route were tape-recorded; packages of artifacts from the rally were sold—windshields, tapes, used maps, photos, etc. "A whole land as an environment. . . . For twenty days people have reacted who never have heard about art."

Left (top, bottom):
Sprong
Performance by RARE

Right (top, bottom); pages 17,
18:
Aktion 20,000 km.
HA Schult



AKTION 20.000 KM.

ACTION 20.000 KM
- a HA Schult-Rallye through Germany -
An action, including the whole country.

EINE HASCHULT-RALLYE
DURCH DEUTSCHLAND.
EINE AKTION, DIE EIN
LAND EINBEZIEHT.



IDEE. 1968, NACHTS AUF DER AUTOBAHN, BEI DER FAHRT ZUM KUNSTMARKT KÖLN, HATTE HA SCHULT DIE IDEE ZU EINER FAHRSITUATION. JETZT, 1970, WIRD ER SIE REALISIEREN.

KONZEPT. DIE ALLTÄGLICHEN DINGE SIND BEWUSSTER ZU MACHEN. NICHT DAS END-PRODUKT IST WICHTIG. DER PROZESS IST WICHTIG. HIER WIRD EIN MILLIONENFACH AUFGELEGTES KONSUMGUT VERWENDET: DAS AUTO. HIER WIRD DER ALLTAG, DIE STRASSE TEIL DER AKTION. HIER WIRD DER MENSCH SELBST, IN DER PERSON DES MACHERS HA SCHULT, EINEM PERMANENTEN VERSCHLEISSPROZESS AUSGESETZT.

20.000 KM. 20 TAGE. VOM AKTIONSRAUM 1 ZUM KUNSTHAUS HAMBURG. VOM KUNSTHAUS HAMBURG ZUM AKTIONSRAUM 1. UMWEGE: ÜBER KÖLN. ÜBER AACHEN. ÜBER HANNOVER. MANNHEIM. INGOLSTADT. ÜBER NÜRNBERG. ÜBER BERLIN. HEIDELBERG.

SCHLAFEN WIRD HA SCHULT IMMER IM KUNSTHAUS HAMBURG. ODER IM A 1. SICHTBAR FÜR DAS PUBLIKUM. UND DORT, IMMER BEI SEINER ANKUNFT, WIRD DIE VON DEN SPUREN DER FAHRT GEZEICHNETE WINDSCHUTZSCHEIBE GEGEN EINE NEUE AUSGETAUSCHT.

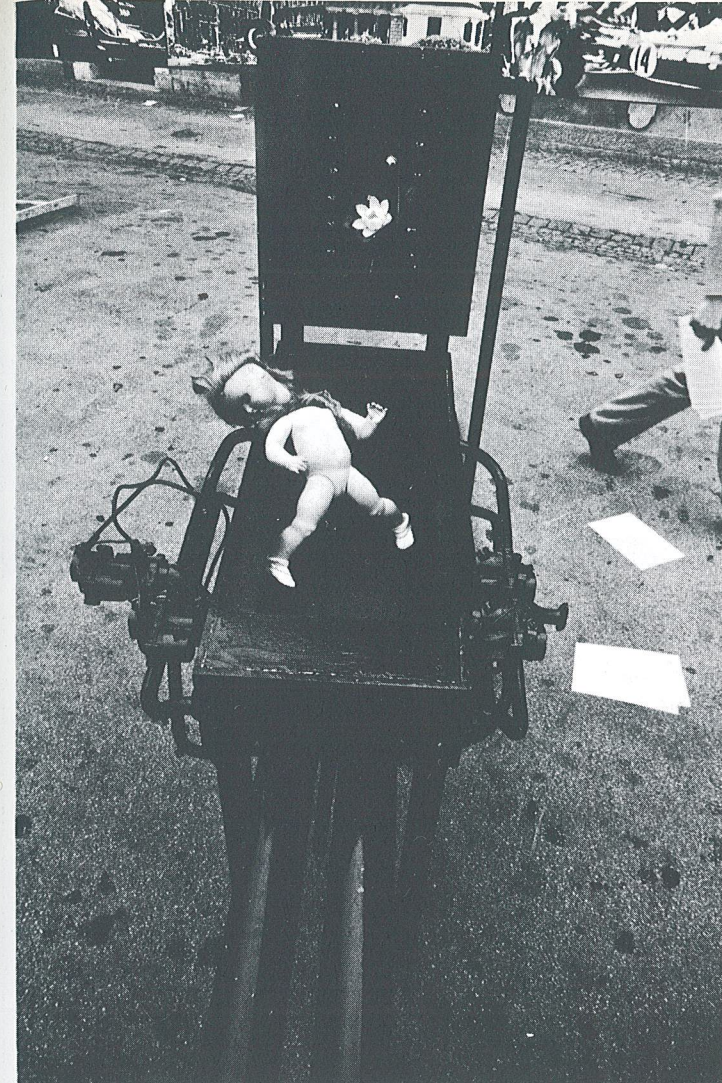
UND IMMER FÄHRT HA SCHULT MIT EINEM AUF EMPFANG GESCHALTETEN TONBANDGERÄT. ALLES WAS ER SIEHT, ALLES WAS ER FÜHLT, ALLES WAS ER DENKT WIRD ER AUF DIESES GERÄT SPRECHEN.

PROTOKOLL. EIN VISUELLES PROTOKOLL EINES JEDEN FAHRTAGES ENTSTEHT: DIE WINDSCHUTZSCHEIBE. EIN AKUSTISCHES PROTOKOLL: DIE BESPROCHENEN BÄNDER. UND: DER OVERALL, DEN HA SCHULT TÄGLICH WECHSELT. UND: DIE SEITEN AUS DEM FAHRTENBUCH.

ERWERBEN. EINEN SOLCHEN TAG KÖNNEN SIE ERWERBEN. ALS IN SICH ABGESCHLOSSENES PAKET. DIE WINDSCHUTZSCHEIBE. DIE TONBÄNDER. DIE FAHRTENSCHREIBERSCHEIBE. ZWANZIG FOTOS VON HA SCHULT, SEIN GESICHT AM 1. TAG, 2., 3., 4., 5., 6. TAG, 7., 8., 9., 10., 11., 12., 13. TAG, 14., 15., 16., 17., 18., 19., 20. TAG.

EIN TAG KOSTET 3.000 DM. BIS ZUM 1.1. '72. DANN KOSTET ER 4.500.- ÜBER DIE GESAMTE AKTION WIRD EIN FILM GEMACHT. VON EBERHARD HAUFF UND WOLF FISCHER. 54 MINUTEN. COLOR. 16 MM. WENN SIE EINEN TAG KAUFEN KOSTET DER FILM 2.500.-. SONST 5.000.-. EXKLUSIV BEI GALERIE RUDOLF ZWIRNER!

| | | |
|--|---|------------|
| DER 1. TAG. EIN FREITAG/SAMSTAG. DATUM: 16./17.10.'70. | RICHTUNG: HAMBURG STATIONEN: FELDERHÖRERHALLE KUNSTHAUS | DM 3.000.- |
| HA Schult '70. | | |
| DER 2. TAG. EIN SONNTAG. DATUM: 18.10.'70. | RICHTUNG: MÜNCHEN STATIONEN: A1 ZWIRNER KUNSTHALLE KÖLN | DM 3.000.- |
| HA Schult '70. | | |
| DER 3. TAG. EIN MONTAG. DATUM: 19.10.'70. | RICHTUNG: HAMBURG STATIONEN: A1 KUNSTHAUS | DM 3.000.- |
| HA Schult '70. | | |
| DER 4. TAG. EIN DIENSTAG. DATUM: 20.10.'70. | RICHTUNG: MÜNCHEN STATIONEN: KUNSTVEREIN HANNOVER | DM 3.000.- |
| HA Schult '70. | | |
| DER 5. TAG. EIN MITTWOCH. DATUM: 21.10.'70. | RICHTUNG: HAMBURG STATIONEN: A1 KUNSTHAUS | DM 3.000.- |
| HA Schult '70. | | |
| DER 6. TAG. EIN DONNERSTAG. DATUM: 22.10.'70. | RICHTUNG: MÜNCHEN STATIONEN: KUNSTHAUS A1 | DM 3.000.- |
| HA Schult '70. | | |
| DER 7. TAG. EIN FREITAG. DATUM: 23.10.'70. | RICHTUNG: HAMBURG STATIONEN: NEUE GALERIE DER STADT AACHEN | DM 3.000.- |
| HA Schult '70. | | |
| DER 8. TAG. EIN SAMSTAG. DATUM: 24.10.'70. | RICHTUNG: MÜNCHEN STATIONEN: KUNSTVEREIN MANNHEIM | DM 3.000.- |
| HA Schult '70. | | |
| DER 9. TAG. EIN SONNTAG. DATUM: 25.10.'70. | RICHTUNG: HAMBURG STATIONEN: KUNSTVEREIN INGOLSTADT | DM 3.000.- |
| HA Schult '70. | | |
| DER 10. TAG. EIN MONTAG. DATUM: 26.10.'70. | RICHTUNG: MÜNCHEN STATIONEN: KUNSTHAUS A1 | DM 3.000.- |
| HA Schult '70. | | |



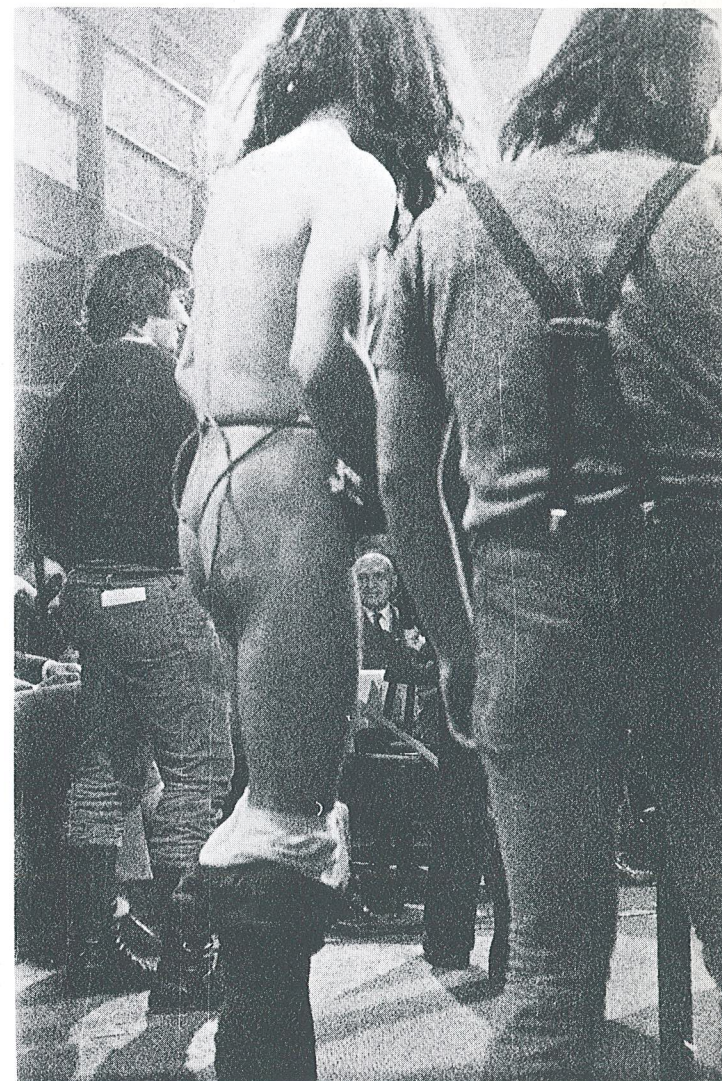
Above:
"Tote Kultur-Hitl, Kistl, Kripl, Taferln"
Performance by Salz der Erde and Zünd-Up, at the end of the Salzburg Festival

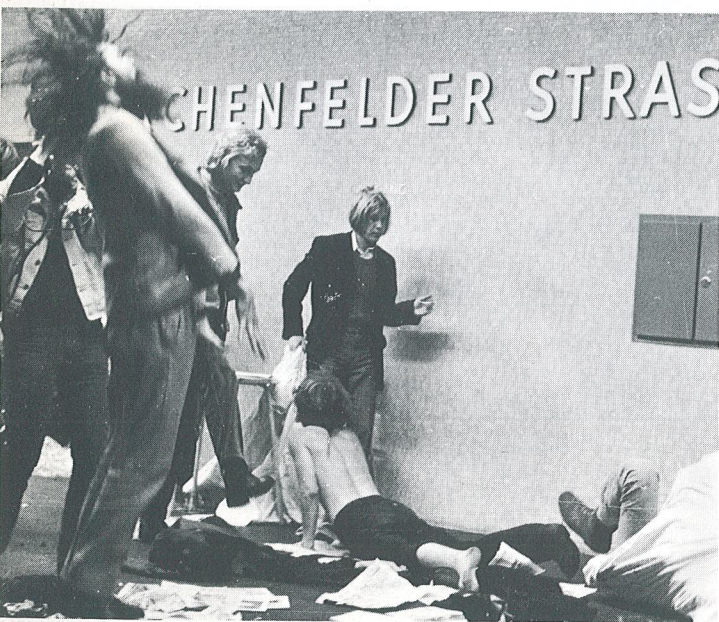
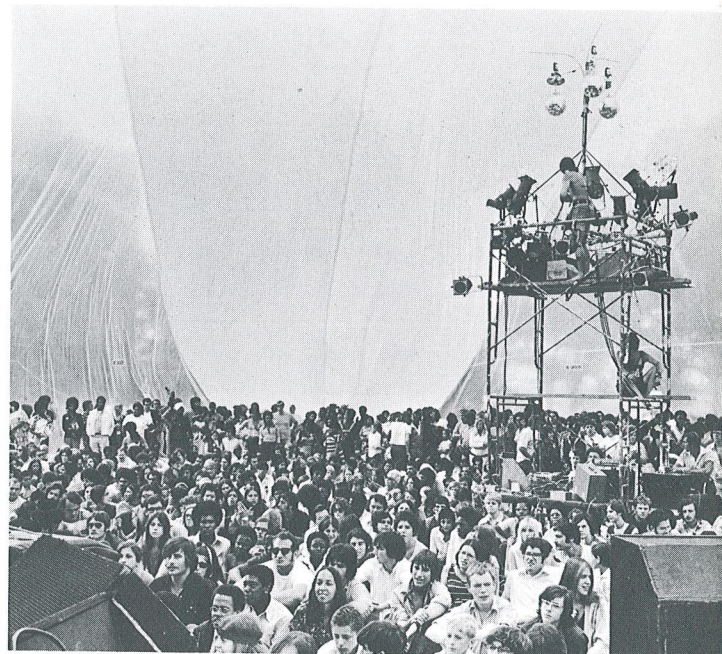
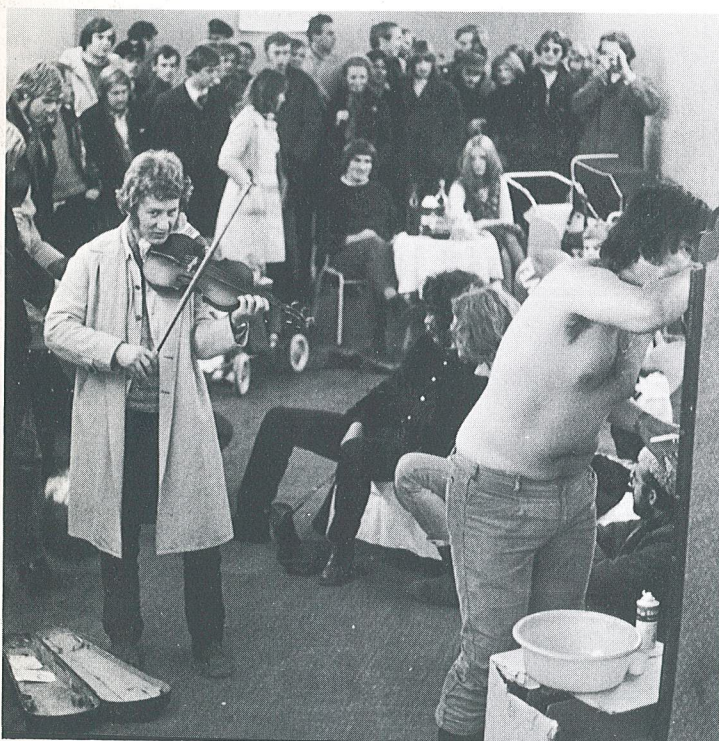
Below:
"Regressive culture-fetishism stimulates senile, bleary-eyed creations"
Street play by Salz der Erde and Zünd-Up



Above:
"As an instrument of authority, cultural consciousness is a burden"
Performance at the 1970 Austrian Architectural Congress "Salz der Erde and Zünd-Up"

Below:
Display of "the architectural realities" at the Austrian Architectural Congress "Salz der Erde and Zünd-Up"





Salz der Erde and Zünd-Up of Vienna, perform in the streets, in the subways, in the sacrosanct halls of the Establishment, freaking out the people with extravagant actions designed to make evident to them the actualities of their environments.

Tote Kultur—Hitl, Kistl, Krippl, Taferln—symbolic play in the streets to puncture pretensions of nationalism, society, traditional approaches to just about everything. A performance at the 1970 Architectural Congress. What is this all about, architect? Your sublime traditions don't deal with our reality. We perform and you laugh. How much longer will you laugh?

Living in the subway. Enter naked into a new environment. Build a life-style in the underground regions. Talk with the people, eat, sleep, drink. Make a film of it called *Metro* and show it around.

Involvement:

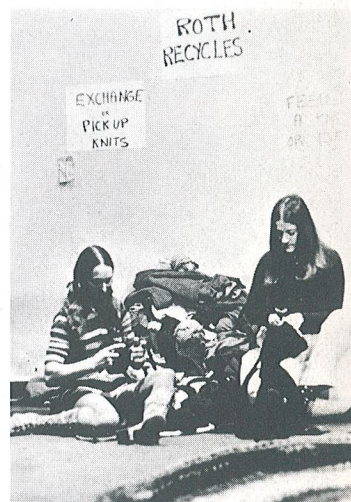
Processes that seek to involve people in the ongoing nature of the communal event, artwork, or performance, to give them a more direct contact with the environment or process.

Phoenix House is a therapeutic community for treatment of former drug addicts. One of its groups occupies Hart Island offshore from New York City. Each summer, Phoenix House has a *Summer's End Happening* and invites the public for a day of rock music, games, cooking contests, inflatables, funhouses, a strobe-light environment, and other activities. The visitors participate in the happenings, but more importantly through them become involved in the meaning and activities of Phoenix House.

Participation:

Attempts to allow people to become more personally active in the actual experience of working with creativity and change, generally in a process-oriented sense.

Roth Recycles is an event by Evelyn Roth of Vancouver done at the University of British Columbia Contemporary Festival and at the Museum of Contemporary Crafts in New York. Participants brought old clothing about to be discarded—sweaters, socks, dresses, shirts—to a communal resource pile where everyone could add or exchange items as they wished. The discarded clothing was cut up and—continuously throughout the week-to-ten-day period—knitted into a “huge, giant ART-icle which we could crawl into at the end of the time.” (This is also a good example of Process-Design; see p. 37.)



Page 20 (top left):
“Clothes off! What would you have to protest against then, gentlemen?”
Zünd-Up

Page 20 (center left):
“Private/Public: Mummy sews—Daddy screws”
Zünd-Up

Page 20 (bottom left):
“In deepest sorrow we tell our friends about the demise”
Zünd-Up

Page 20 (right):
Summer's End Happening
Phoenix House

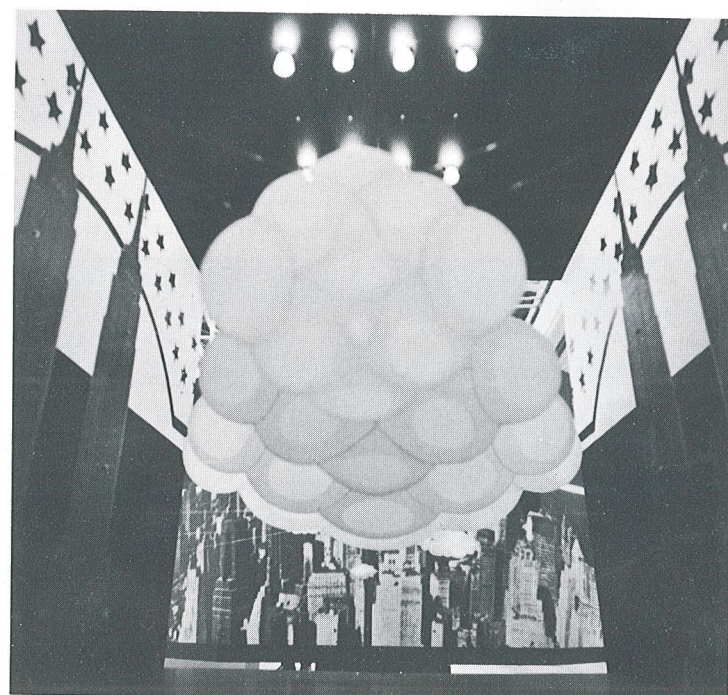
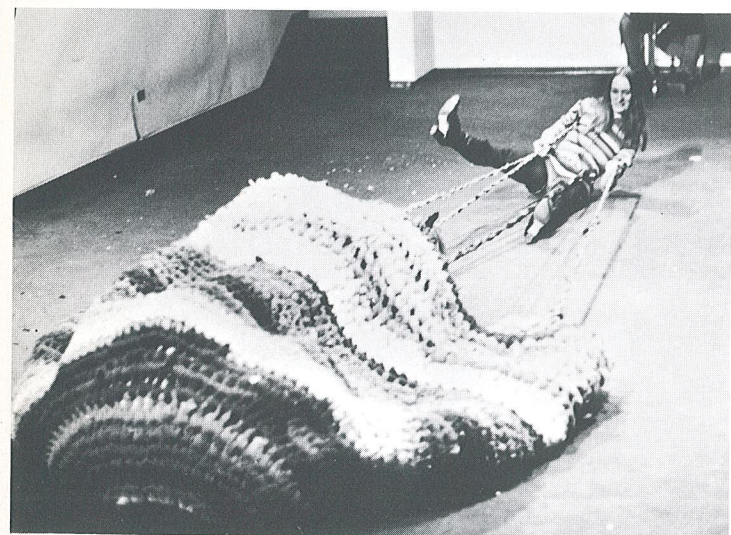
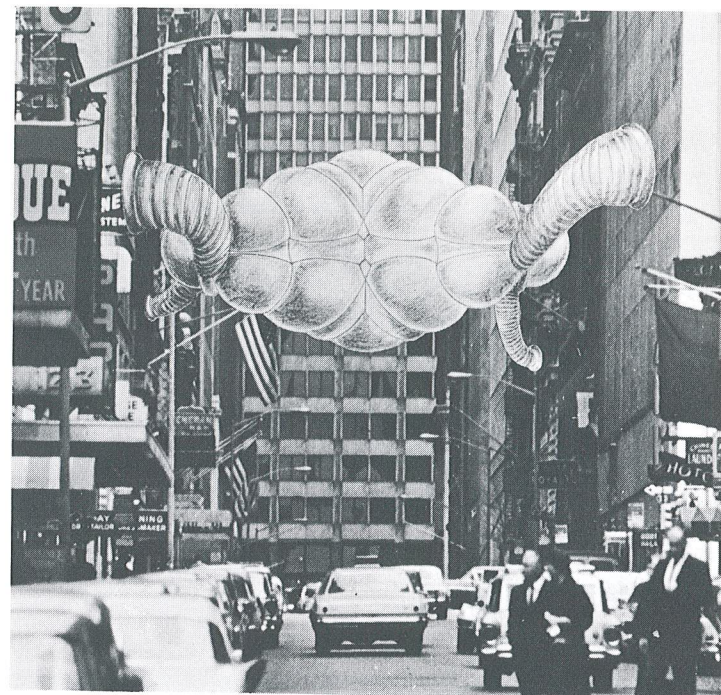
Right, and page 22 (left):
Roth Recycles
Evelyn Roth



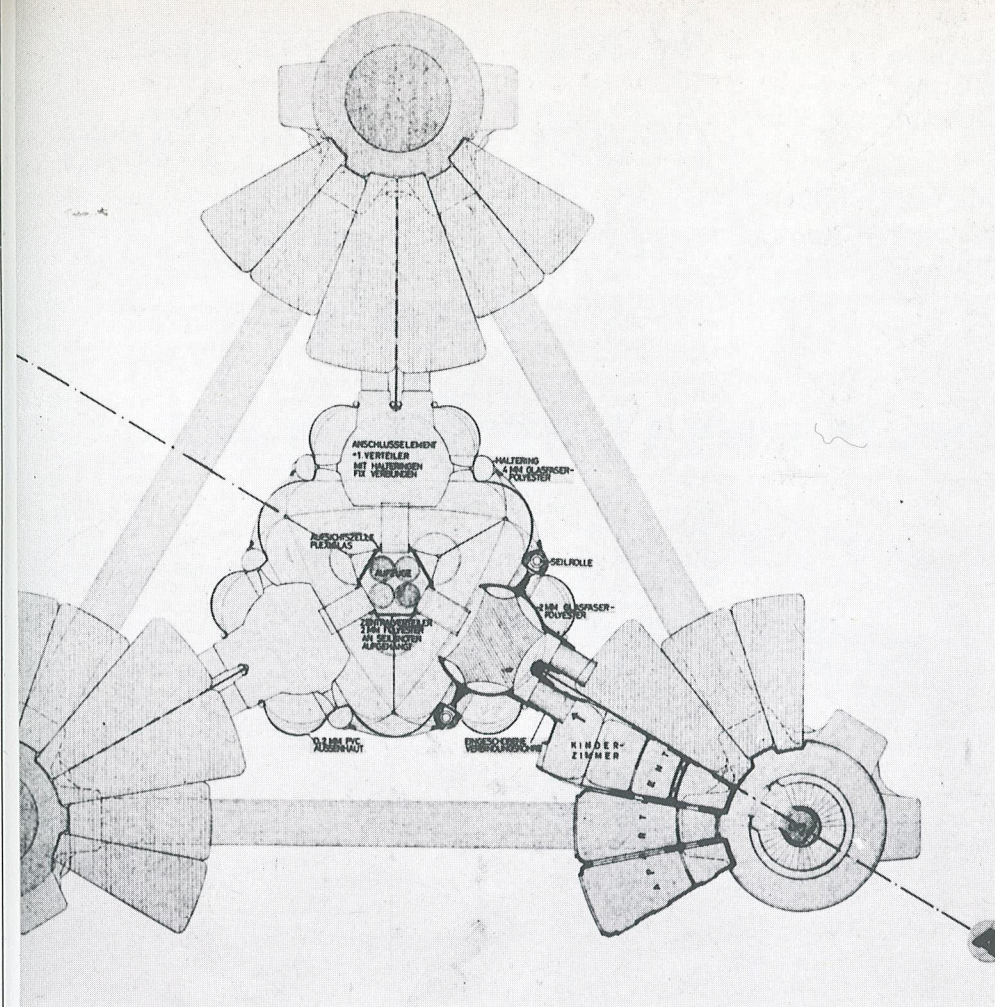
Play/Recreation:

Events or places in which particular emphasis is given to the fun aspects of involvement and/or participation.

Children-Clouds by Angela Hareiter of Missing Link Productions, Vienna, are made of PVC (poly-vinyl chloride) and hang between buildings in crowded sites, interconnecting the children of many families in a kid's play community high above the teeming traffic. "Soft, tender, and flimsy, for jumping in and hiding. Clouds change. Children-clouds do the same. They grow with the children, they get wider, larger, piled up for plays and gymnastics, until the children are old enough to come down to the ground."



Above, and page 23:
Children-Clouds
Designed by Angela Hareiter of
Missing Link Productions



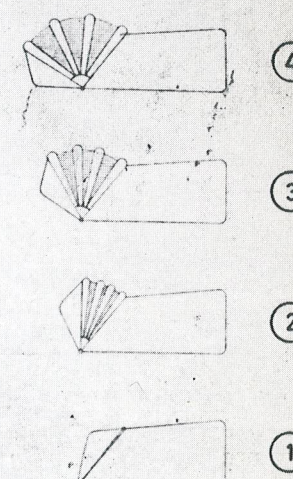
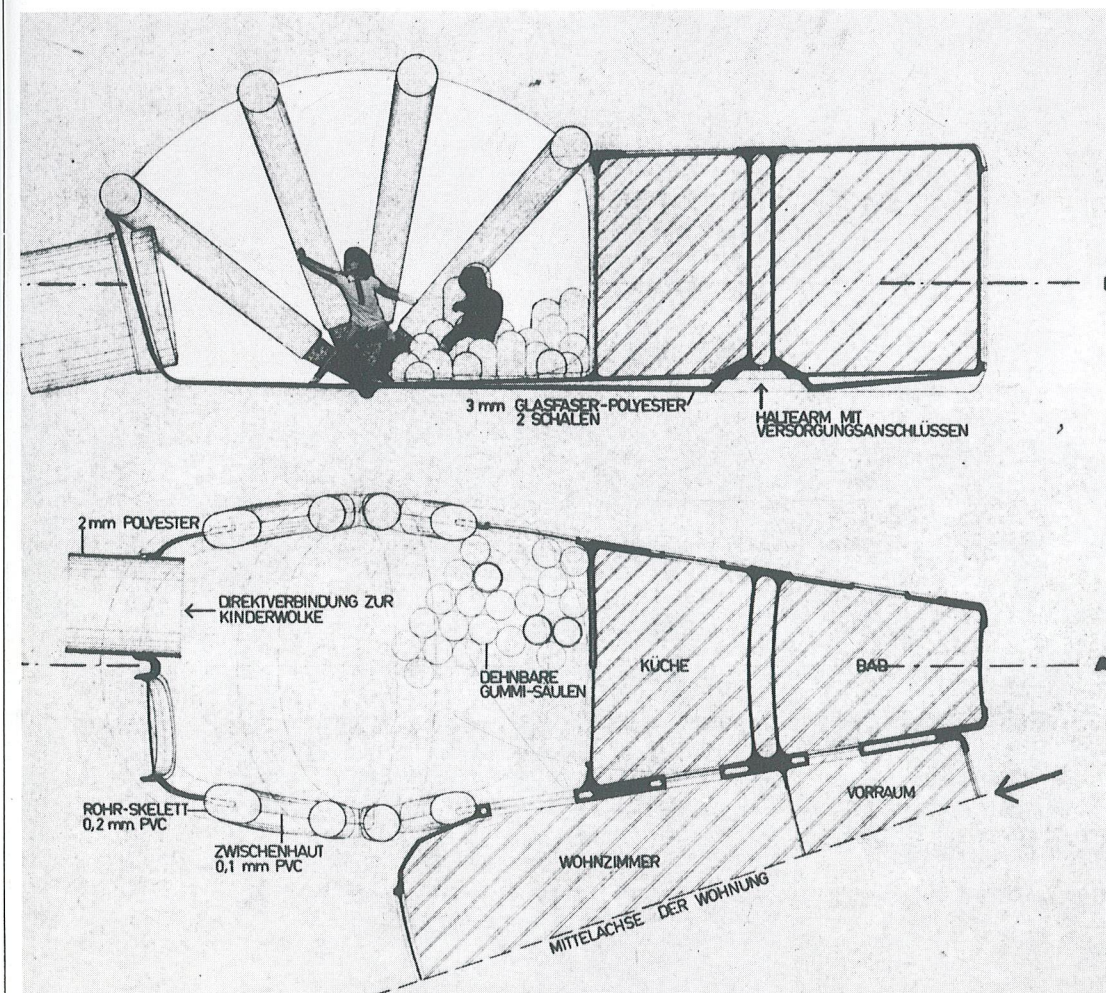
PHASE



KLEINSTE PHASE
KINDESALTER: 2 MONATE - 1 JAHR
DIREKTE VERBINDUNG ZU DEN WOHNUNGEN

GRUNDRISS

1:100



WACHSENDES
KINDERZIMMER

VERGRÖßERN DURCH AUSKLAPPEN DER
VORDER-FRONT UND AUFPUMPEN DES
ROHR-SKELETTS

MASSTAB

1:25

Theater:

Dramatic environments, dramatic performances to make particular experiences vivid, to underscore environmental happenings—In other words, to encourage public involvement.

Funeral for the Don by FUNCO-Canada for *Pollution Probe* was a theatrical event dramatizing the slow death of the Don River in Toronto from pollution and neglect. Results: public interest, media coverage, poster campaigns, and, hopefully, positive ecological action by authorities.

Mock rites mourn death of Don River killed by pollution

About 100 "mourners" yesterday staged a mock funeral for the Don River, which they said has been "killed" by pollution.

They were members of Pollution Probe, a University of Toronto group dedicated to cleaning up the environment.

Yesterday a wreath was thrown into the Don under the Bloor St. viaduct, "and now, we await the resurrection," said funeral organizer Martin Daly.

The funeral followed a procession from Convocation Hall on the campus.

Guests were issued with ripe grapefruits, tomatoes, and old sticks of celery so they had something to hurl at a limousine containing "Simon Greed," the symbolic infector of the river.

At the site of the ceremony a girl who was supposed to be Mrs. John Graves Simcoe, wife of Upper Canada's first lieutenant-governor, fell to her knees and wept before the TV cameras.

"Weep with me," she cried. "we mourn the dead Don."

"Can you say that again?"

a radio man said, adjusting his tape recorder. High above subway travellers looked down from the viaduct.

Mrs. Simcoe (really Meredith Ware) then read from her "diary" telling thrilling stories of a Don Valley full of yellow butterflies and salmon fishermen.

Rev. James Cunningham, chaplain of Hart House, said he wasn't going to say anything lengthy "because the Lord knows what is in our hearts," and handed out paper cups of fresh, spring water.

Above:
Press coverage of *Funeral for the Don*

Page 25:
Poster by "Pollution Probe,"
University of Toronto, for
Funeral for the Don

Below:
Funeral for the Don
Theatrical event by FUNCO-Canada



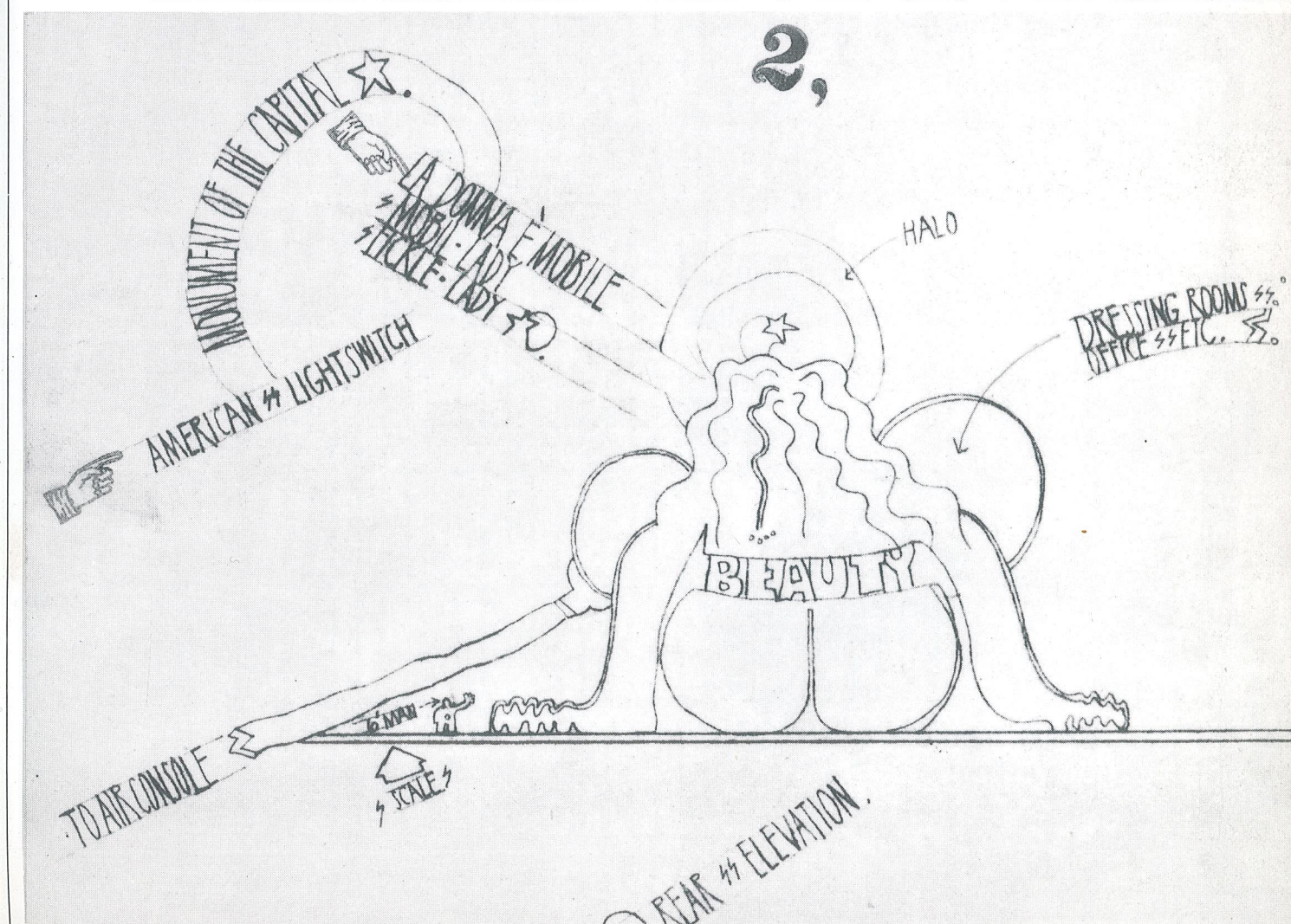
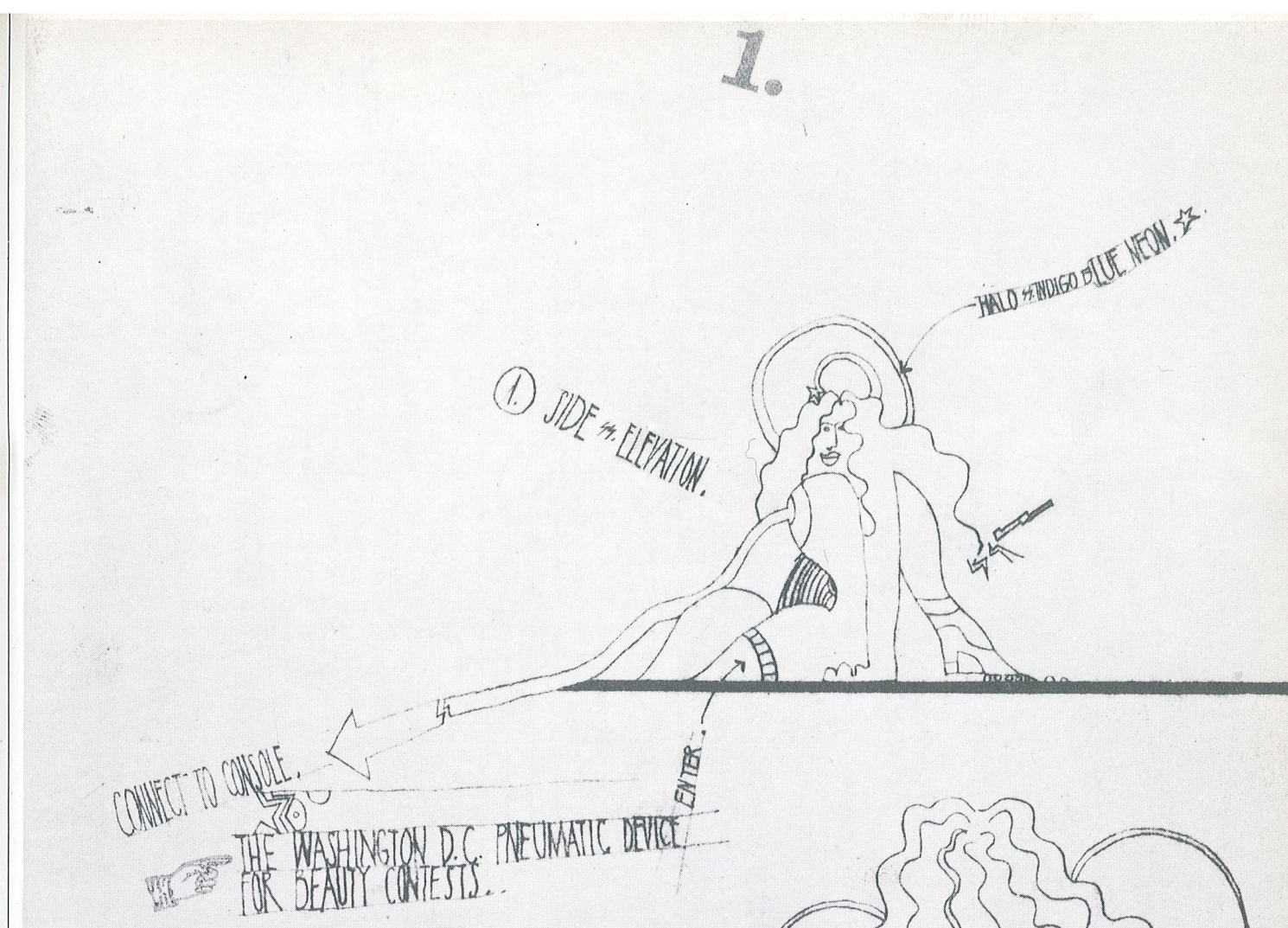
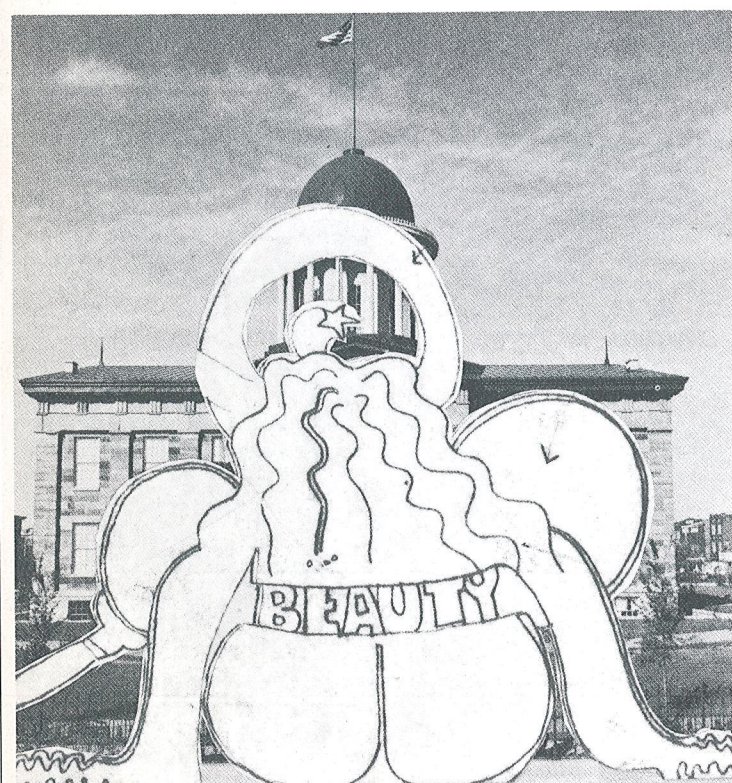
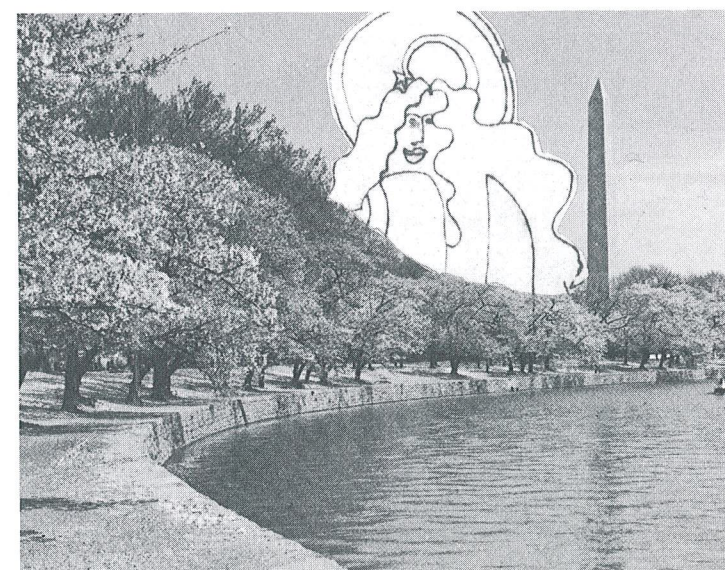
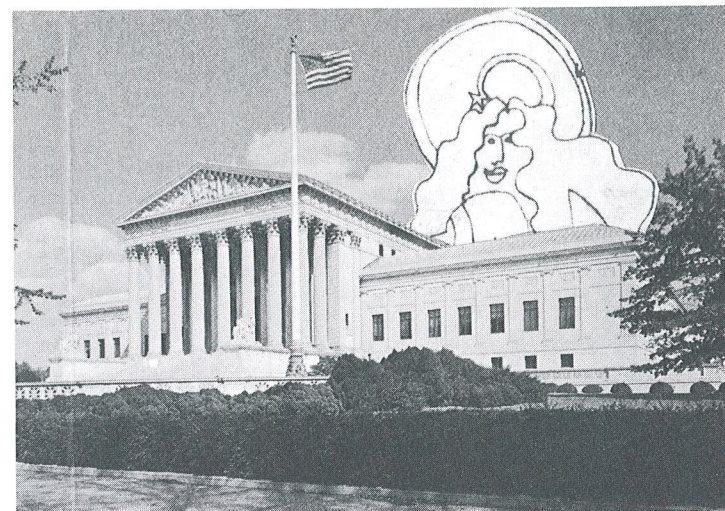
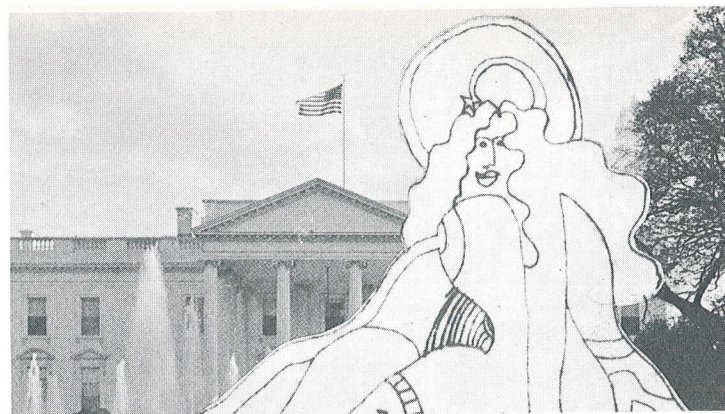
How would you like a glass of Don River water?

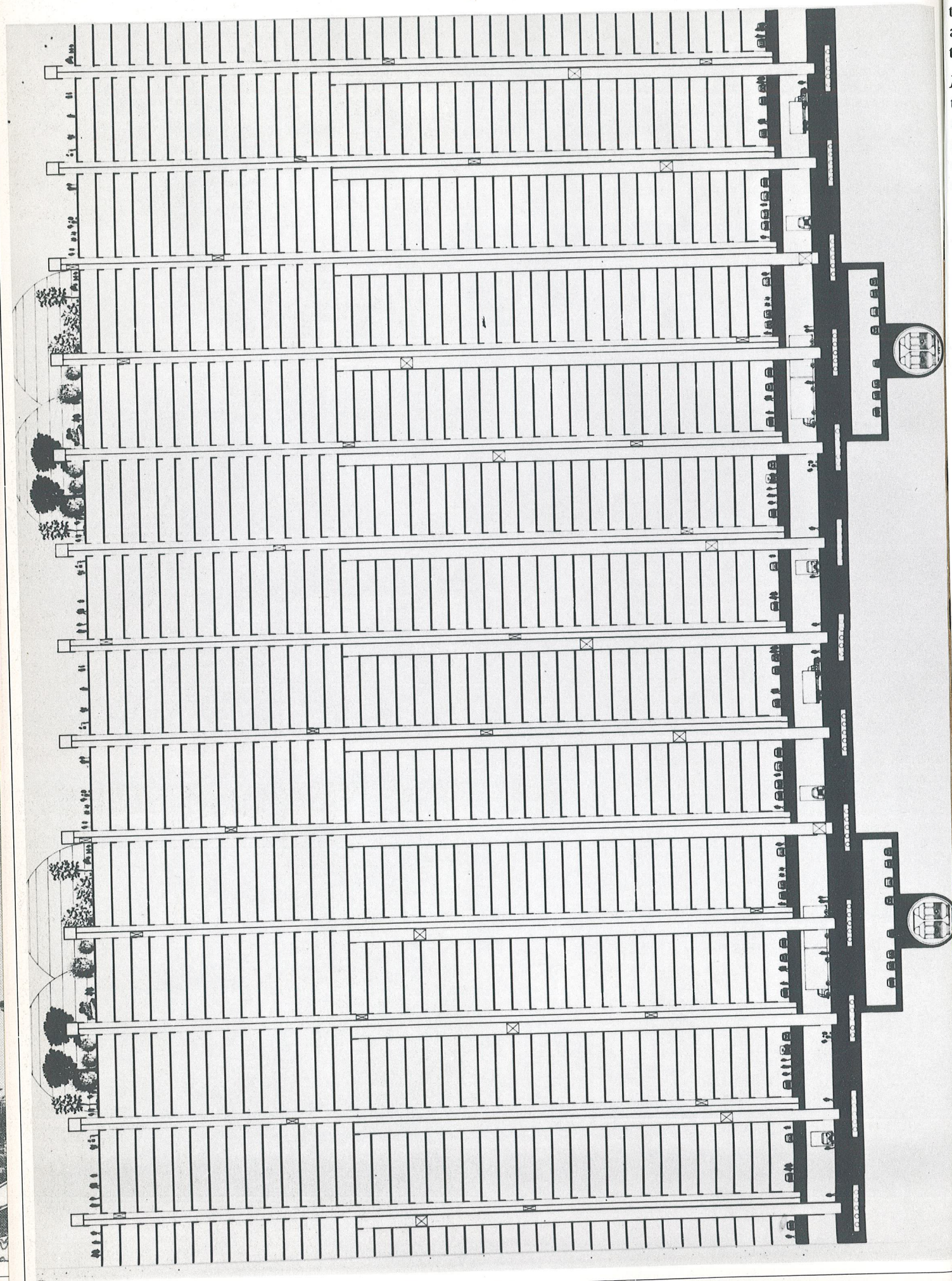


Do it. Pollution Probe at the University of Toronto.

A structure as theater. *American Lightswitch* by Gerard Albanese of New York is a pneumatic assembly hall for beauty contests to become a temporary monument on the lawn of the White House in Washington, D.C. A gigantic naked girl—"with giant doorbell; a second breast made from epoxy resin fiberglass; neon light, stars and stripes, chimes. The White House will be painted blue in her honor."

Pages 26, 27:
American Lightswitch
Gerard Albanese





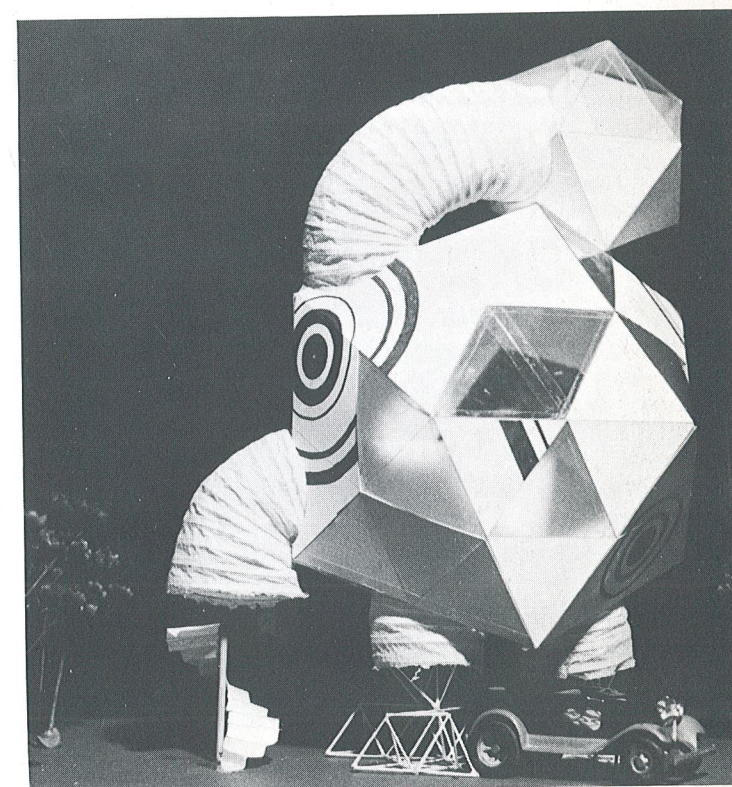
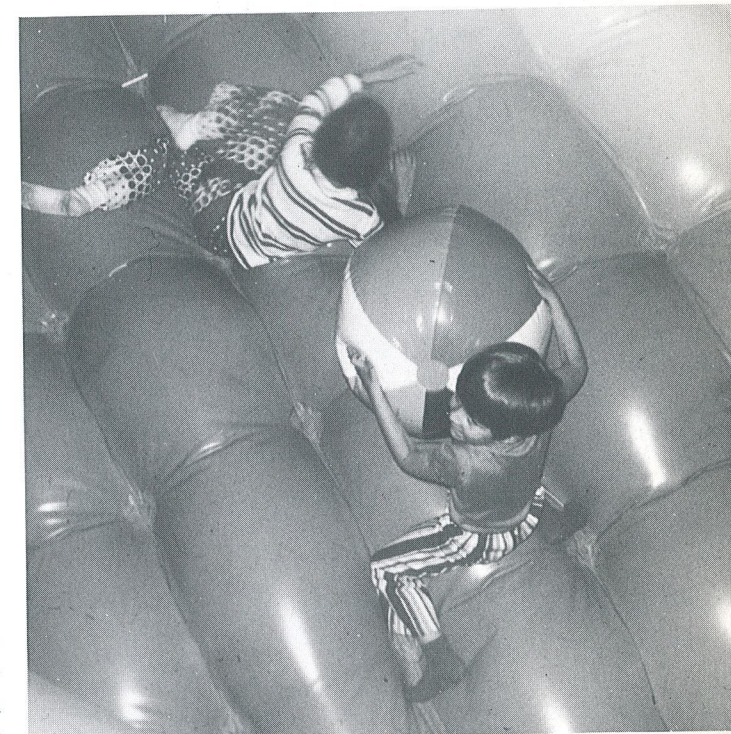
Live-In:

New places and ways for people to live; temporary or permanent involvements with the kinds of places people live in today and tomorrow, and the ways they live in them (and some transformations, such as Hans Hollein's aircraft carrier in the landscape—an instant megastructure).

Nonstop City by Archizoom of Florence is a megastructural concept encouraging the interpenetration and interaction of service lines, traffic, parking, transit, trucking, and other mobile systems in the lower levels of a vast superstructure for urban living. Vertical transportation systems and top-level recreational and park spaces add to the three-dimensionality of the concept.

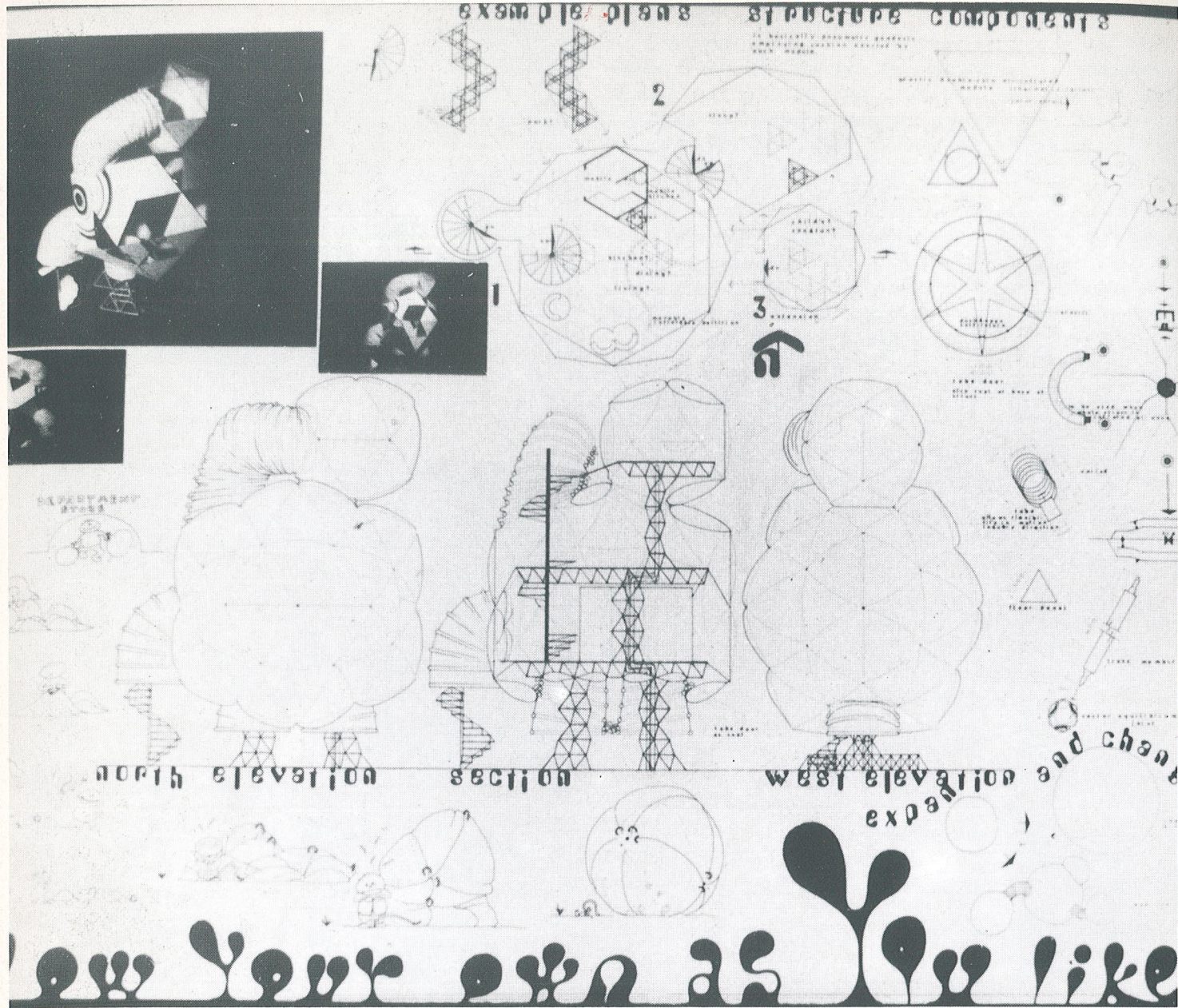
Haus-Rucker-Co LIVE was the title and the theme of a 1970 exhibition in New York's Museum of Contemporary Crafts by Haus-Rucker-Co of Düsseldorf, Vienna, and New York. Members of the group lived in the museum, shared food and drink with the patrons, explained their work and philosophies, slept, and bathed, watched TV, and celebrated together.

A "pneudesic" system is proposed by Edward Suzuki of South Bend, Indiana, as an answer to the need for low-cost, individual housing. The basic module is an air-inflated, plastic-membraned triangular "cushion"; instead of rigid members constituting the geodesic system as in normal construction, the sides of the triangular modules do this here. Suzuki says that utilizing this system, the hopeful householder will be able to go to the store, buy the appropriate units, return to his site, and put up the house himself in the size and perhaps configuration he desires. Modules are fastened together along their sides by zippers and plastic fasteners to form a geodesic sphere or dome. Growth is accomplished by addition of units. The complex plugs into power sources just as mobile homes do today. The house can be simply folded up and taken away to another site when the owner wishes. The present floor system is a tetrahedral space-frame, but Suzuki notes that with the development of very lightweight structures, the home could actually float when inflated with helium—a mobile-home balloon.



Right (top, center):
Haus-Rucker-Co LIVE
Exhibition at the Museum of Contemporary Crafts, New York, 1970

Right (below):
"Pneudesic" system
Edward Suzuki



Above:
"Pneudesic" system
Edward Suzuki

Communications:

Exchange of information in various forms of media (graphics, sound, tapes, film, video-tapes, etc.). Also, subliminal "messages" in designed events and environments. This category can include almost any form of communication between the designer and his audience, of course.

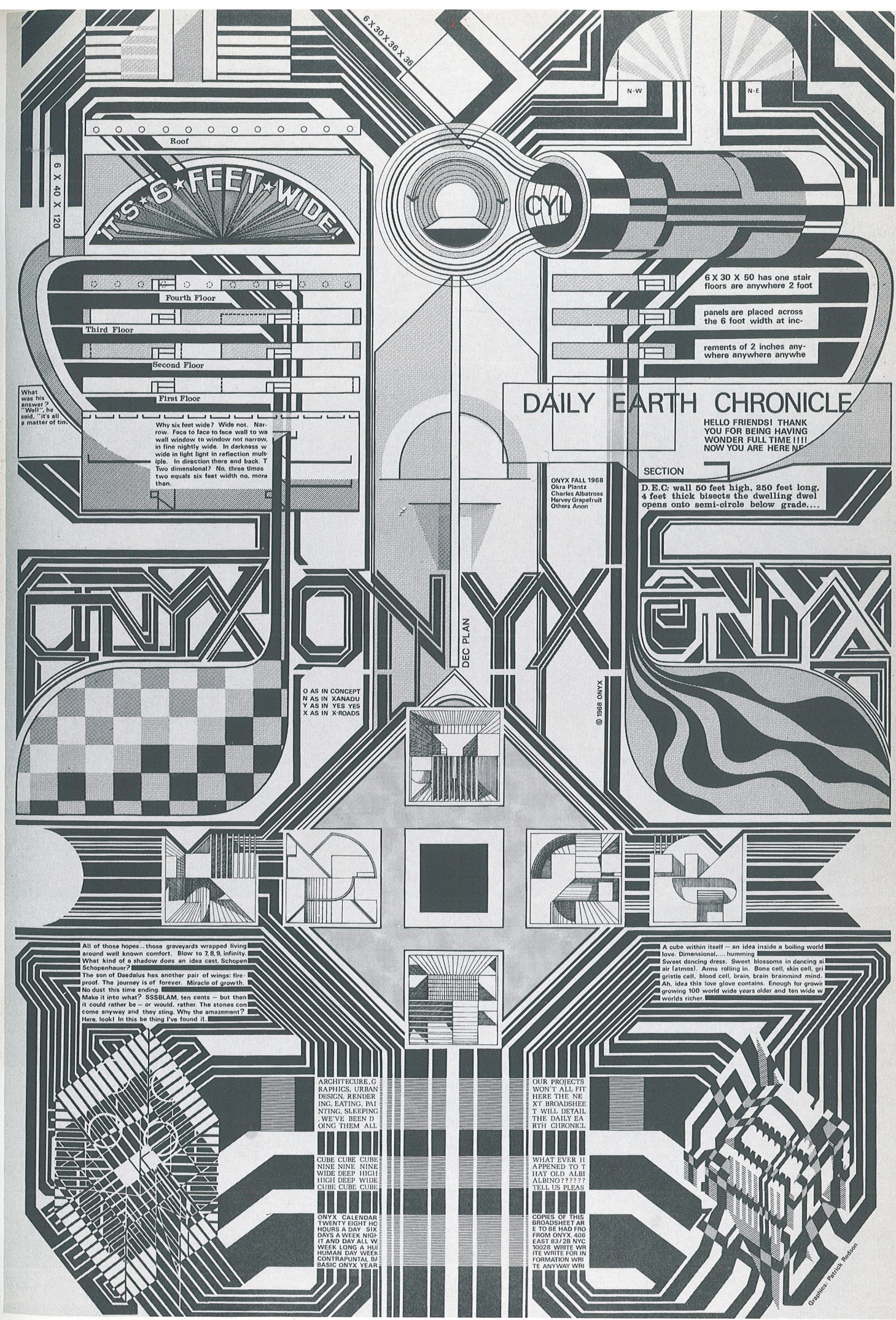
Documentation of the ephemeral continuum of commercial television is the process in which TELETHON of Los Angeles is involved. John Margolies and Billy Adler say, "If commercial television is about creation of the forgetful, TELETHON is about remembering what we have forgotten." The documentation is going forward as a day-to-day process using color slides and research papers, with exhibitions, films and other media to be utilized in the future (including TV, of course). TELETHON states that its concern is with TV as an

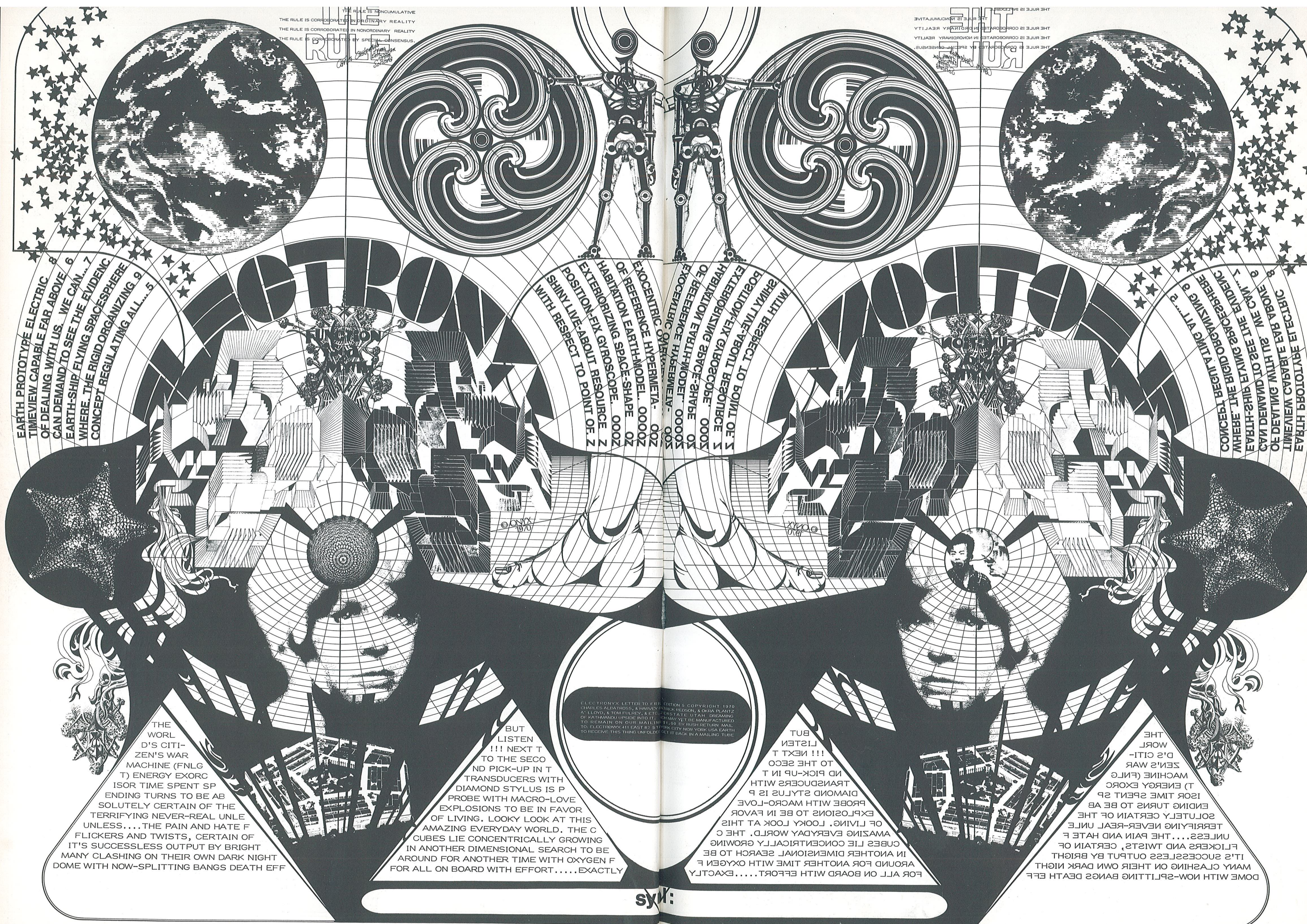
information medium rather than an entertainment. They grant that entertainment is a major conduit of cultural information, however.

Architect and Arthropod Gunther Feuerstein of Vienna, sensing a lack of information flow between Arthropods and other interested parties, did something about it: he started his own magazine—*Transparent*—which you can find out about by writing him at Wiedner Hauptstrasse 40, A-1040, Wien, Austria.

ONYX of New York began a communications network by mailing posters to friends, famous people, magazines, etc. The network grows and grows with every mailing; a communications process.

Pages 31-35:
Posters by ONYX





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THE RULE IS CORROBORATED IN NONORDINARY REALITY
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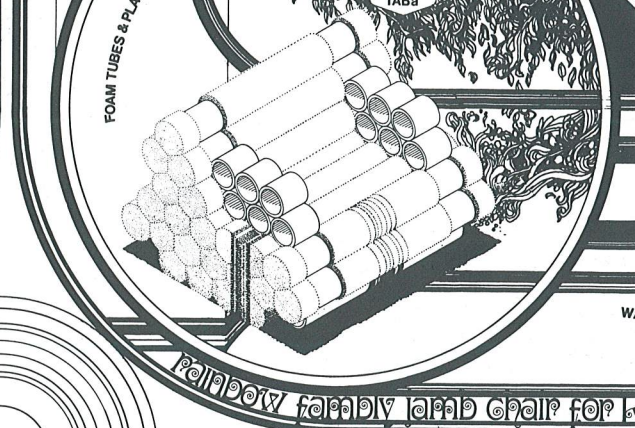
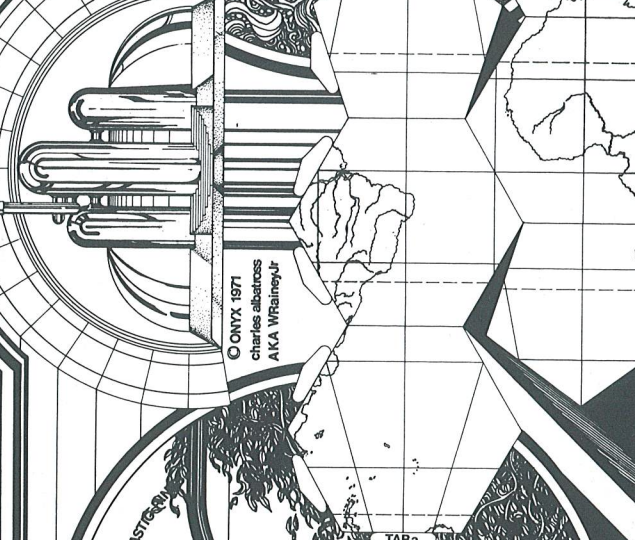
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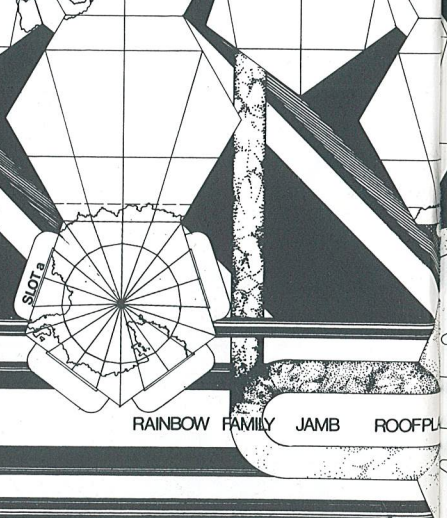
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bibliography
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R. D. Laing; Pantheon Books 1970
Thomas Nelson & Sons 1944 U. S. TREASURY 1969 \$1
RAINBOW JAM; Salt Lake City, Utah
RAND McNALLY WORLD MAP; Lambert Azimuthal Equal Ar
RAND McNALLY COSMOPOLITAN WORLD MAP; Mercator's Pr
RAND McNALLY WORLD PORTRAIT MAP; Robinson Project
DYNAMION SKY-OCEAN WORLD MAP by R. B. Fuller & S.
Honeywell 1967

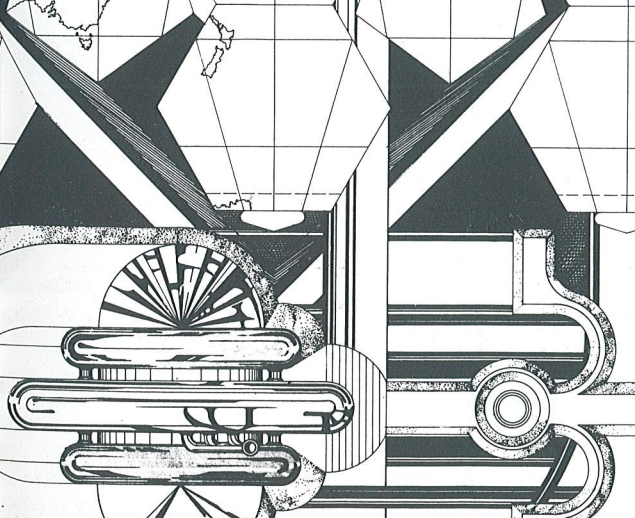
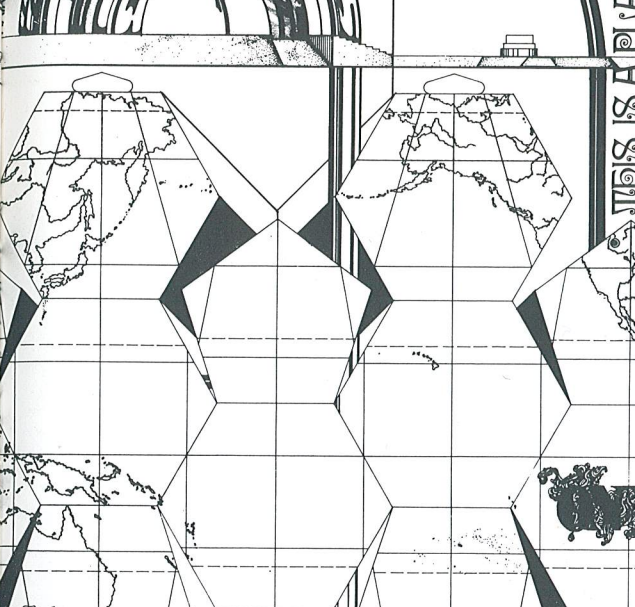


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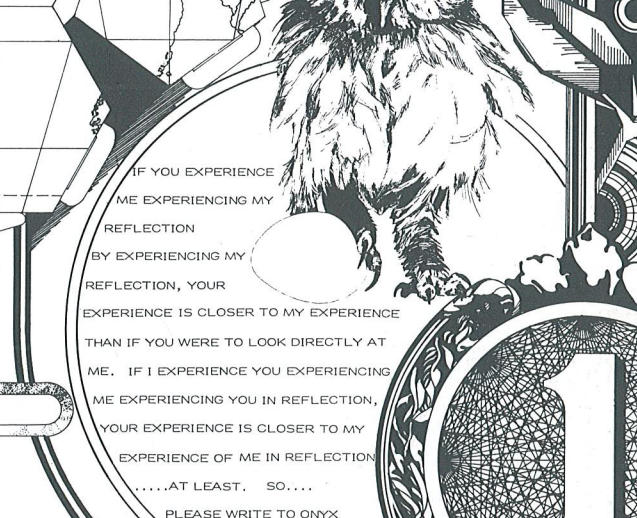


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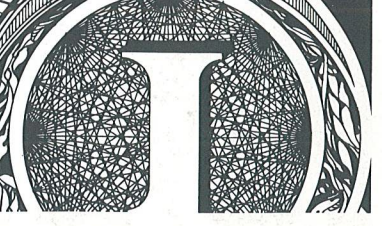
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Interfacing:

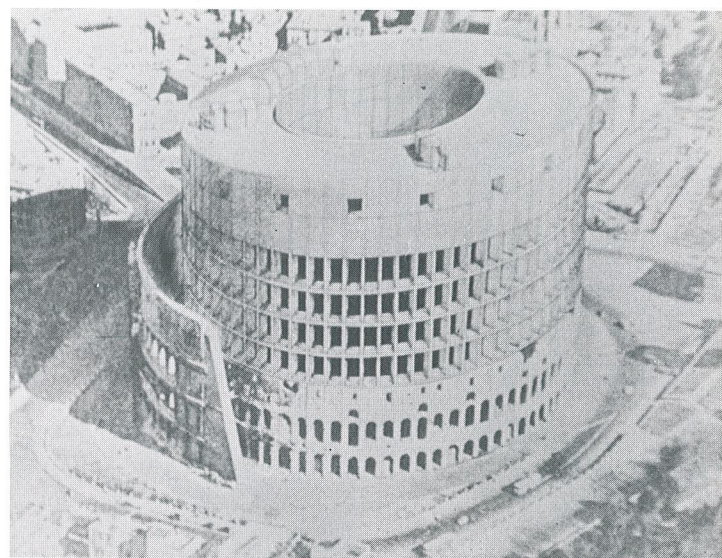
The juxtapositioning of two or more supposedly "in-compatible" areas or processes, e.g.: art and science; men and machines.

Experiments in Art & Technology was founded in 1966 to encourage creative relationships between artists and engineers and scientists from industry. It has since become an international "group," with sub-groups in many countries and missionary projects to other countries and cultures. Notable interdisciplinary events have been: *9 Evenings: Theater and Engineering*, of 1966; *Some More Beginnings: An Exhibition of Submitted Works Involving Technical Materials and Processes* at the Brooklyn Museum, 1968-69; and the *Pepsi-Cola Pavilion* at Osaka's Expo 70. EAT maintains a full-time communications network among artists and technicians working in environmental events and designs. See discussion of the Osaka Pavilion on pages 123-24.

Monumentality:

Creation of superscale environmental effects for:
environmental awe;
creating illusionary effects;
"commenting" on matters of appropriate scale;
fun.

Superstudio of Florence is into a series of investigations dealing with the impact of manmade buildings—objects—on the landscape and cityscape. The most concentrated visual application of the theories so far has been in *The Continuous Monument*, in which "the history of monuments, which began with Stonehenge and, passing on to the Kaaba and the Vertical Assembly Building, found its completion with a monument capable of forming the whole world (forming = understanding)." Here are Superstudio's continuous monuments for Rome's Colosseum and for the city of Graz.



Above:
The Continuous Monument:
Colosseum, Rome
Superstudio



Left:
The Continuous Monument:
Graz
Superstudio

Object Design:

Design oriented toward specific visual and/or physical ends. Consider cities, buildings, toys, ballets, music, statues as objects.

Superstudio's *Endless Grid* responds to a multitude of conformations to make possible object-design buildings—*Architect's Tombs*, a *Catalogue of Villas*—with commodity, variation, and possibly (I am not sure) responsiveness to individual needs.

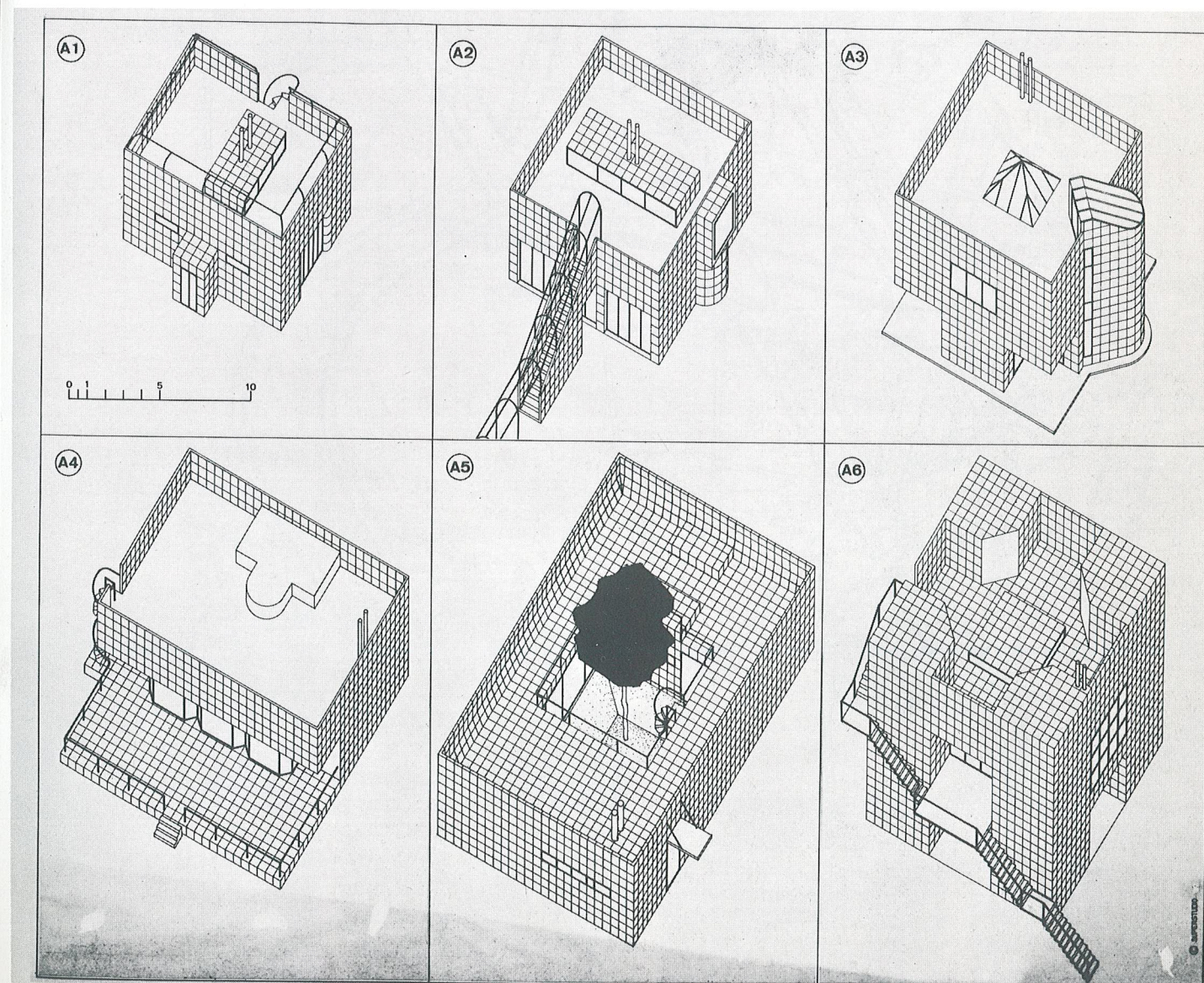
Process Design:

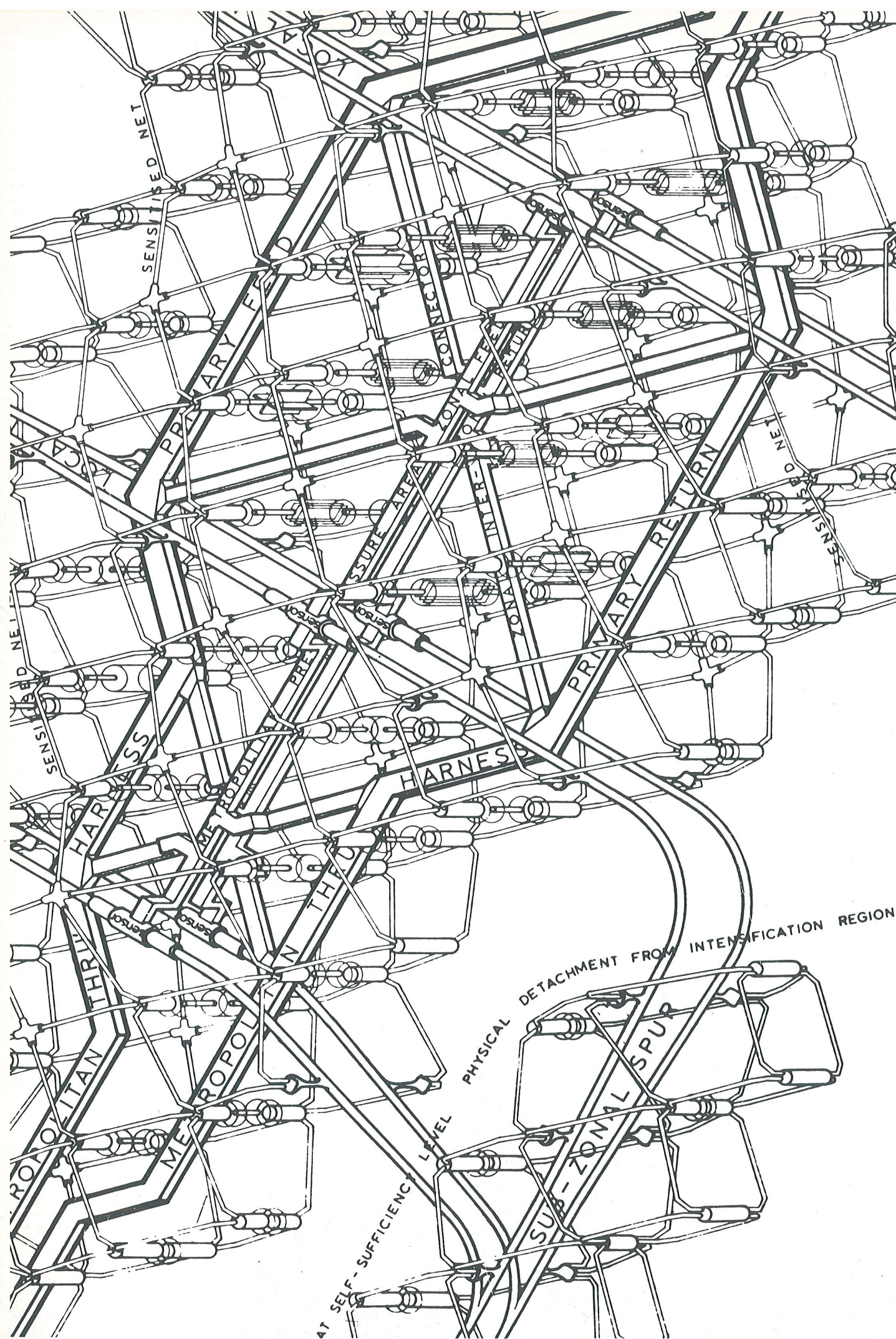
Design working and changing within the ongoing activities of an open-ended creative system, as contrasted to object design, which usually works toward a preconceived, three-dimensional goal.

Computer City by Archigram's Dennis Crompton is a systems-oriented example of process design. The service networks of the city are sensitized to changing needs and demands in the ongoing processes of the city's life. A three-dimensional informational system interacts with the city's changes and feeds them back to program the computer to respond to the new situations.

Below:
Designs with *Endless Grid*
Superstudio

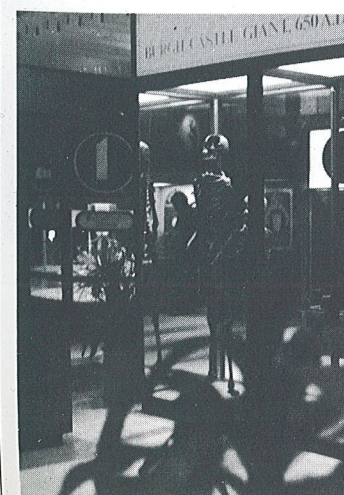
Page 38:
Computer City
Dennis Crompton





Community Center as a
Straddle Structure
Hardy, Holzman & Pfeiffer

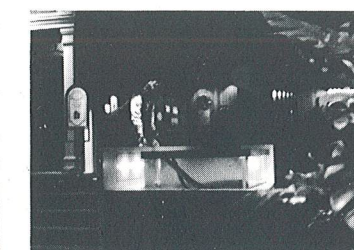
Exhibits for Science Centre,
Toronto
Sam Carter (FUNCO-Canada):
Giant Normal Man; A.D. 650



Vegetable Market (Hormones
Exhibit)



Eel



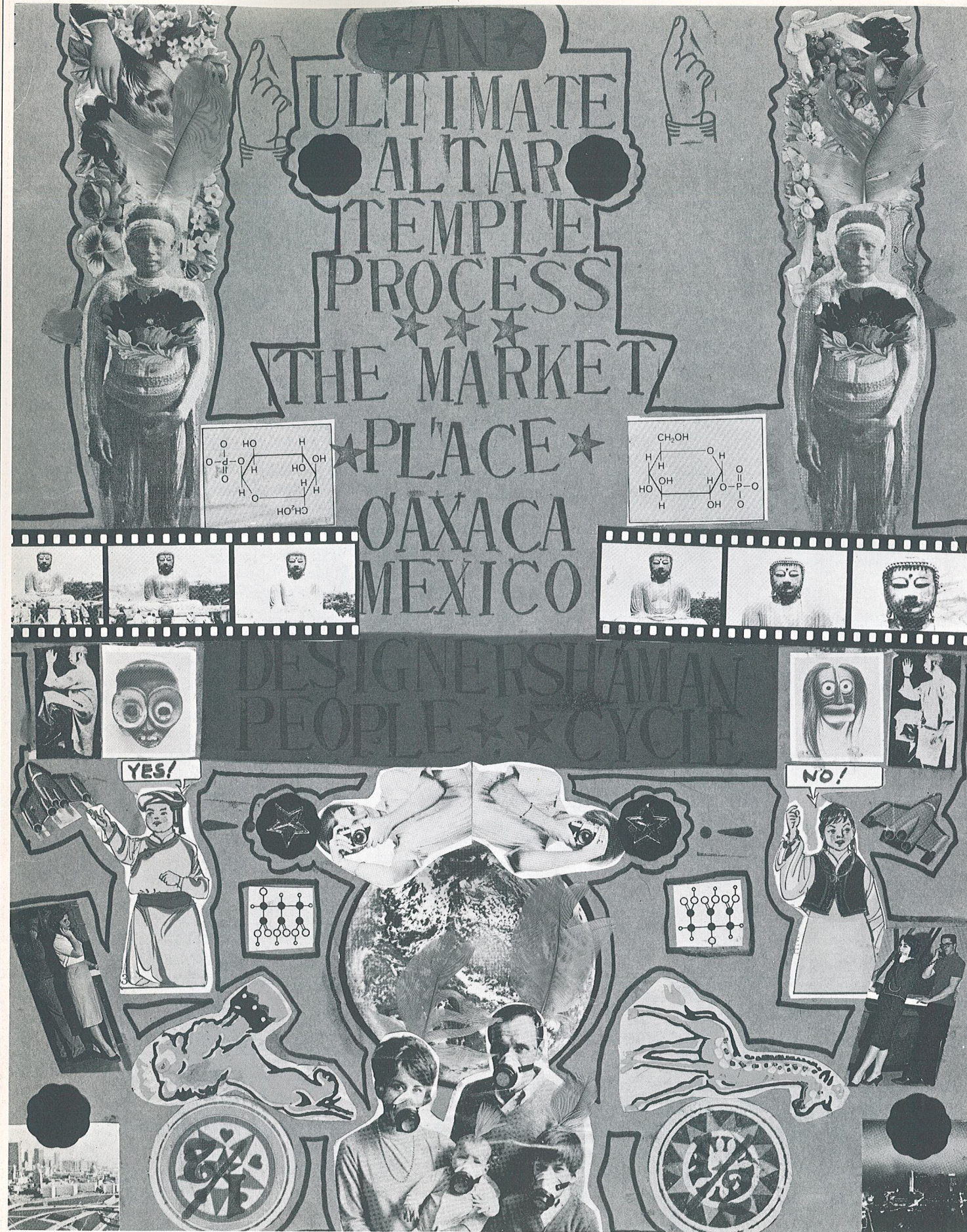
Study Graphics for Hormones
Exhibit



Permanence:
Structures or environments designed with a view to some permanence, if not immutability. Housing, for instance, might be designed for long life, but have built-in possibilities for change by its inhabitants.

The Brooklyn Navy Yard across the East River from Manhattan is an abandoned industrial-military base with vast potential for redevelopment. Instead of destroying the strong nature of the area and substituting a "nice" design, Hardy, Holzman & Pfeiffer of New York propose a "community center as a straddle structure," whose aim is the interrelationship of existing neighborhoods to a future industrial use of the Navy Yard through a strong community structure.

Sam Carter of FUNCO-Canada, in designing the exhibits for Toronto's new Science Centre, drew his inspiration from ancient people-processes: "an ultimate altar-temple process: the marketplace, Oaxaca, Mexico—[a] designer-shaman-people cycle." He transposed these meanings into a series of exhibits that can involve the people of Toronto in a permanent, albeit changeable, process. "Museums are temples. I call the Science Centre in Toronto a macro-museum. . . . It is a temple to science and technology. . . . whose function should be to provide the necessary lubricant for change. . . . that is what seems to have made temples and churches work in the past. . . . it makes change easier or it dies. Hopefully, museum people and other temple people will realize this. There will always be temples—more and more in the mind."



The Marketplace, Oaxaca,
Mexico
Montage by Sam Carter



Recycle the Spirit
Montage by Sam Carter

Graphics:

Visual effects with paint, print, signs, symbols, and words to transmit messages or affect the appearance of buildings, interior spaces, and temporary environments.

The supergraphics on the buildings of Hart Island by Jason (Crum) Sky and the residents of Phoenix House transform what had been prosaic buildings for a New York state institution into a visually exciting community, one that announces its optimism and togetherness across the waters to New York City.

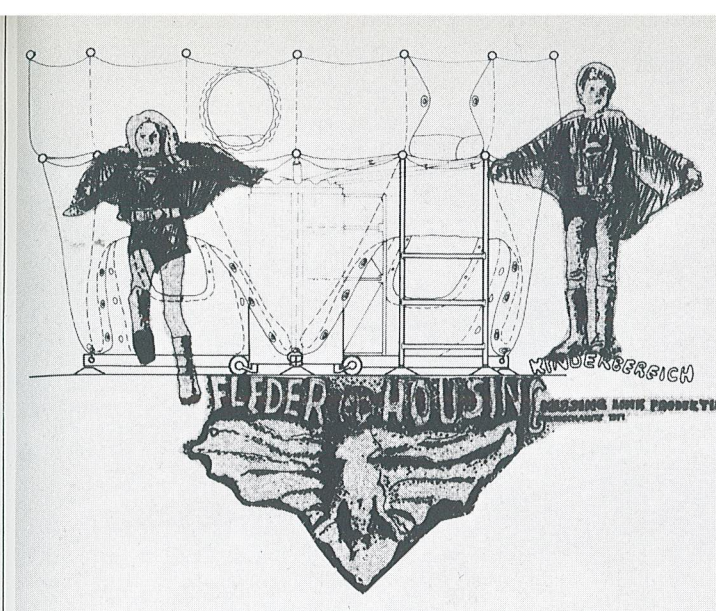
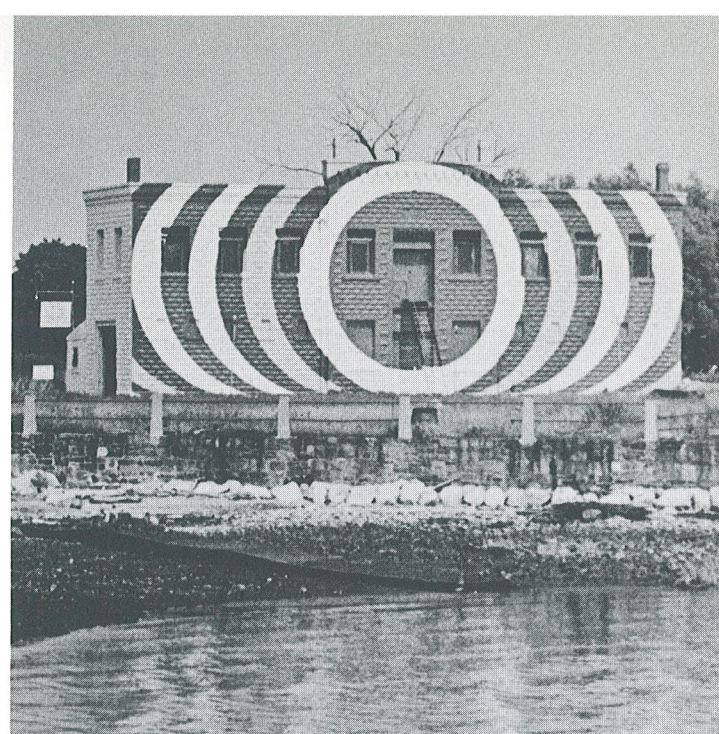
Movement:

Movement scores and spontaneous movement events add another dimension to environmental happenings, and infuse the atmosphere with the feelings and physical attitudes of participants.

Blindfolded walks together in unaccustomed places—a wooded mountainside, an old house, city alleyways—create mystery in movement, emphasize mutual dependence for safety, bring about new experiences of space, textures, bodily awareness. Here, young dancers and architects move through a blindfolded walk below Mount Tamalpais, California, in the Experiments in Environment workshops of Ann and Lawrence Halprin.

Above:
Supergraphics on Hart Island
Jason (Crum) Sky
Phoenix House

Below:
Summer Workshop
Experiments in Environment
(Ann and Lawrence Halprin)



Above, below:
Fleder-Housing
Missing Link Productions

Temporary structures, environments, exhibits, inflatables, objects that can, if desired, be discarded after use, perhaps to be replaced by another "model."

Fleder-Housing by Missing Link Productions is ideally suited for people with tiny house budgets. A foldable structure of cloth, synthetics, or other fabrics over a lightweight frame, the system can be situated in many places, and can be disposed of when the owners can afford more substantial living arrangements. It appears to be a good Arthropod, incidentally. And I feel Mr. Strauss would have appreciated the tribute in nomenclature by his fellow Viennese.

Mobility:

Structures and environments that can be moved from place to place using various means of locomotion, including means integral to the structure itself. Includes most plug-in systems.

The proposal by Einar Thorsteinn of Iceland and West Germany for a housing capsule system concentrates on the mobility of the units. The architect notes: "It should be possible to change the position of houses relative to each other as easily as driving a car. . . . Houses should be transportable in order to give the occupants freedom to choose new surroundings rapidly." (Note: Thorsteinn's environmental montage [p. 45] illustrates environmental concepts and preoccupations; it is a good example of good Arthropod graphics communication.)

