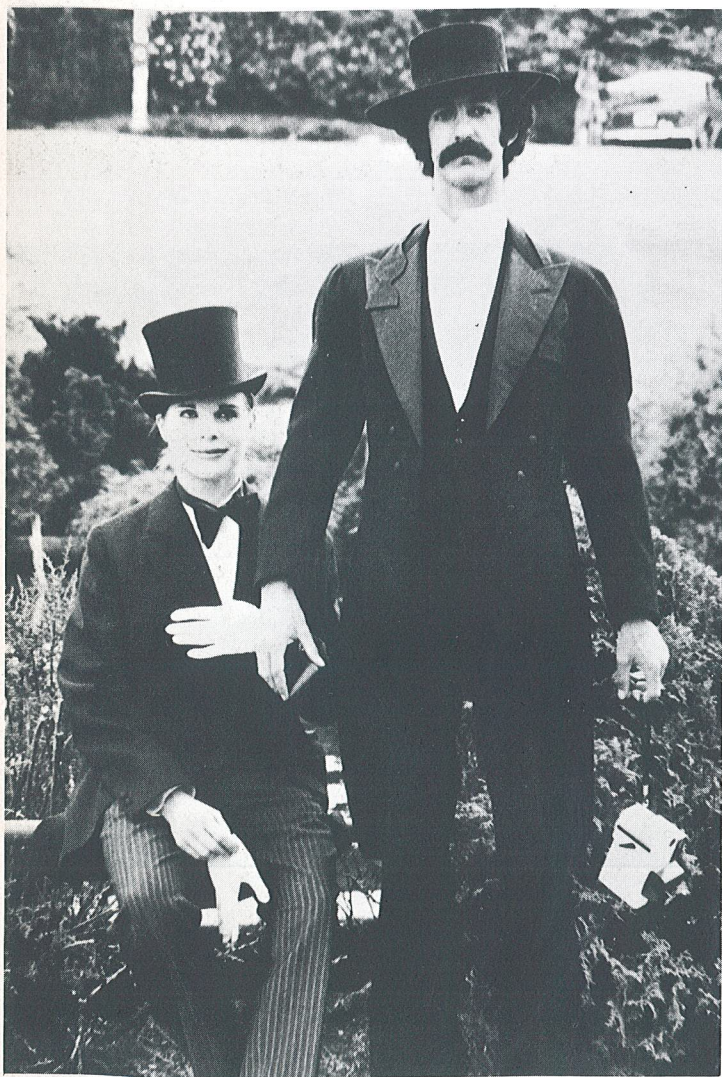








Above:  
*Rare Red Feast*  
Part of *City Feast*

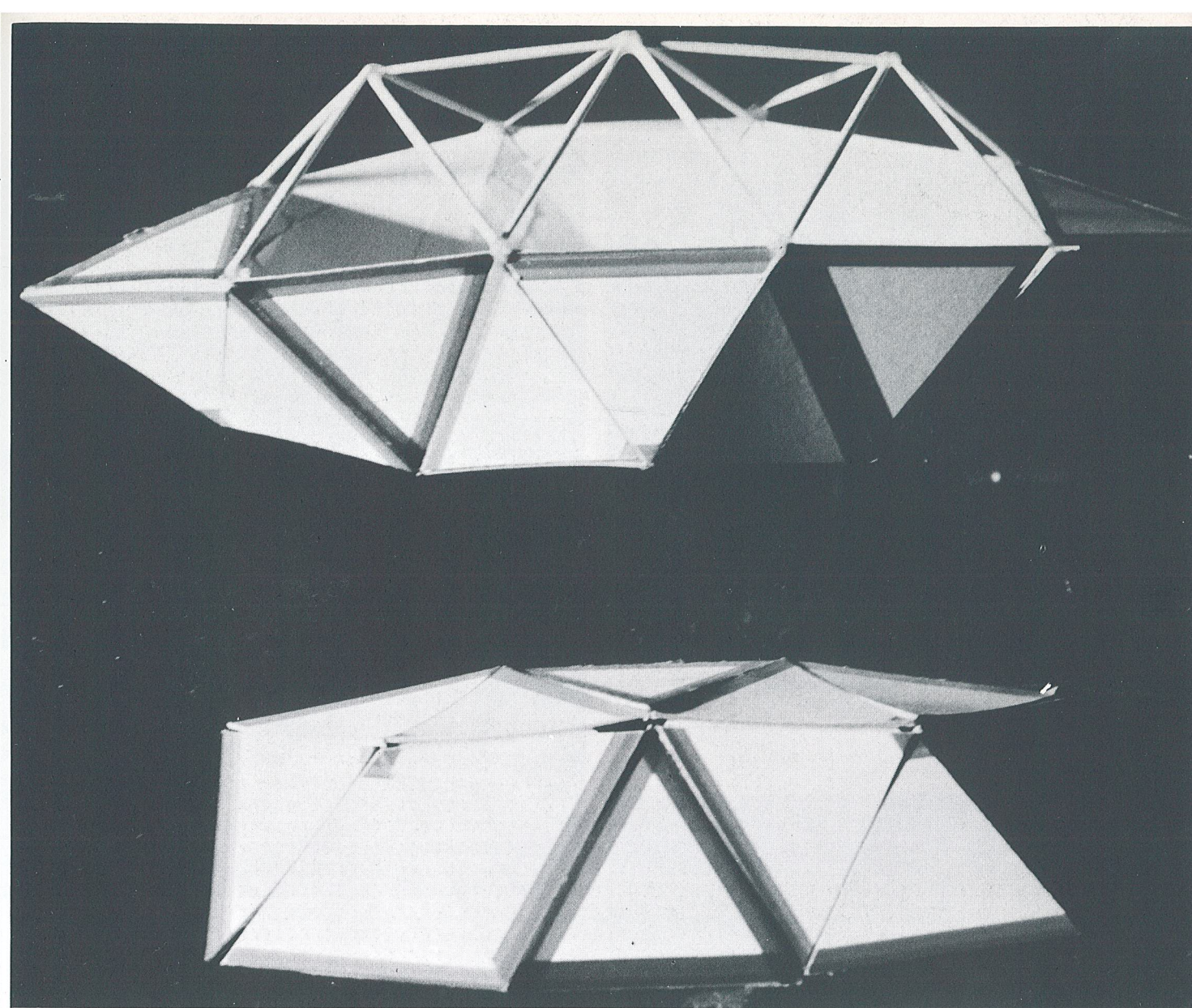


Left:  
Judy and Marko, guests at  
*Rare Red Feast*

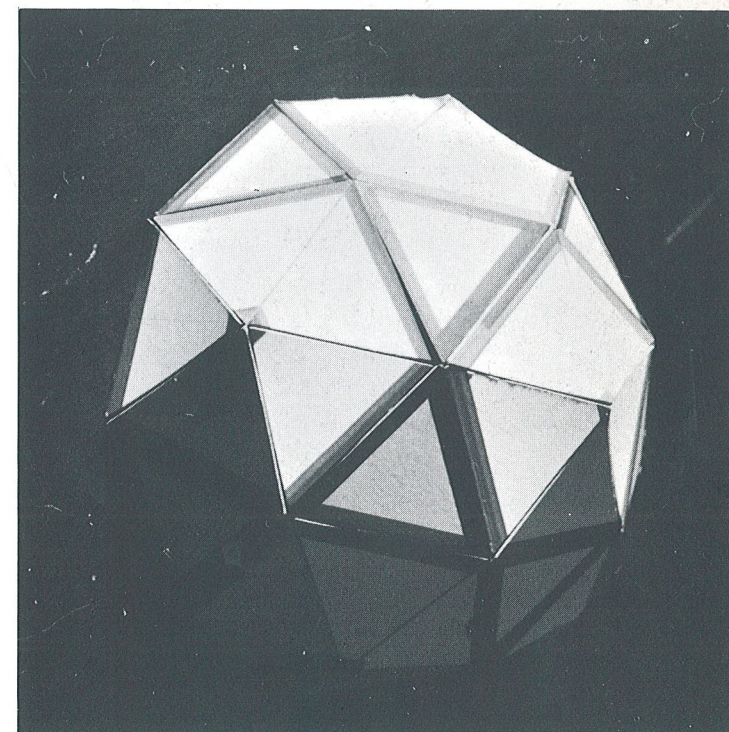
#### Changeability:

Structure, environments, objects with the capability of being changed or changing themselves in form, function, use, applicability, and appearance as the needs or wishes of the users and participants change.

Edward Suzuki of South Bend, Indiana, has invented a geodesic dome that can be converted from a tent-like dwelling into a boat, and vice versa. It may also be made into a "soap-box-derby" car when wheels are attached to the two horizontal members of the boat configuration. Suzuki says: "The members that constitute the geodesic framework may be disassembled and packed around the plastic (continuous) membrane that covers the framework. The whole apparatus thus may be shoulder-packed and serve as a useful camping tool—a tent at night and a vehicle by day."



Convertible geodesic dome  
Top to bottom: boat to tent  
Edward Suzuki





# Transformation:

Designs, structures, activities, graphics, and performances that alter the impact, effect, and appearance of existing environments, things, and sometimes people.

*Apparitions on the Ponte Vecchio* by 9999 of Florence transforms an ancient monument for a brief period into a living performance of kinetic graphics. Op-art slides and supergraphics were projected on the bridge at night, altering the experience and perception of a famous landmark. A similar event has been staged at an old power plant in Georgetown, Washington, D.C., by Doug Michels who later co-founded Ant Farm.

*Situation Schackstrasse* was an environmental transformation event in Munich by HA Schult. One section of the street was completely covered with the printed word *Now*. The second section was "soundproofed" with hundreds of doormats placed over tar. The third section was filled with about five tons of waste paper. A lawsuit followed. Responses are not always favorable!

Below:  
*Apparitions on the Ponte  
Vecchio*  
9999

Right:  
*Situation Schackstrasse*  
HA Schult

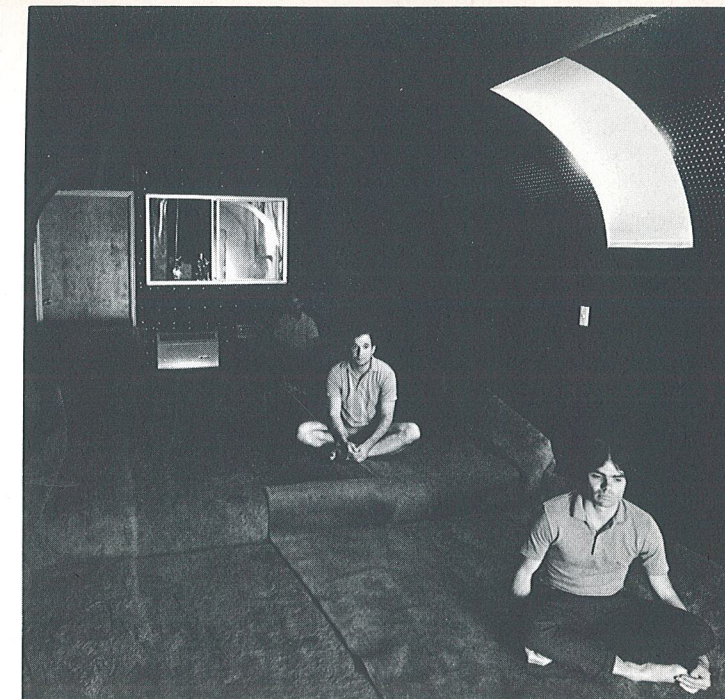
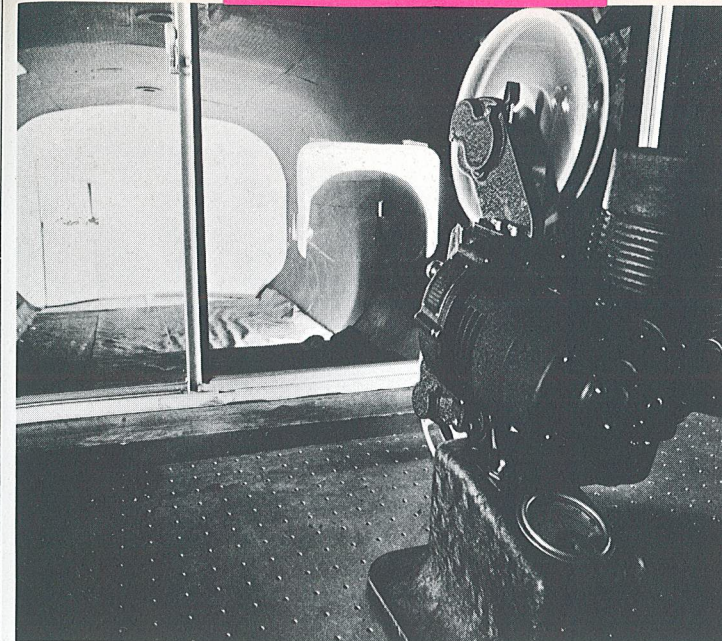


## Man/Machine Media:

Creation of places and situations that can bring about interfaces and exchanges of messages and maybe feelings between men and machines, men, and media. A cybernetics trip, really.

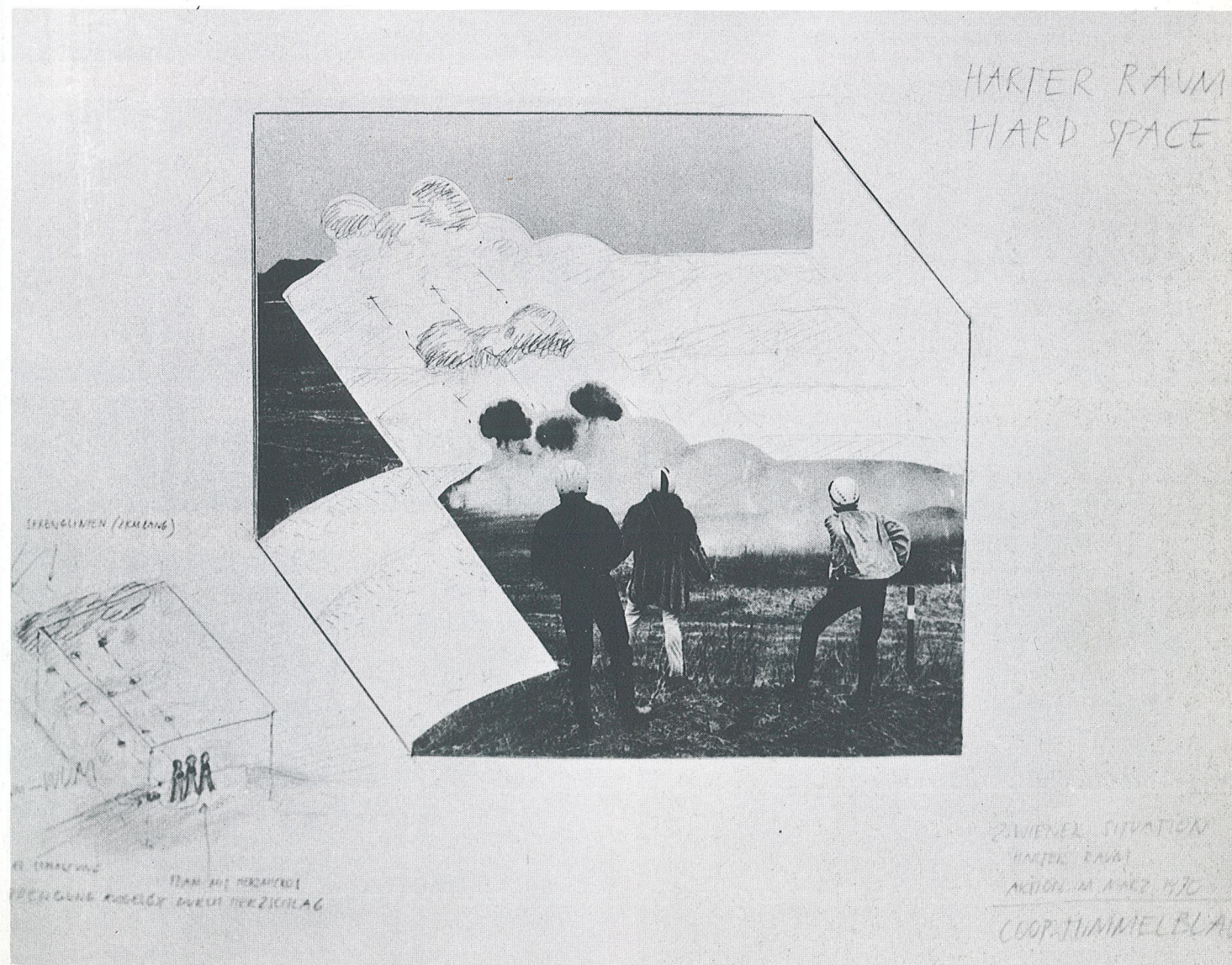
In March, 1970, Coop. Himmelblau performed *Hard Space*, an event in which heart microphones were attached to the three group-members and electronically connected to three explosive charges two kilometers away. The transmission of the three heartbeats activated the explosions, and three "instant" (and very temporary) spaces were realized.

Willard van de Bogart designed the *Film Chamber* as an environment for the experimentation with projection systems and visual effects. His *Plastic Inflatable Media Environment* incorporates visual sensations as well, but also introduces sounds (electronic), smells (odor variations), touch (large foam-rubber objects), and balance (irregular floor levels). A timing device connected to two fans permits the environment to "breathe," expanding and contracting like a living organism. A sensory-media experience.



Above:  
*Film Chamber*  
Willard van de Bogart

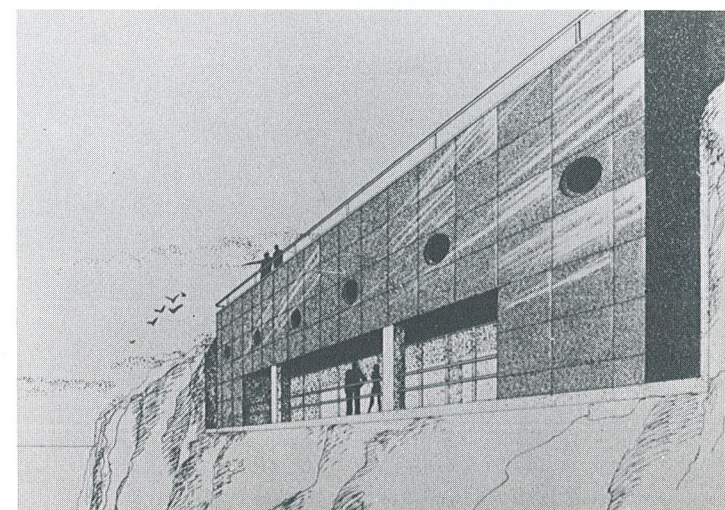
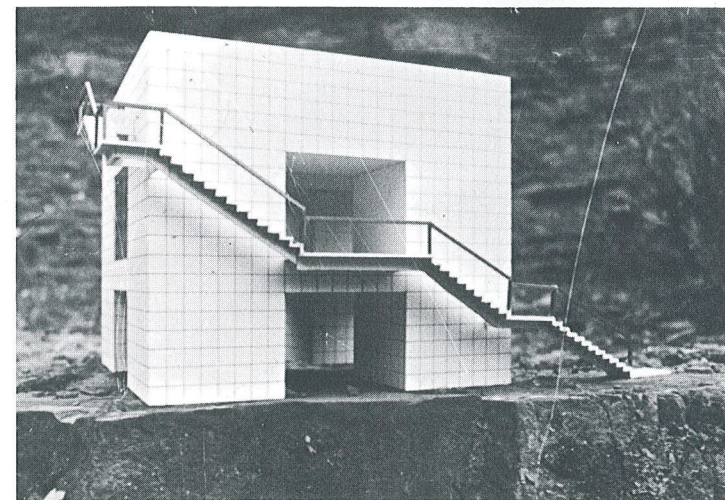
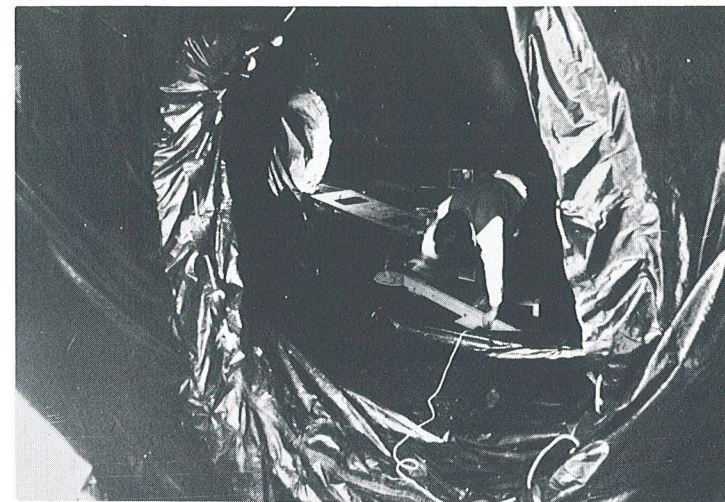
Below:  
*Hard Space*  
Coop. Himmelblau







Above, below:  
Plastic Inflatable Media  
Environment  
Willard van de Bogart



# Architectonix:

Design wherein a more traditional approach to architecture-as-object acts as the environmental agent.

Superstudio's "mental furniture," such as desert lamps, information table, and dining room, and its *Catalogue of Villas*, including *Cubic Villa* and *Villa on the Sea Coast*, emphasize the group's belief in the power of the architectural statement to make a firm commitment to influence the way humanity lives.

## Closed System:

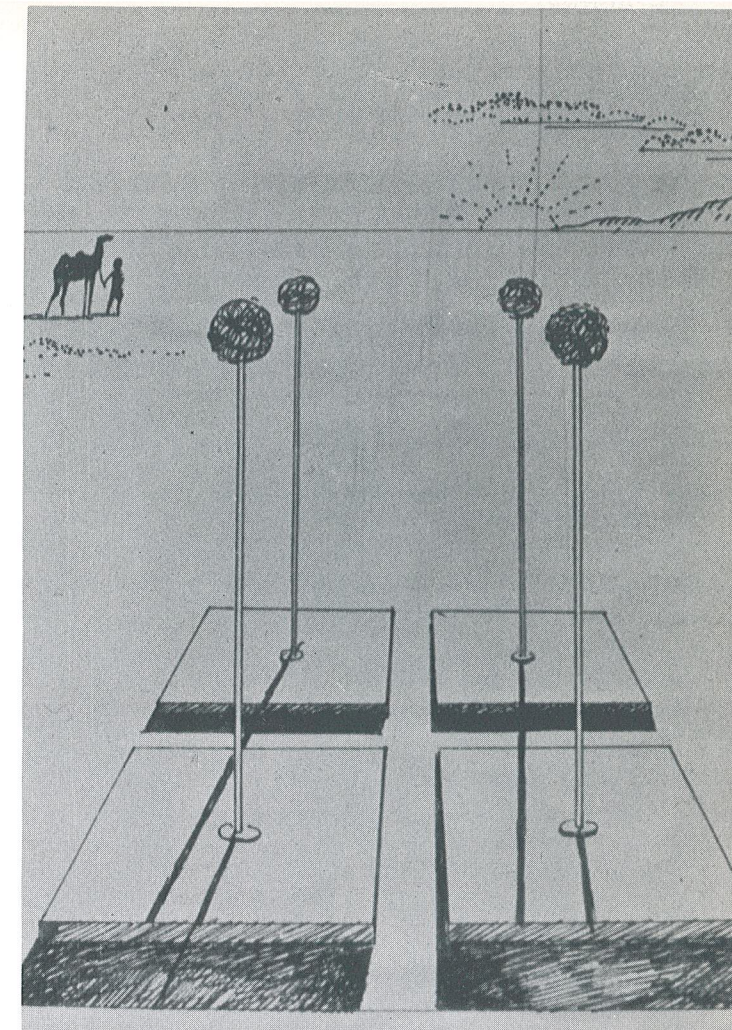
Affords a prestructured environment or series of experiences—a more traditional approach wherein the observer is treated as audience. Examples might include Willard van de Bogart's *Film Chamber* (p. 49) and Superstudio's *Villas*.

Page 50 (top two, right):  
Plastic Inflatable Media  
Environment

Right:  
Desert Lamps  
Superstudio

Page 50 (bottom two, right):  
Cubic Villa and Villa on the  
Sea Coast  
Superstudio

Below:  
Dining room  
Superstudio





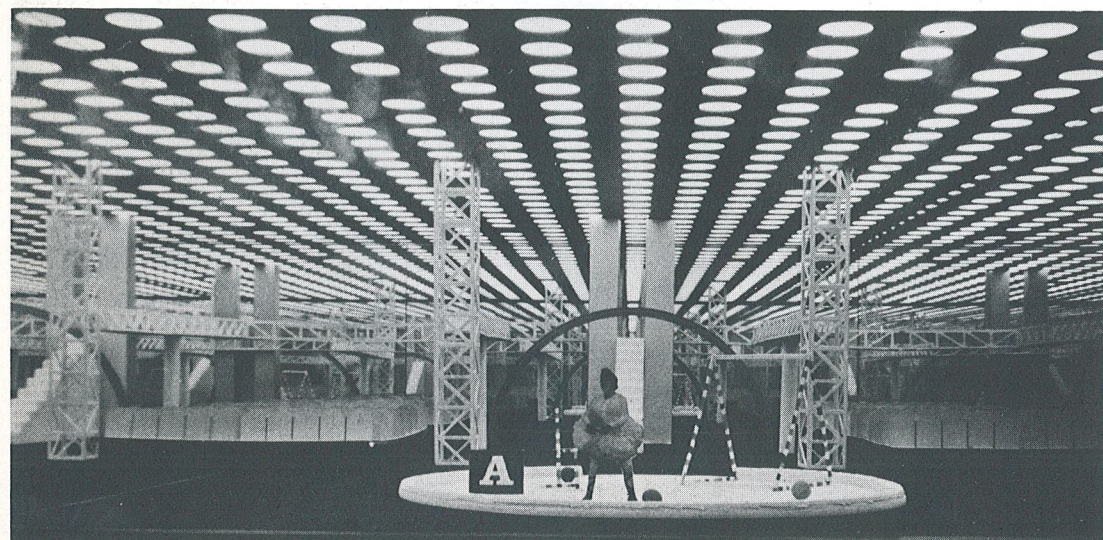
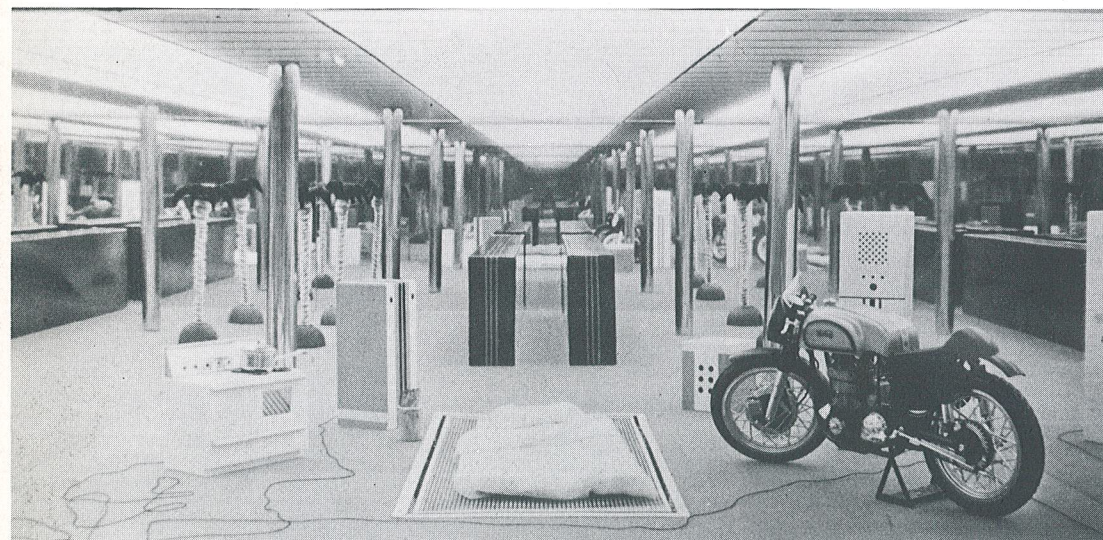
### Open System:

An environment, artwork, and/or experiential series that allows the observer to become involved and perhaps participate, adding additional, and unexpected, inputs to the process.

Archizoom's *Interior Landscapes* presents us with a vast, loft-like, characterless interior space within which people can move and make their own environments for themselves. The existing environment makes no demands and creates no parameters. What environment develops is totally developed by the people in their provisions for play, performance, sleep, love-making, eating, storing their bikes, and so on.

*Pneumacosc* of Haus-Rucker-Co is a means of inducing continuing, open-ended process into existing cityscapes through the use of pneumatic dwelling units in vertical urban structures. The units respond to changing needs, are transportable, plug into existing common facilities, and add a vivacious slow-motion kinetic rhythm to the metropolis.

Below:  
*Interior Landscapes*  
Archizoom



### Individuals:

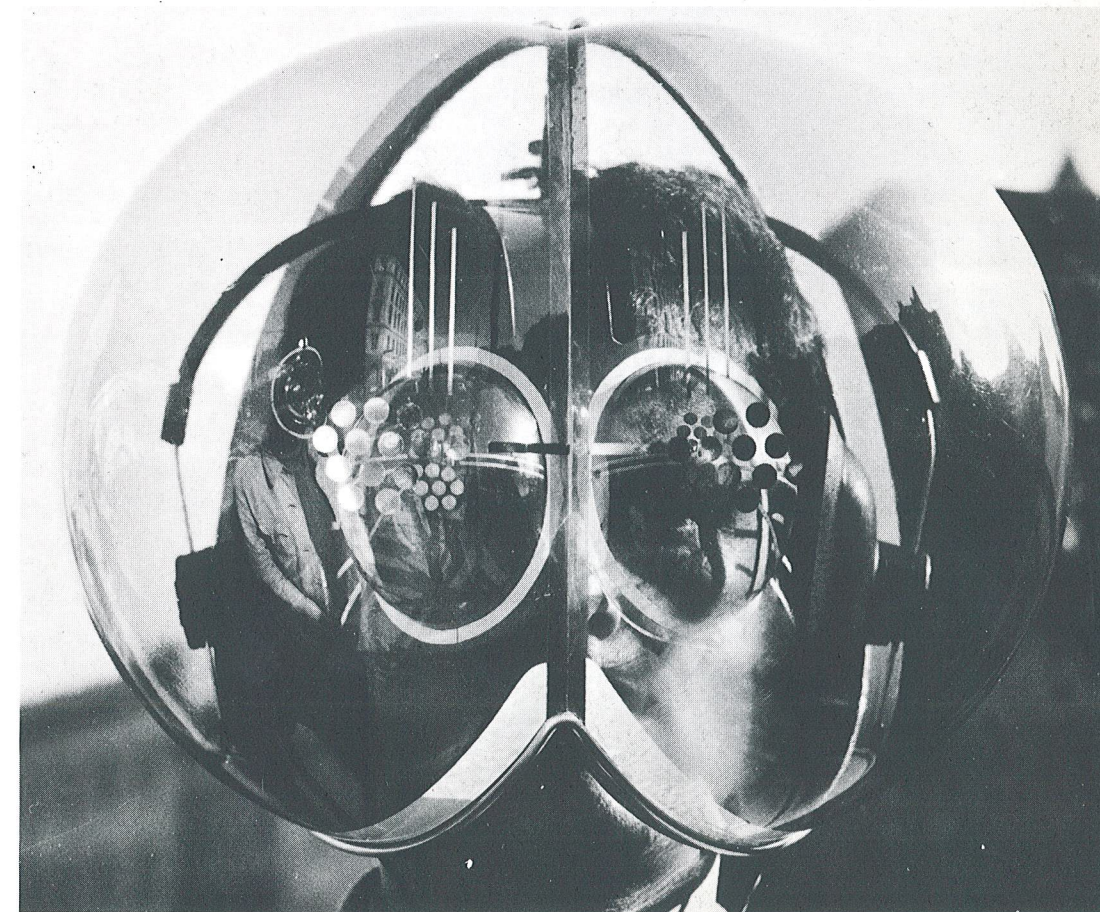
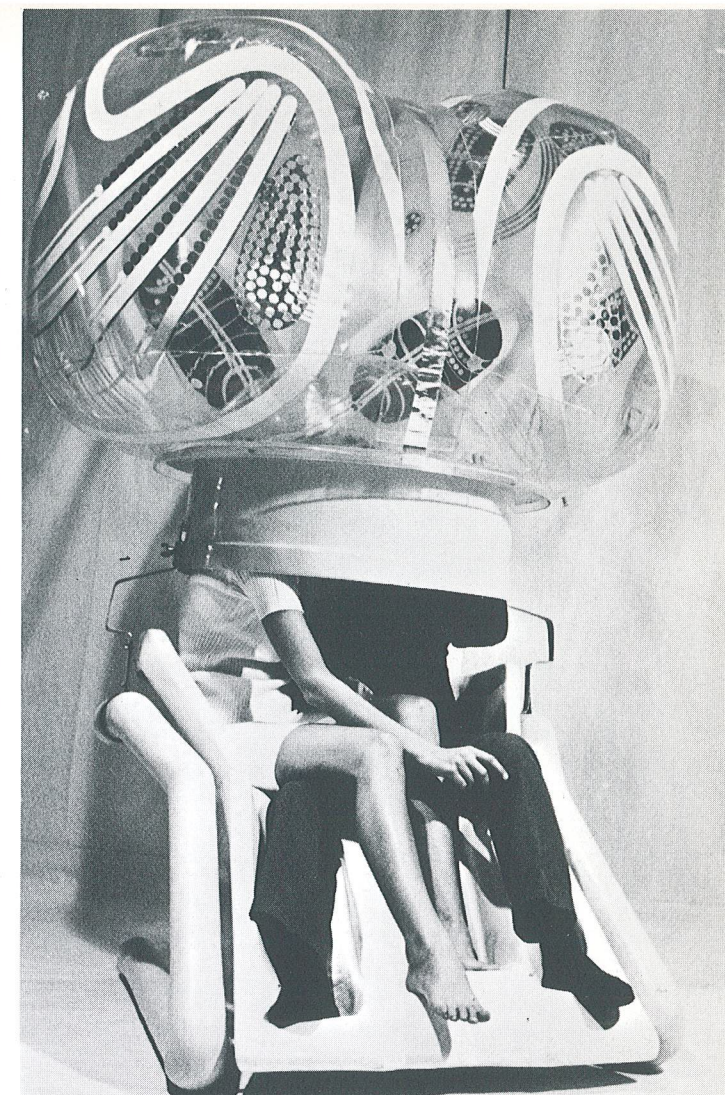
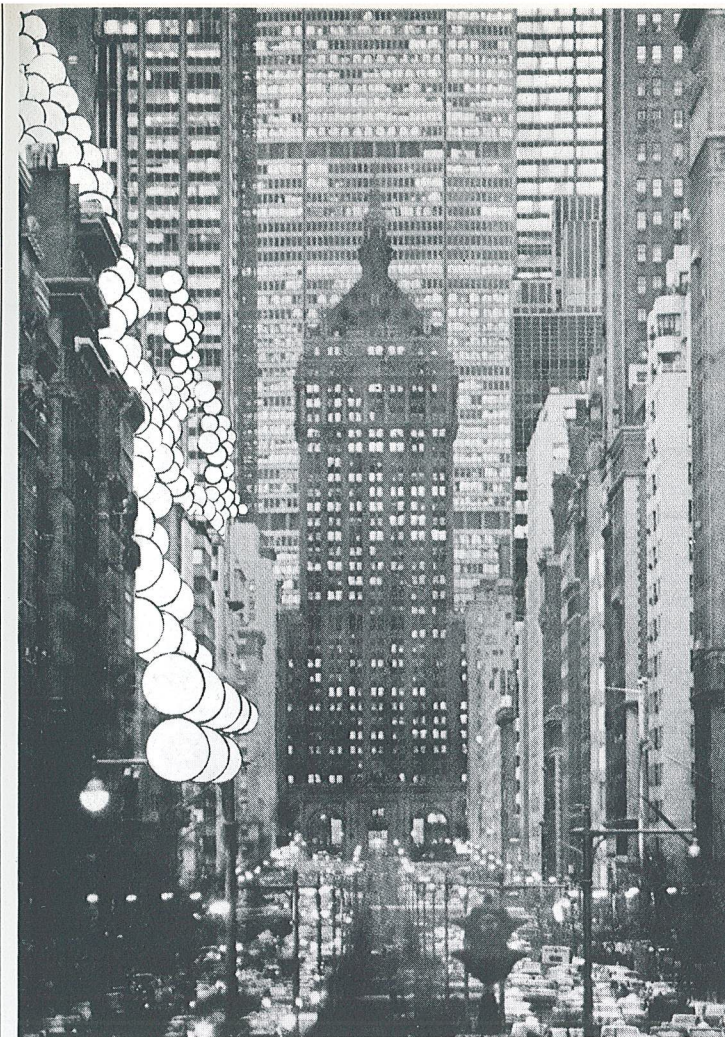
Mini-environments or events for the experience of one or at the most two persons.

Haus-Rucker-Co did *Flyhead* for a single person to put on and have a complete alteration of his environment, get away from the daily, dreary sameness. A solitary trip: refracting prisms, colors, different sizes and distances than in "real" life. *Mind Expander* is for two—presumably male and female. A place for them to really get together; a changed environment for two people to be alone in.

Page 53 (top left):  
*Pneumacosc*  
Haus-Rucker-Co

Page 53 (top right):  
*Mind Expander*  
Haus-Rucker-Co

Page 53 (bottom):  
*Flyhead*  
Haus-Rucker-Co





### Groups:

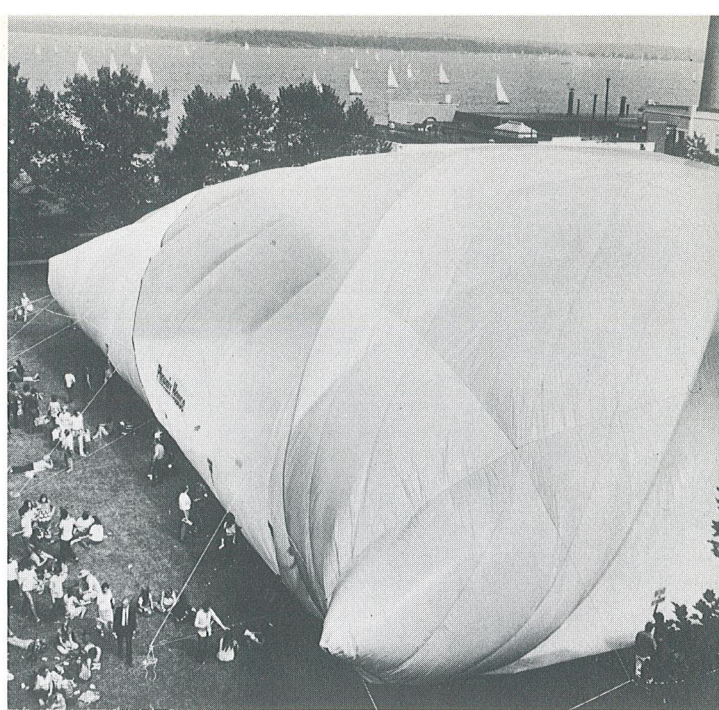
Various activities, environments, happenings, and structures designed for the experiences, involvements, and/or creative inputs of a number of people—artists and audiences.

There are numerous examples, including Coop. Himmelblau's *Restless Ball*, an inflated vinyl bubble for the activities of two to fifteen people indoors or out-or-doors; Yukihiisa Isobe's inflatable for a thousand people at the Phoenix House *Summer's End Happening*; Haus-Rucker-Co's *Giant Billiard*, a superscale jumping inflatable game; and many, many more.

### Permanence:

As under Attitudes, a structure or environment intended to last, perhaps to be lived in, or offer other long-term use.

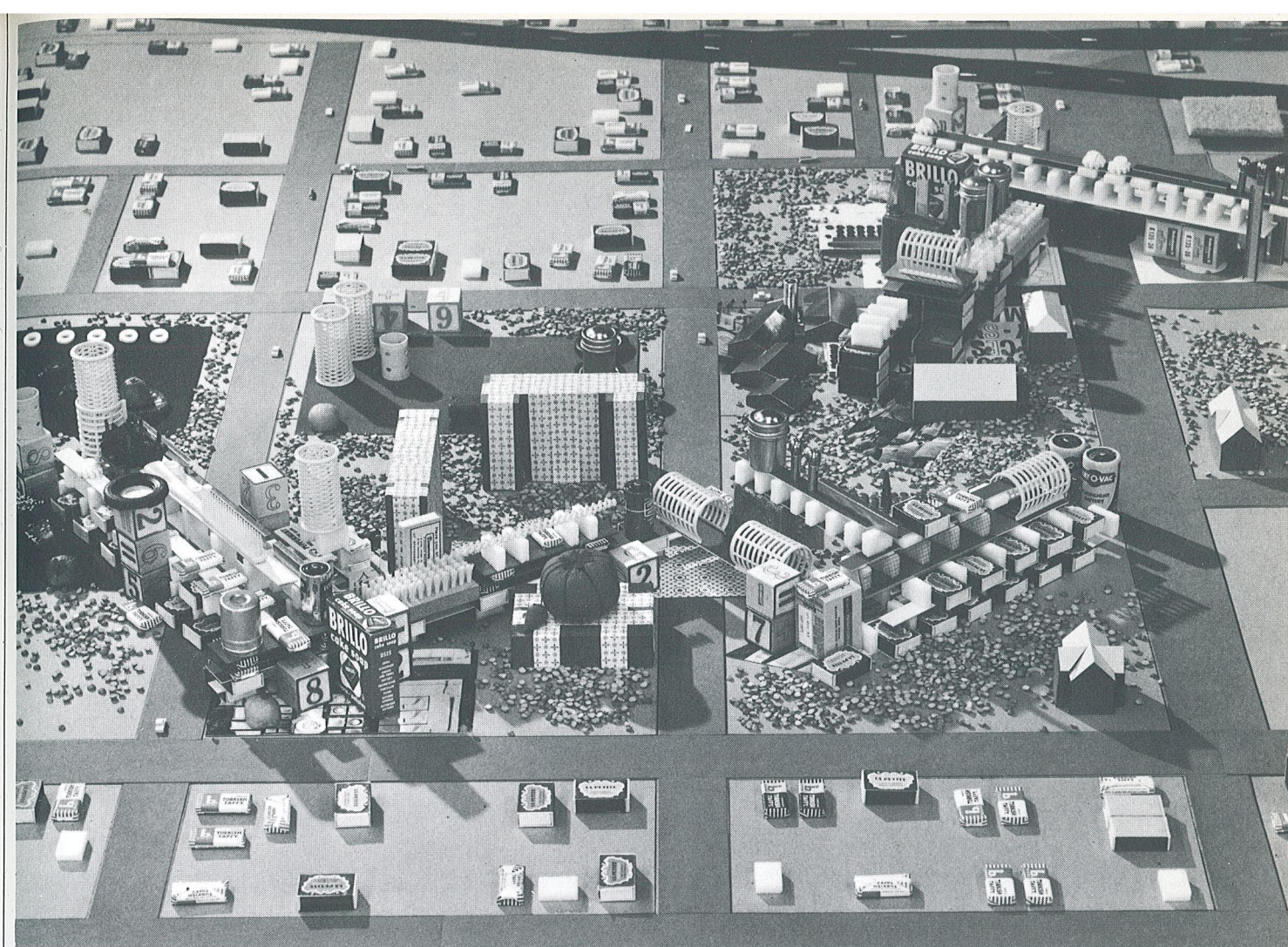
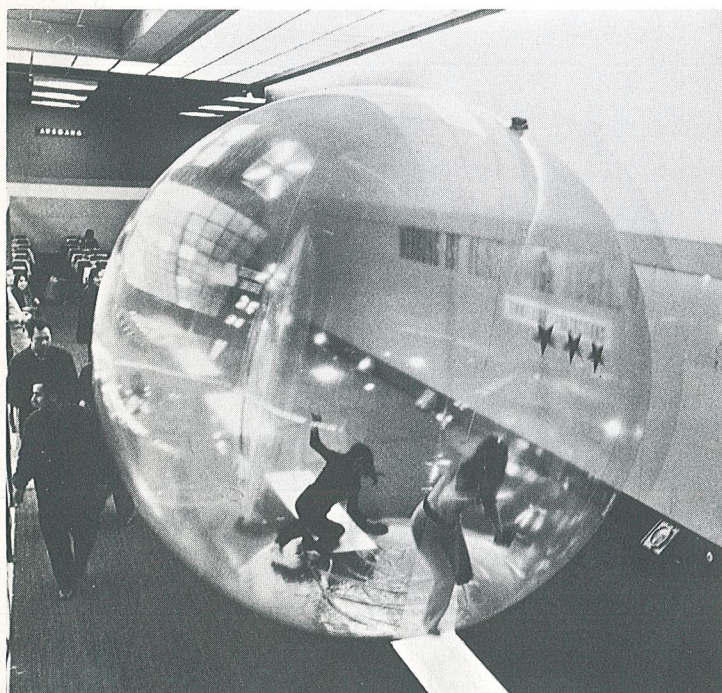
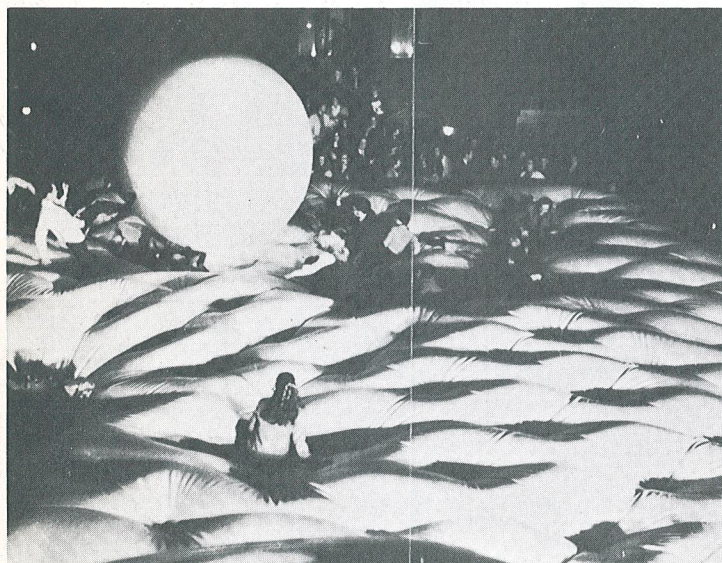
The group-planning process for Shaw University in Raleigh, North Carolina, by Hardy, Holzman & Pfeiffer with the university community illustrates an open-ended, process-oriented activity that will result in the creation of a permanent, three-dimensional complex for living and learning.



Above:  
Inflatable structure by Yukihiisa  
Isobe for *Summer's End  
Happening* Phoenix House

Left (top):  
*Giant Billiard*  
Haus-Rucker-Co

Left (bottom):  
*Restless Ball*  
Coop. Himmelblau



Planning process study for Shaw  
University, Raleigh, N.C.  
Hardy, Holzman & Pfeiffer

The next seventeen elements of this book will be in-depth portfolio presentations of the work of Arthropod groups and individuals, ranging from such "old masters" as Cedric Price and Francois Dallegret (very lively young old masters, those!) through some of the newer Arthropods such as 9999 in Florence and Missing Link in Vienna. (The Halprins and John Johansen, though of an older generation, speak much younger than most under-thirties.)

The present technological age occurs in a new environment, an electric environment, which has reconfigured our senses. Seeing is no longer the primary means of knowing. Hearing, tasting, touching, and smelling have become more important. Our five senses are rapidly becoming more completely integrated. We now demand greater participation in events. We have reached the end of contemplation, impartiality and disinterestedness. We are embarking on a new phase of artistic awareness in which participation, partiality and interest are the chief characteristics. There is an increased participation in the physical environment that results in an open-ended experience which can only be completed by the participant. Involvement mitigates the inside and outside split. It destroys the subject-object duality. Fusion brings us into a single spiritual body.

As I said, these are a variety of the attitudes and aspects of the work in this book that I have responded to and experienced during the preparation of *Arthropods*. Every reader will bring his own feelings, knowledge, experiences and in-experiences, needs, ideas, criteria—in two key words, *his* attitudes and aspects—to the material presented here. I hope this can, in a sense, become part of a continuing process of investigation among many people in many places for ways to energize shared environmental involvements.

Willoughby Sharp 17



6. PORTFOLIOS

Cedric Price

Haus-Rucker-Co

God & Co (Francois Dallegret)

Missing Link Productions

9999

Superstudio

Coop. Himmelblau

Hardy, Holzman & Pfeiffer

Eventstructures Research Group

A. Carlini

Experiments in Art & Technology

Ant Farm

PULSA

Archizoom

Experiments in Environment (Ann and Lawrence Halprin)

John M. Johansen

ONYX

When quotes appear in the portfolios, they are by the Arthropods concerned.

CEDRIC PRICE  
LONDON



## Cedric Price—London

Phun City—Public Skill and Information Hives—Potteries Thinkbelt—Fun Palaces: The concentration of services and facilities to make people's feelings, activities, and attitudes the changing, multifaceted, continuing inputs into a charismatic environmental feedback system. "The capacity of the individual to become excited, interested, and bored will always outpace the capacity of the artifact to respond to such stimulus," says Cedric Price. The architect (or artist, planner, engineer) must consequently take his place in the ongoing process as a provider of opportunities for experience and change, not as a master builder of immutable (and rapidly outdated, in terms of use) monumental structures.

"Architects/planners should realize that the only valid social service they can provide is that which results in the creation of unnatural conditions that either improve the quality of life in a unique way or permit activities and conditions that hitherto were impossible but which are likely to be beneficial.

"Their understanding of other more important ongoing productive disciplines must improve in depth and scope very rapidly, since, at present there is little chance of fruitful exchange due largely to ignorance on the part of architects and planners.

"While increasing the world's food supply or developing automation can in themselves be seen to be beneficial, there is little evidence to support the view that more houses or new towns, as we now know them, will increase our happiness—in fact, there is increasing evidence that recent efforts by architects and planners may be a contributory factor to human misery in the near future.

"Central to this activital shortfall is the inability of architects and planners to concentrate with sufficient expertise on the environmental servicing of people.

"Too often the production of enclosures becomes merely displacement tendencies away from the more exacting task of determining the artifactual trappings required to improve man's well-being.

"The acceptance of the tertiary role of architecture can enable a useful role to be determined in relation to the servicing of other activities and appetites.

"The necessity to determine the value or danger of forecasting processes is recognised by most forward-looking productive disciplines. It must become an immediate and central concern of architecture." (Memo from Cedric Price to Bob Underwood of Architectural Association.)

### OCH Public Skill and Information Hive

A place for community exchange and sharing of information, knowledge, visual images, news of change. A feedback building, where community resources of all sorts—physical and feeling states, many forms of expertise, environmental situations—become the communal warp and woof of the fabric of life in the city. It takes advantage, in Price's words, "of concentrated mechanical and electrical servicing which enables a wide variety of activities to take place in close proximity." Unvarying permanence should not be its nature. If the need changes, or the people go elsewhere, it should disappear, perhaps to be reconstituted in the appropriate systemic makeup in another place.

### Fun Palace (1961–64)

A short-term recreation-facility place for the city. Approachable by any means of transport: helicopter, subway, hovercraft, taxi, lorry, bike, monorail, bus, horse, foot. Enter at any point; there is no front door. Select whatever interests you. Be alone with a drink surveying the scene; get into a group dance; watch a film, play, or concert; rap with visiting superstars; just dig the wild variety of the space. When Fun Palace is no longer needed, it will go away. While it exists, it will be a concentrated performing/participating center for fun involvement.

"Leisure facilities must be used by society as an active social-sensing tool, not merely a static predictable service."

### Potteries Thinkbelt

A 100-square-mile, 20 thousand-student campus built around a road and railway network. Transfer of information and the act of learning become a kinetic experience, as seminar units can travel along the rail system to be hooked into desired faculty transfer areas on sidings; fold-inflatable lecture, demonstration, and group meeting places can be structured or dismantled to meet temporary needs; self-teaching carrels and transportable receivers hook into TV and computer services. Four main types of housing—"crate, sprawl, battery, and capsule"—would occur wherever necessary. Involvement of faculty and students with local communities is emphasized and encouraged.

"An activity that will increasingly occupy a large proportion of everyone's life should be in contact with areas near and far where the rest of life is to be spent.

"Education, if it is to become a continuous human-

servicing service run by the community, must be provided with the same lack of peculiarity as the supply of drinking water or free teeth."

### Phun City

A self-help pop festival in the Sussex countryside in 1970. It covered sixty acres and had a daily population of 15 thousand—tents, inflatables, sculpture, stalls, lights, sound, food, movement, people. The fittings for basic structures were standard—nothing fancy; the drama was in the people, and the performances, and the spontaneous life styles. People became forest dwellers for a few days, made their own paths, shared territories, created settlements, developed attitudes and aspects to apply to "real" situations.

"We all learnt something."

Page 60:  
*OCH Public Skill and  
Information Hive* (plans,  
section, systems)

Page 61 (top):  
*Fun Palace*

Page 61 (center):  
View from a helicopter landing  
on the *Fun Palace* roof

Page 61 (bottom):  
*Potteries Thinkbelt*  
Faculty transfer area

Page 62 (top):  
*Potteries Thinkbelt*  
Rail faculty-transfer area

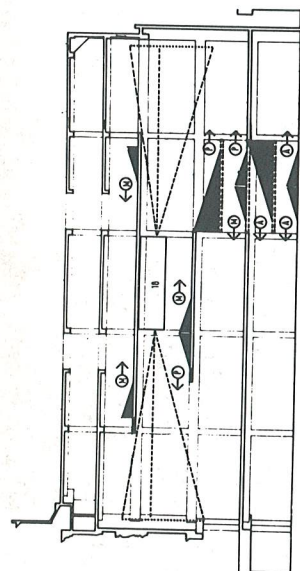
Page 62 (bottom):  
*Potteries Thinkbelt*  
Site plan

Page 63 (top):  
Superimposition of *Potteries  
Thinkbelt* system on a view of  
the Potteries district

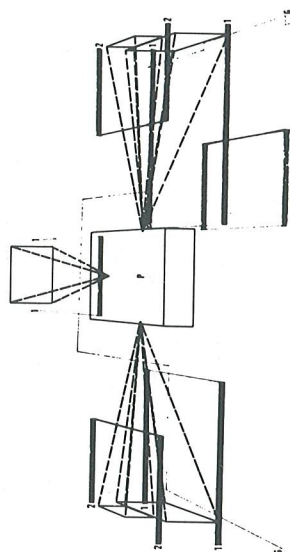
Page 63 (bottom):  
*Aims for the 70's*  
Three memos from Cedric Price  
on future change, involvement,  
structure, and community



A totally enclosed collection of free choice activities.  
A centre-city 'school and playground' for all ages.



Section showing major observation areas of large screen displays



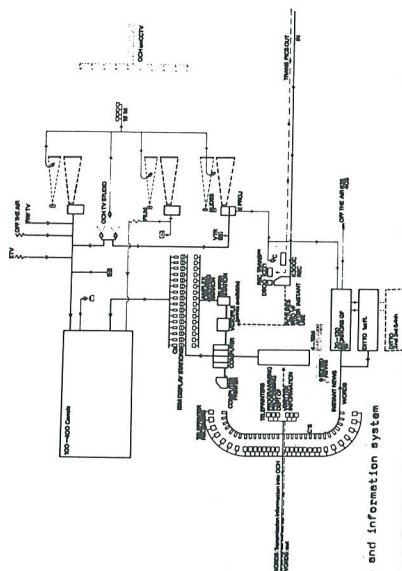
Major multi-level multi-screen viewing areas

LEADING SCHOOL  
(LONDON)

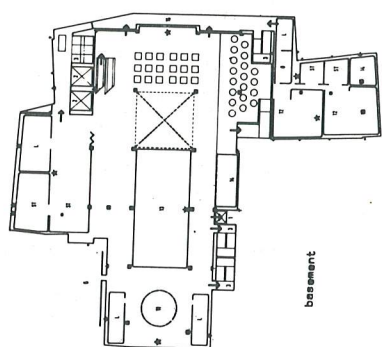
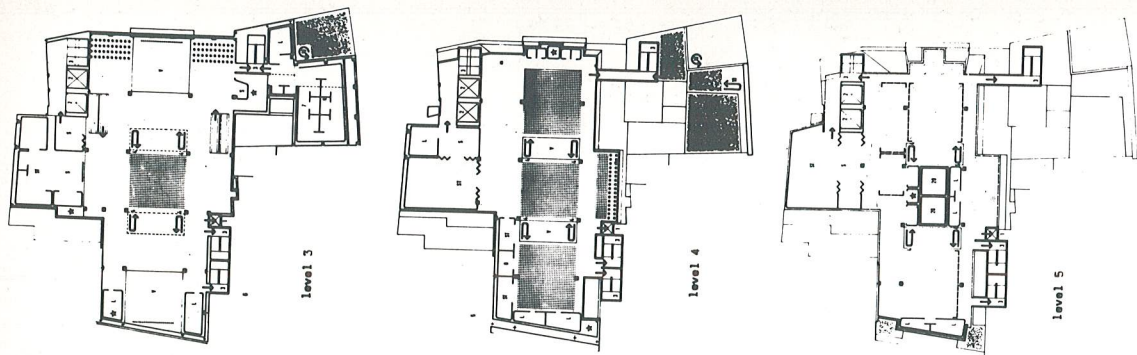
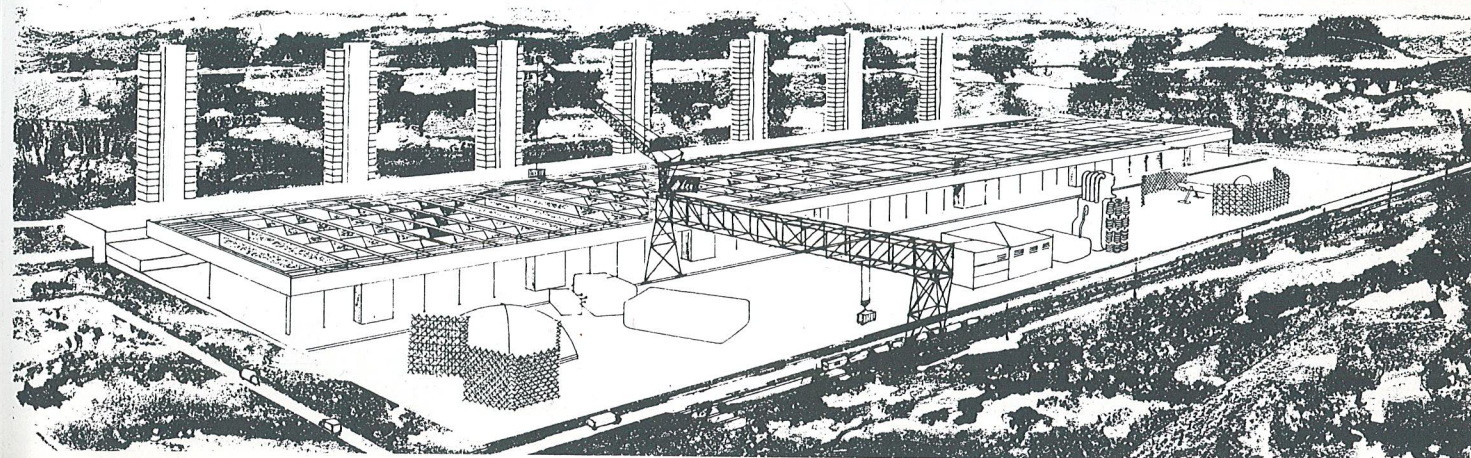
W  
F  
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Schulfernsehen

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Schulfernsehen

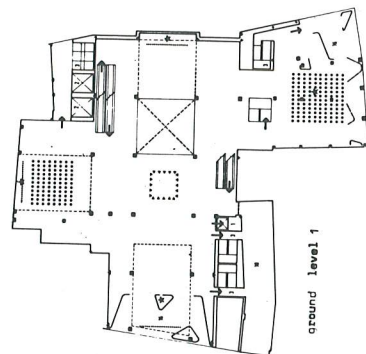
Regional electronic communications net



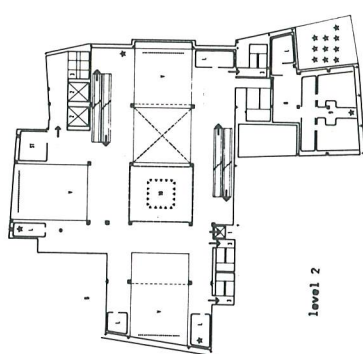
Internal electronic public communication and information system



basement

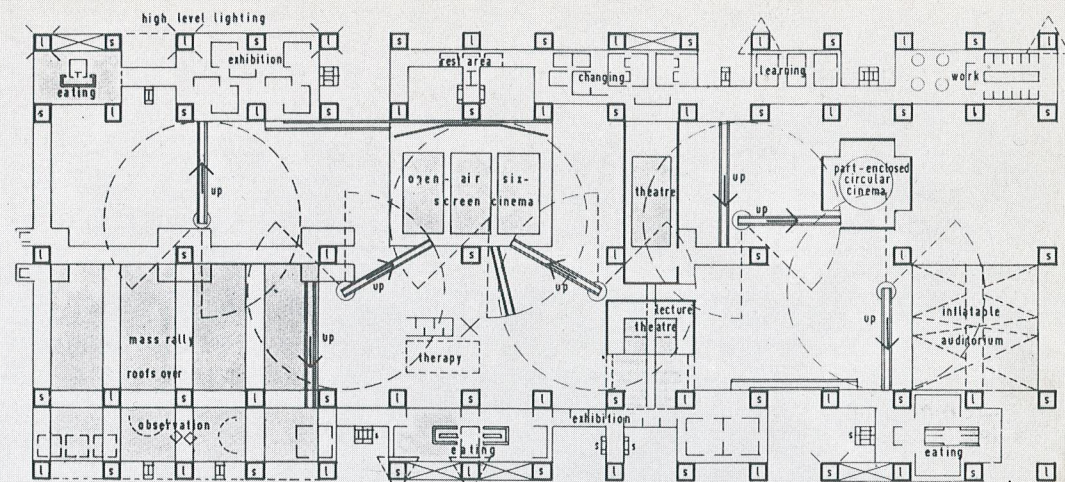


ground level 1



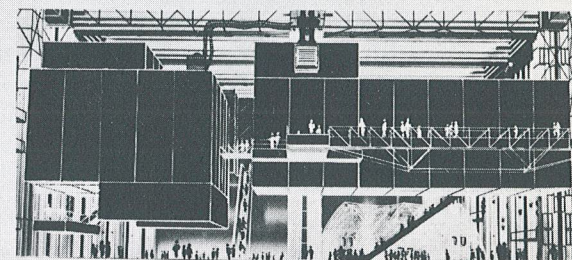
ground level 2

Symbol	Description
□	Room
○	Stair
△	Entrance
◇	Exit
×	Corridor
+	Room divider
—	Wall
...	Other

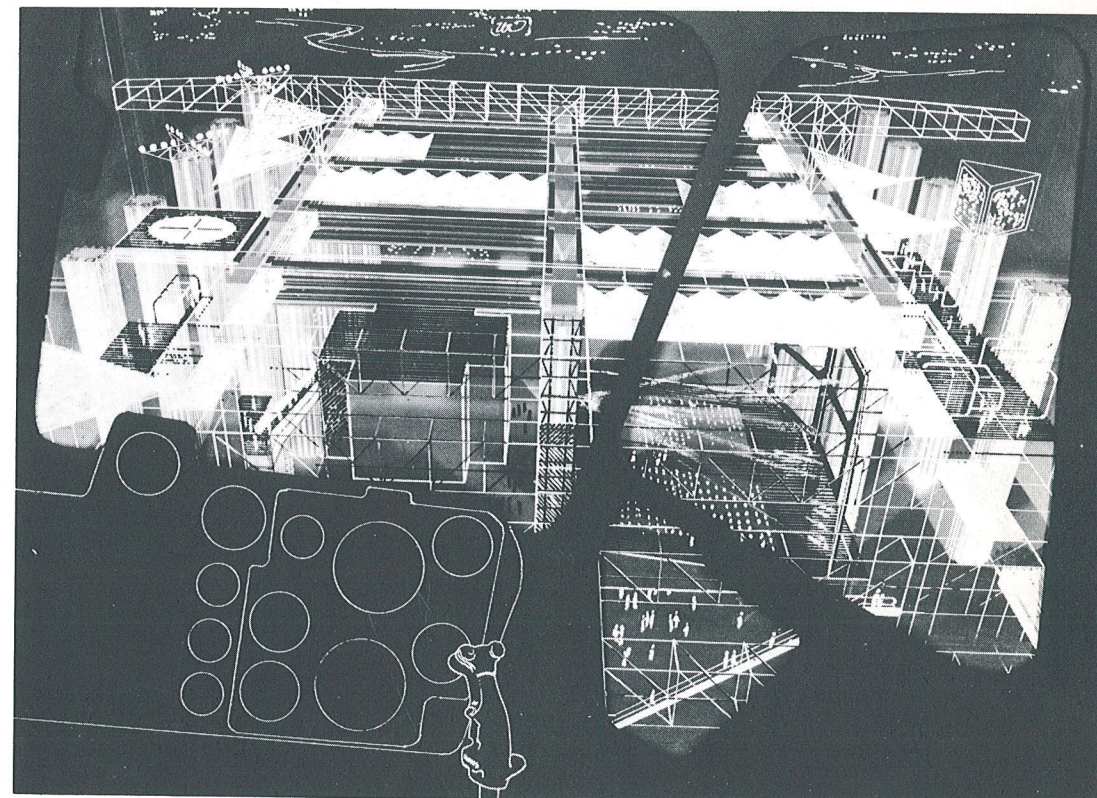


typical plan

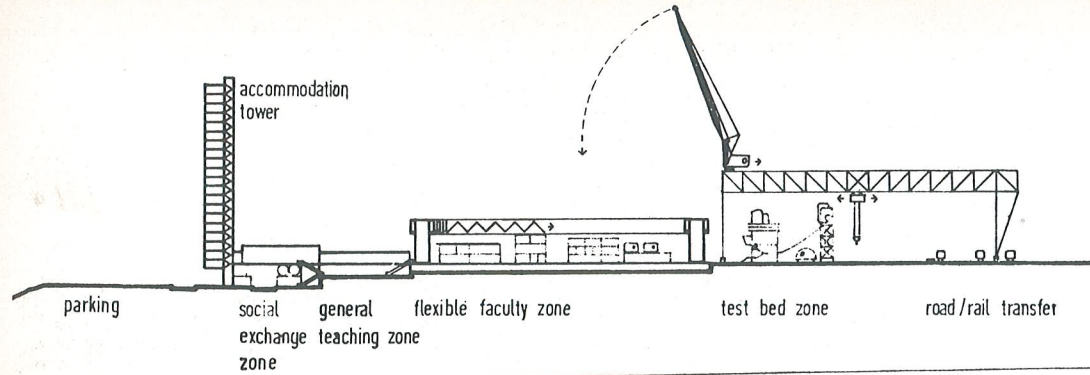
FUN PALACE PROJECT EAST LONDON U.K.  
1964



enclosed 2-level theatre and auditorium

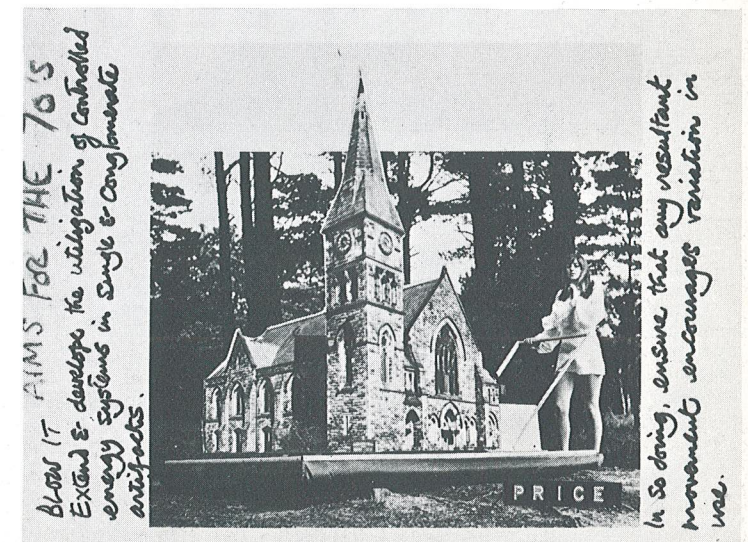
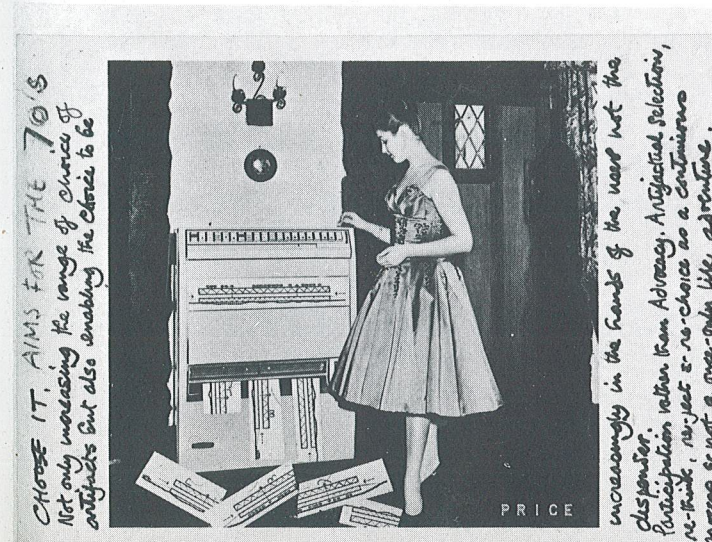
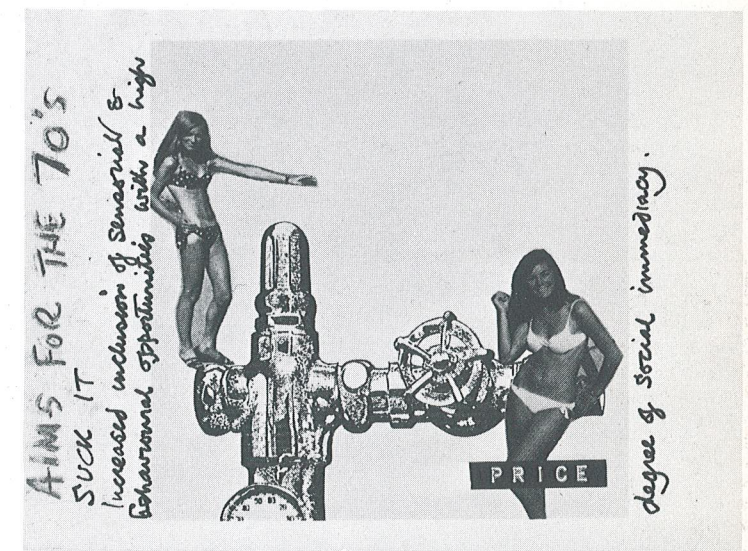
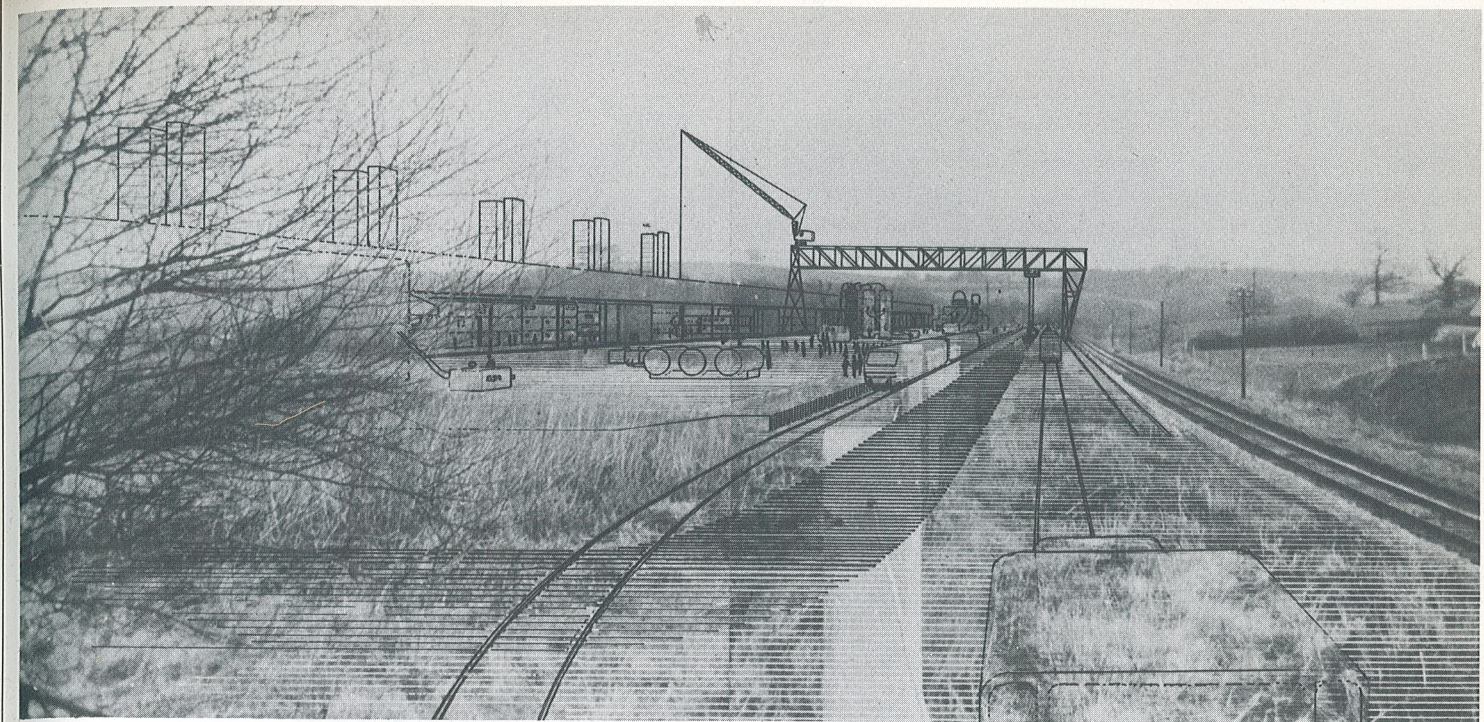
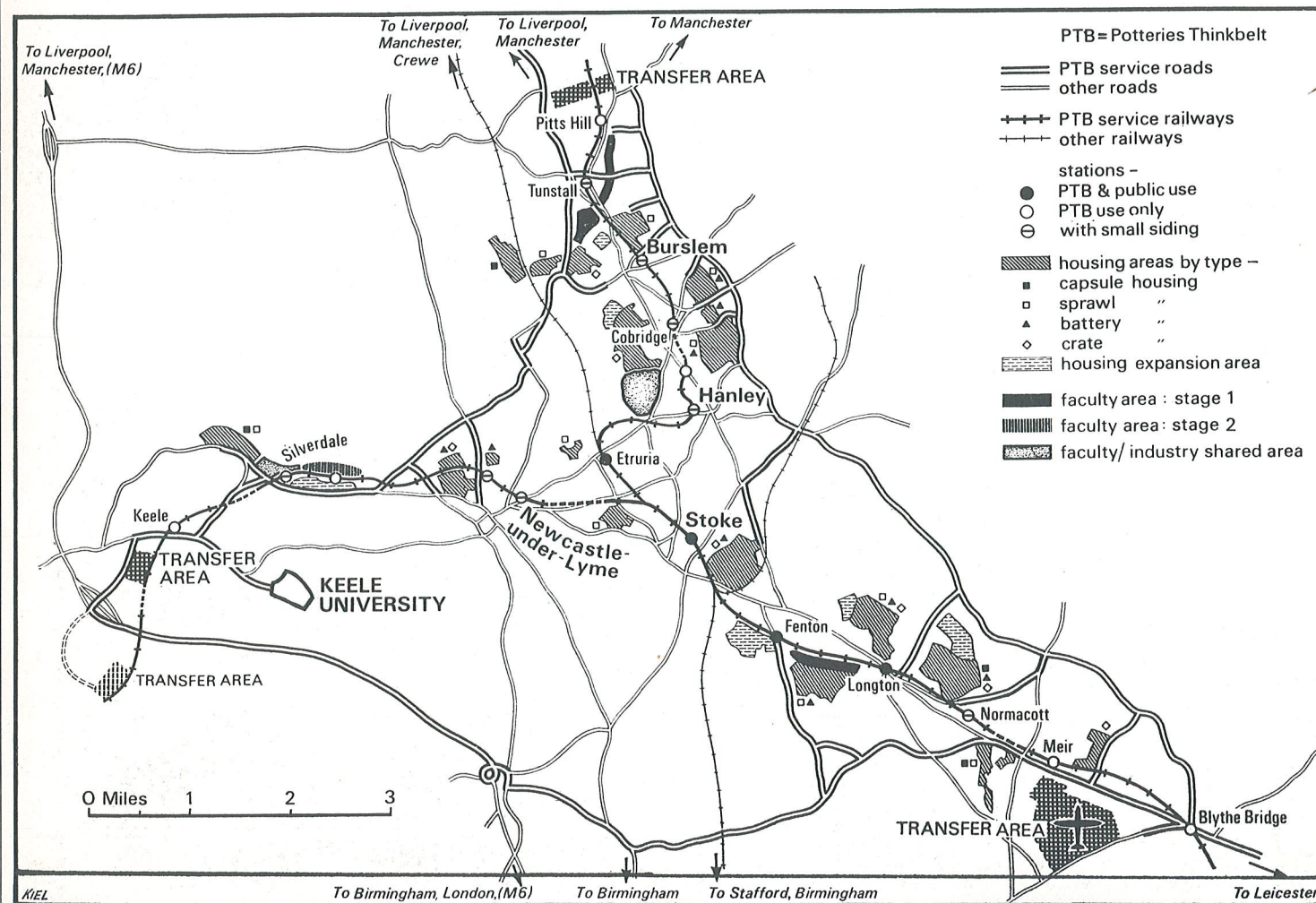
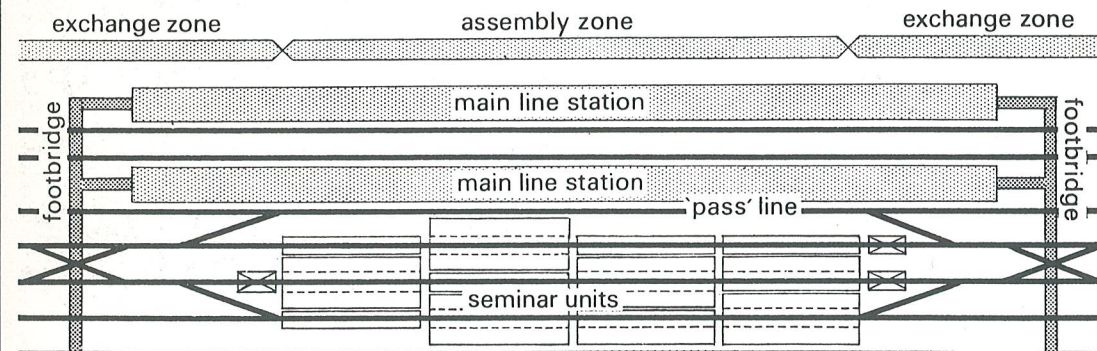






### STANDARD SECTION OF RAIL FACULTY AREA

Such sections are designed to enable maximum interchangeability





# HAUS-RUCKER-CO DUSSELDORF/NEW YORK

## Haus-Rucker-Co—Düsseldorf/New York

The stringy little lady in the mangy squirrel wrap sat on the imitation Beidermeier chaise, holding an ice cube to the blue lump on her forehead and beaming.

"There I was, coming across Fifty-third Street, and suddenly I'm flying around in the air with a lot of kids!" she exclaimed. "Imagine, a great big mattress thing in the middle of the street with all these people jumping around on it! I didn't even feel it when I bounced off. Will you get me a glass of beer, please, dearie?"

The squirrel lady was rhapsodizing about a great release of group energies that was going on in the night street in the very navel of American art-museum land. Manhattan! Fifty-third Street! Freaking out the good old Establishmentarian Museum of Modern Art next door! Haus-Rucker-Co from Austria and Germany, making themselves and everybody else a now-you-see-it-now-you-don't art work. Plastic sexies—sexy plastics—noise—kids—wine—Maria's goulash—there's more to see upstairs, please—jump up and down on the indoor yellow balloon—would you like white or red wine—Laurids fell off his bike in Düsseldorf and can't come; that's his bed—sit in the electric chair and release your vibes, my leg over yours—the Ant Farm is here and stoned already.

Three young Arthropods—Laurids, Zamp, and Pinter—architecture's Marx Brothers, making a revolution of 1970's senso-eco-consciousnesses. Is this architecture? Who cares! Mies van der Rohe it's not, but it is affecting, and effecting, and doing a new job.

Pinter says: "Using play-objects like ours gives a chance of using altered environments to get ourselves together. The idea of 'toy' means much more than usually accepted in the everyday sense. We think toys or play-objects and environments can have deeper meanings than are usually given to them; can loosen people's attitudes and get them to responding in more direct ways to each other and the environment. You may think of something like *City Spa Hotel* or the *Cover* show or *The Undertaker* as great big toys, that we are just fooling around. But if that is so, we are fooling around *seriously*, and trying to discover new alternatives for people in changing their environments."

*Mind-Expander*—A plastic cup seat for two; up underneath the PVC balloon. You and she get into the time of the rhythmometer; two hearts beat in three-quarter time (good old Vienna!). You both follow the red and blue lines on the dome. "Your travel has started."

*Pneumacosc*—Your own living-planet made out of plastic and working like an electric bulb. Plug it into the socket of existing city armatures (old buildings, office buildings, the town hall) and enjoy living three-dimensionally with the outsides all around. Thousands and thousands of pneumacosms = a new cityscape.

*Balloon for Two*—The couple sits in the plastic chair. Someone pushes them out of the window, and a plastic balloon opens around them, and they are alone with all of Vienna. They can do it on a crane, too.

*Connexion Skin*—Here we are in the woods, the two of us. We are not like the babes, lost and ready to be covered with leaves by the kind birds. We are inside our plastic connexion-skin, both inside and outside at the same time. Isn't this better than a pup tent?

*Yellow Heart*—A pneumatic hideaway for two on top of a light steel frame. The compressed-air-supercharger operates in two cycles, making a heartbeat-like rhythm. The inner and outer layers of plastic shift against each other with the rhythm, making a continually changing scene. What a place for a honeymoon!

*Roomscraper*—A monumental inflatable. Lit from below, a huge pink-and-red digit (W. C. Fields to Mae West in *My Little Chickadee*: "May I say, my dear, that you have exceptionally nimble digits?"). A conversation piece: "Hello, honey. How would you like to come up to my flat and see my roomscraper?" Better than etchings.

*Battleship*—Sexy pinball machine. Lie down with your girl (or even wife) and push the pushbuttons and see your actions light up above. Who will win? It doesn't matter, but it is a good substitute for lovers' quarrels.

*Information Stand*—Inflatable PVC kiosk for Vienna exhibition. Come one, come all! It points to the sky but the lady tells you where to go to see the design show.

*Magnet Box*—Coming into the *Haus-Rucker Co* LIVE show at the Museum of Contemporary Crafts in New York we went through Magnet Box and were suddenly turned sideways. But it is just a trick, you're really level and the room is crooked. Other people watch you on closed-circuit TV and laugh; but they did it just before you yourselves.

*Cover*—A serious plastic play-show about pollution, at the Mies-van-der-Rohe-designed Krefeld Museum. The entire museum is encapsulated in its own cover of in-



flated plastic; a wall of sandbags surrounds its sunken garden. Inside, people are protected from the deadly elements in everything they do; attending a business conference, everyone has his own sealed plastic capsule with audio-transmitters to the other conferees' capsules; going home at night, you and your girlfriend make love in a plastic bubble supplied with clean air; eating your supper, you zip into an inflated capsule and pour out a glass of Medoc to go with your meal; that little farmhouse you go away to for the weekend is now in a protective jar like pasteurized cheese-spread. Will we continue to pollute and make it come to this? Ask your kindly neighborhood SST manufacturer.

*The Undertaker*—If people don't take COVER seriously, maybe we'll have to go underground to get away from the mess we've made, after all. Build buildings deep below the surface, with powerful service installations close by to filter air, bring down some of the things we remember and probably need to keep from getting spaced out from claustrophobia. And we can take a vacation on the "blasted heath" of the earth by traveling up and spending some time in a protected bubble. Can all this happen?

*City Spa Hotel*—Look east from Manhattan Island and you see the borough of Queens, a uniquely depressing spectacle despite the pretensions of royalty in its cognomen—smokestacks, factories, miles of faceless housing, freeways, airports, dead trees, graveyards. Use some of that resource to create an exciting manmade tourist environment of pneumatics, trees, sunsets, and interconnecting levels.

Page 67 (top two, left):  
*Giant Mattress* at the Museum  
of Contemporary Crafts,  
New York

Page 67 (bottom left):  
*Mind Expander*

Page 67 (right):  
*Balloon for Two*

Page 68:  
*Pneumacosc*

Page 69 (top two, left):  
*Yellow Heart*

Page 69 (bottom left):  
*Mind Expander*

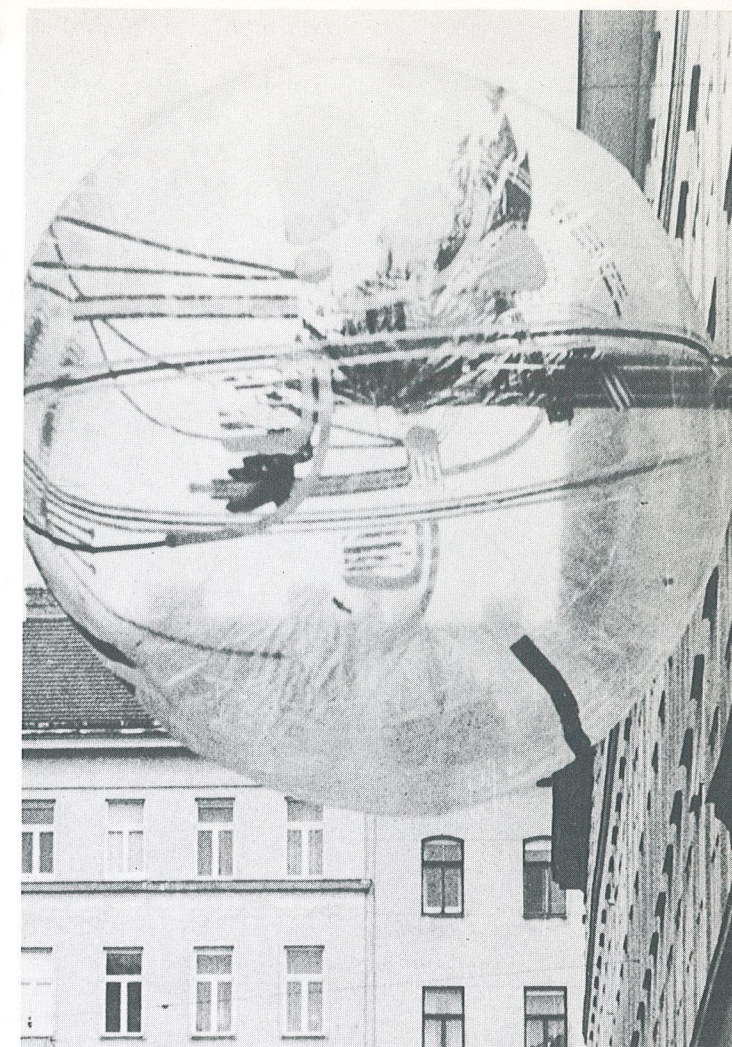
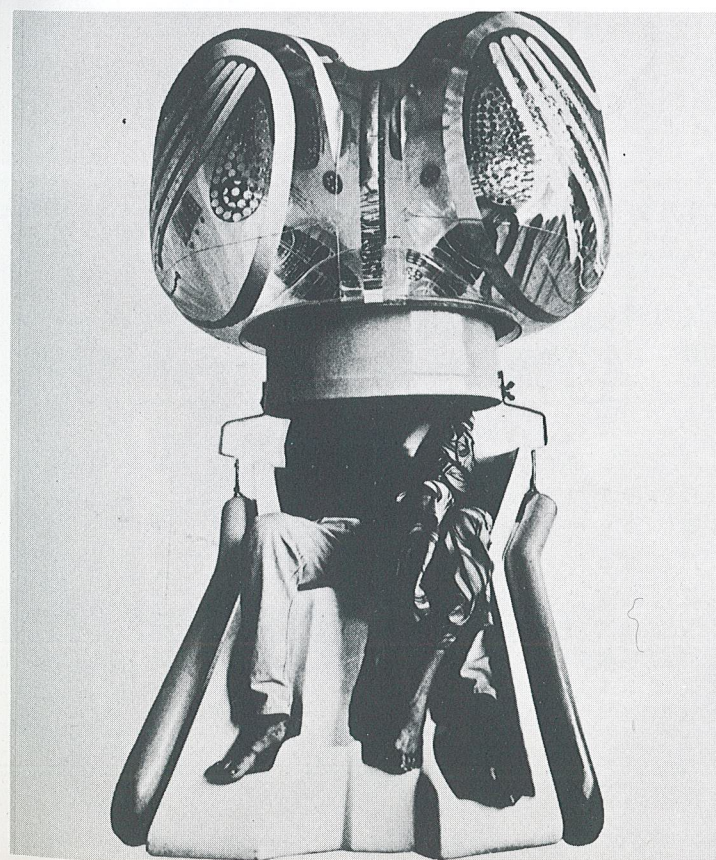
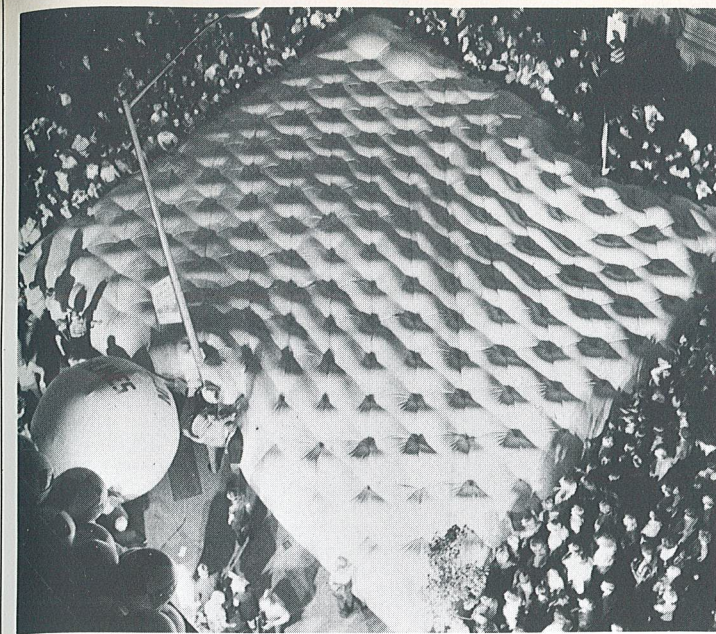
Page 69 (top right):  
*Flyhead*

Page 69 (center right):  
*Connexion Skin*

Page 69 (bottom right):  
*Battleship*

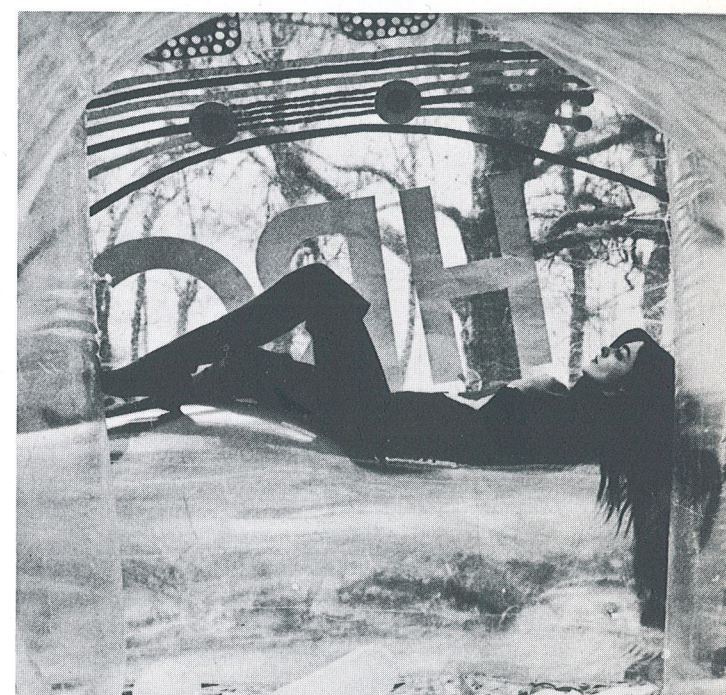
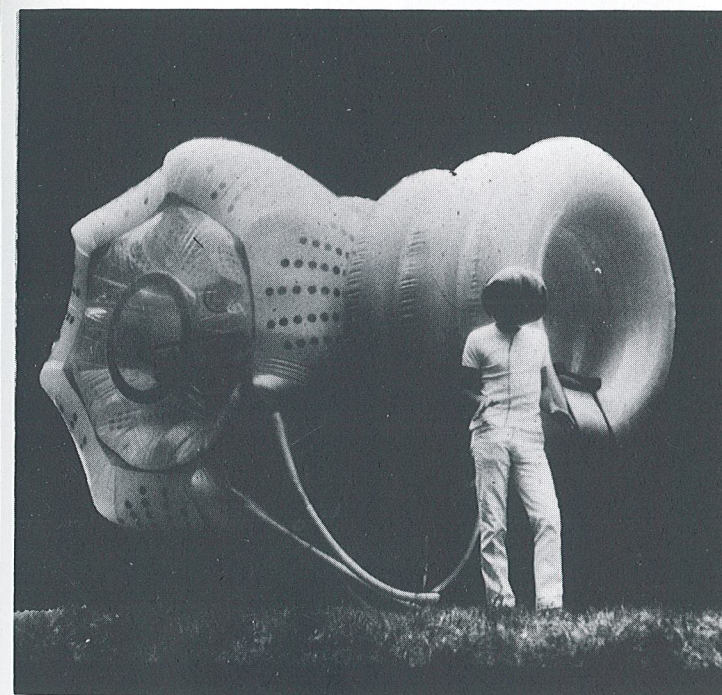
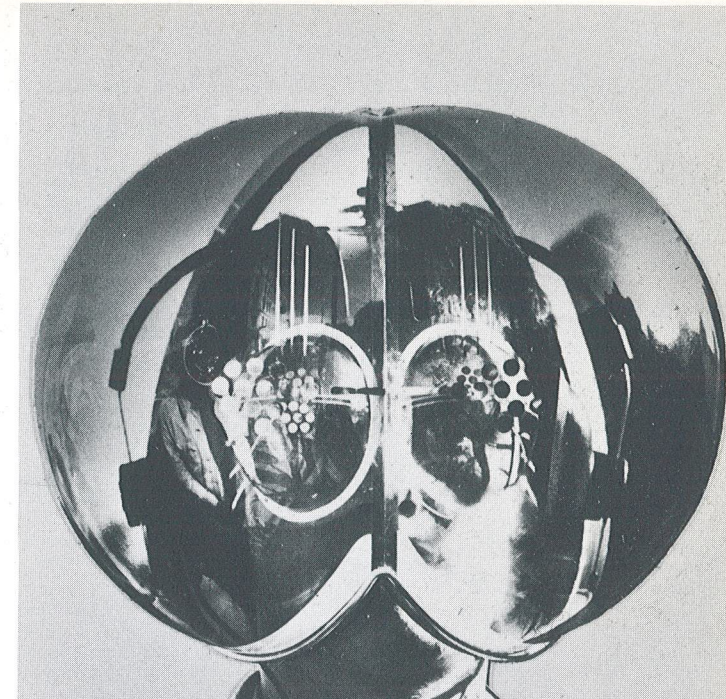
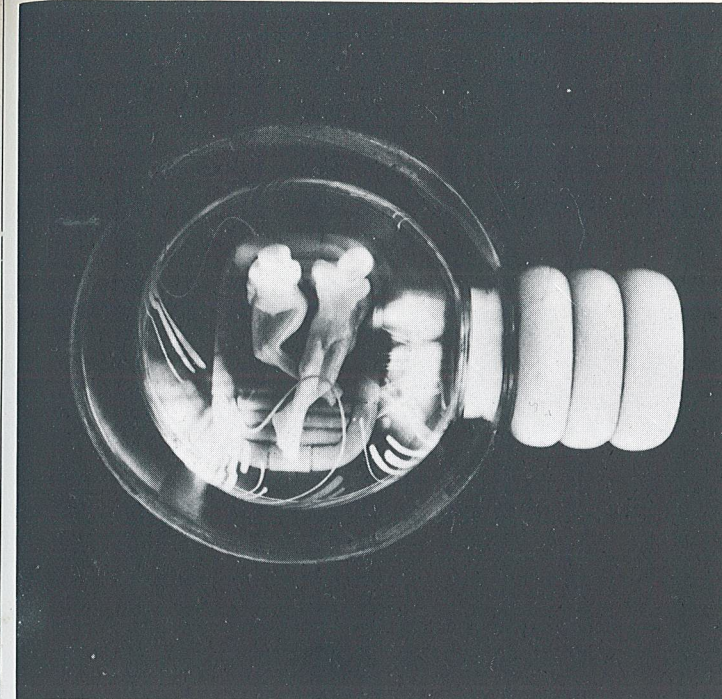
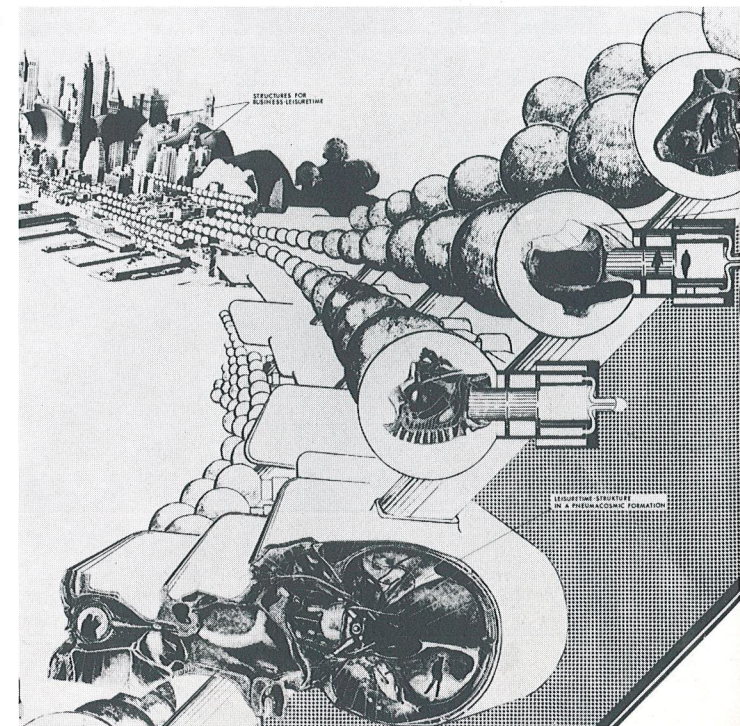
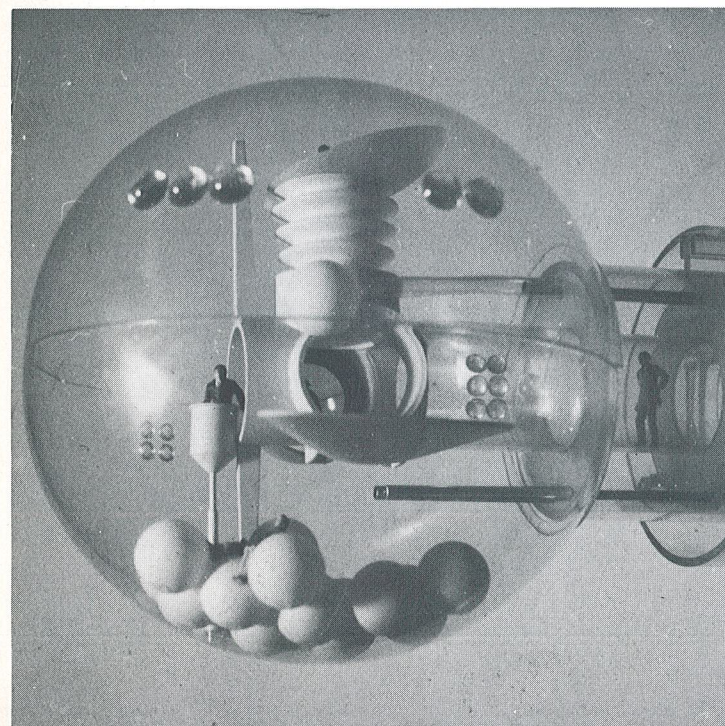
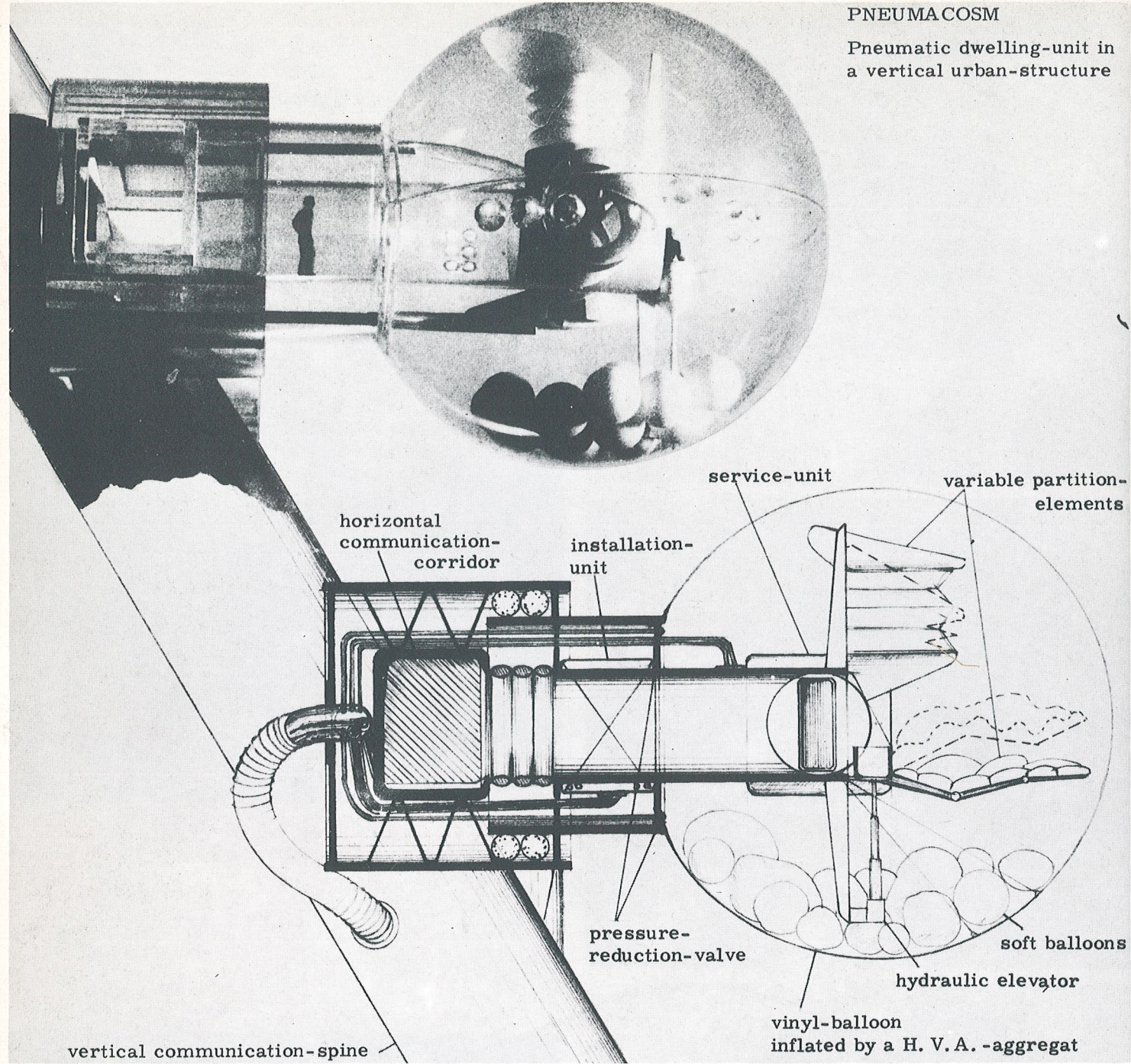
Page 70:  
*Cover* and *The Undertaker*  
(bottom right)

Page 71:  
*City Spa Hotel*



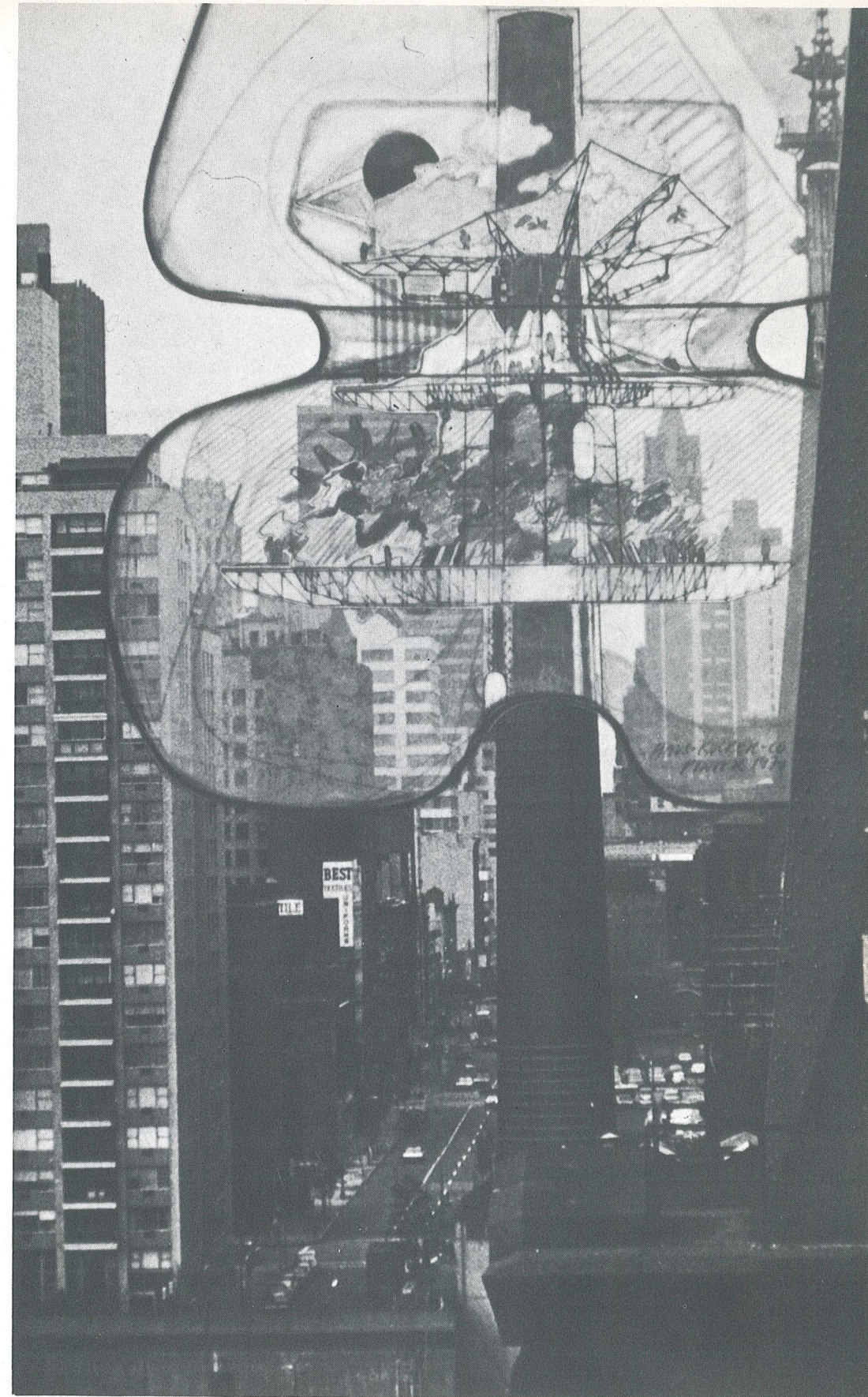
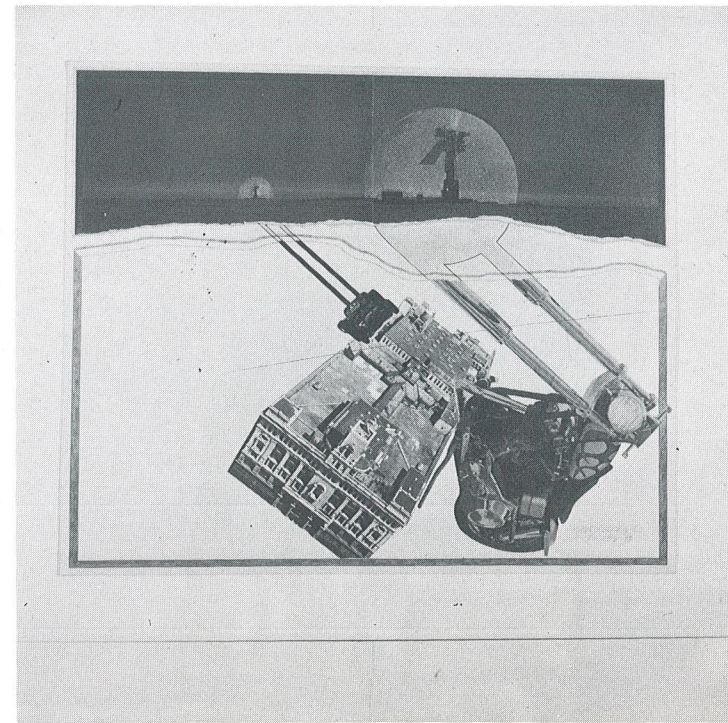
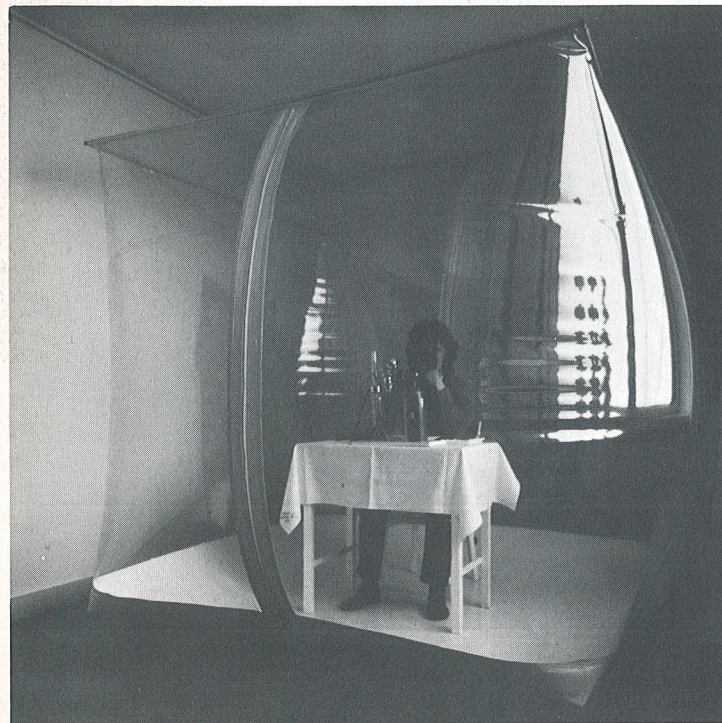
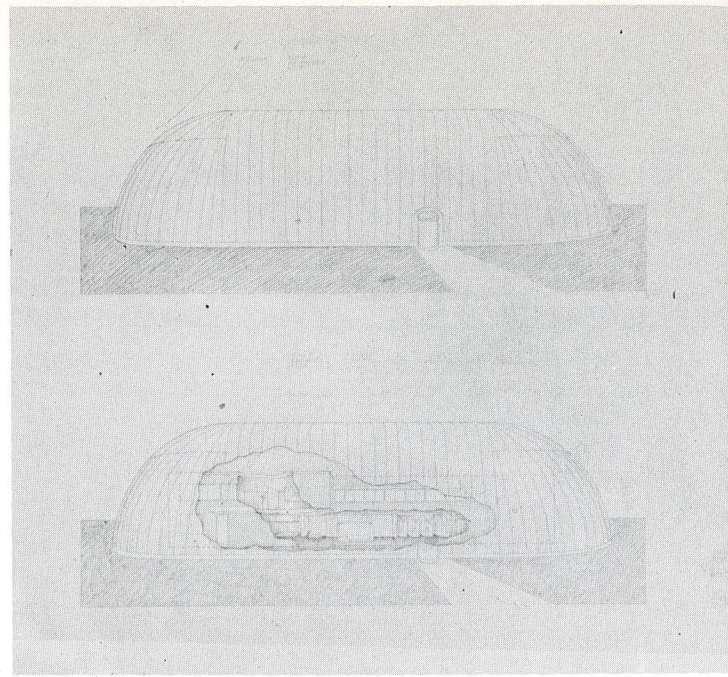
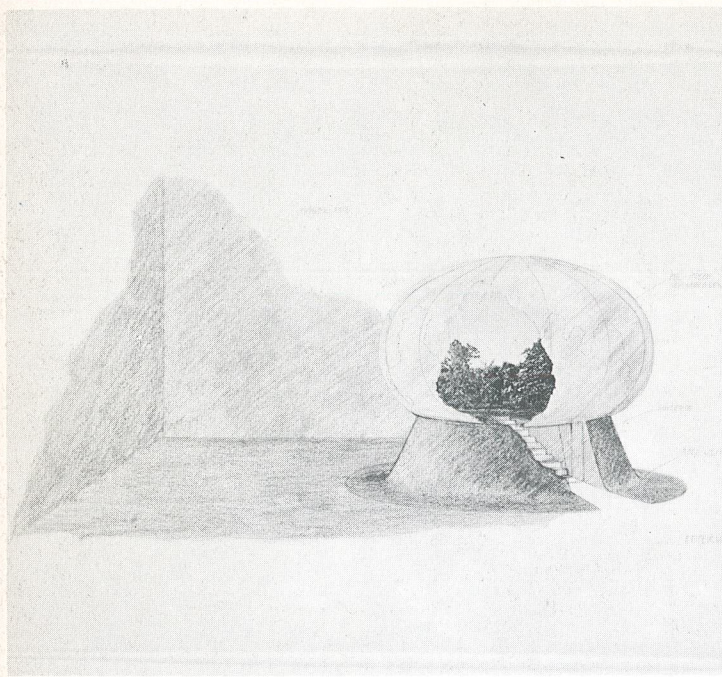


PNEUMACOSM  
Pneumatic dwelling-unit in  
a vertical urban-structure



BATTLESHIP  
Ondulated mattress with  
pushbottom play-device  
for two persons.







# GOD & CO (FRANCOIS DALLEGRET) MONTREAL

## God & Co (Francois Dallegret)—Montreal

"Multiple choice of change is everyone's generator of life."

Francois Dallegret, one of the "old masters" in these portfolios (he's 34), is someone everybody remembers for those incredibly groovy automobile drawings of a few years ago, and for Le Drug Store in Montreal, a sensual, foamy environment for drinking and making out that has, sadly, disappeared. Dallegret now wants to make some of these "multiple choices" for life-generating come true in the hard edges of today's (and tomorrow's) cities. He is working with the developers, the architects, the planners, the entrepreneurs to try and act as a creative filter or connector that can transform all the too-often conflicting messages and intentions of these groups into something that will make a viable environment for the people who actually will be the prime users. He's working in massive places like Yamasaki's World Trade Center in New York and the gigantic Rond Point de la Défense area of development in Paris to attempt to bring a human scale and opportunity for individual choice and change into these monolithic monuments to trade and moneymaking.

*Fun Furniture and Gadgets*—Illustrated on p. 74 is a 1966 chair that appears to be a gargantuan paperclip gone berserk. KIIK is a "hand-pill" to "help cure body discomforts and mind obsessions." Stroke it and your karma will improve right away. *Atomix* is a picture that you can get involved with creatively yourself; change it around all the time—but look out, it changes itself too.

*Arctubalu* was built in Montreal's Botanical Garden as a thirty-seven-foot-high public sculpture for involvement.

*Tubula* is a fantastic big autotoy powered by a combination of electric motors and jets. It was made in an air-conditioning-duct factory and can really burn rubber. Two projects for Montreal's Expo 67 were *Mimisonic*, a dance machine that would allow participants to produce electronic music by gyrating their bodies before a wall of photoelectric cells, and *Fun Kiosk*, a crazy hot-dog stand.

*La Machine* was shown in New York, where getting it into the gallery was as much a public performance as the show itself. It is an electronic-music machine energized by the movements of the participant/observer's hand between rows of photoelectric cells. A playground proposal (illustrated on p. 75) consists of dismantlable, highly colored panels on a tubular structure.

A project that indicates the public-involvement techniques and ideas Dallegret-God & Co hope to infuse into larger and larger environments is *Palais-Metro* (p. 76), a concept for energizing the area of the Berri de Montigny subway station in Montreal's new rapid-transit system (the station is an interchange, and over sixty percent of the subway users go through it). Recreation, entertainment, movement, shops, people-to-people as well as people-to-machines interchanges would all combine to make this a place where the activity of people rather than the olympian decisions of transit authorities, architects, or commercial interests, would be the activators of the scene. Taking this kind of thing to the scale of Rond Point de la Défense and the World Trade Center will really be a leap ahead!

Page 74 (top left):  
Dallegret on a Dallegret chair

Page 74 (bottom left):  
KIIK

Page 74 (top right):  
*Atomix*

Page 74 (center right):  
*Arctubalu*

Page 74 (bottom right):  
*Tubula*

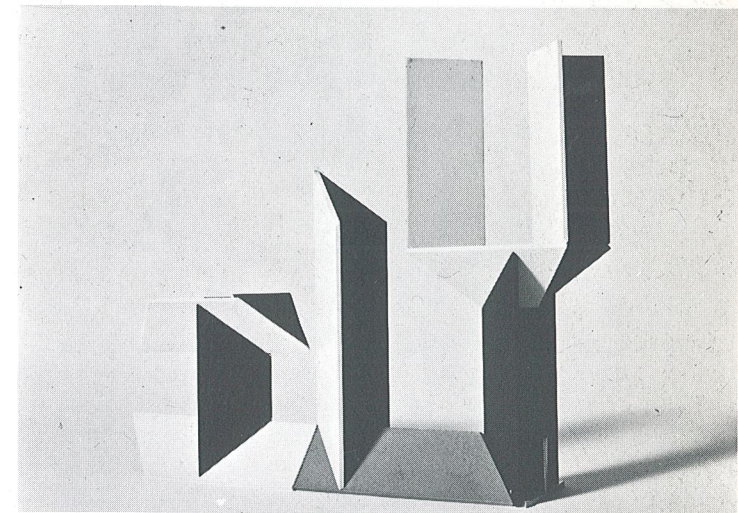
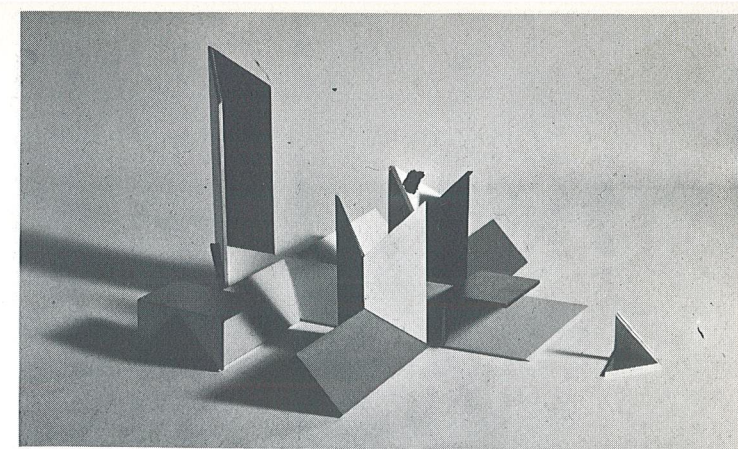
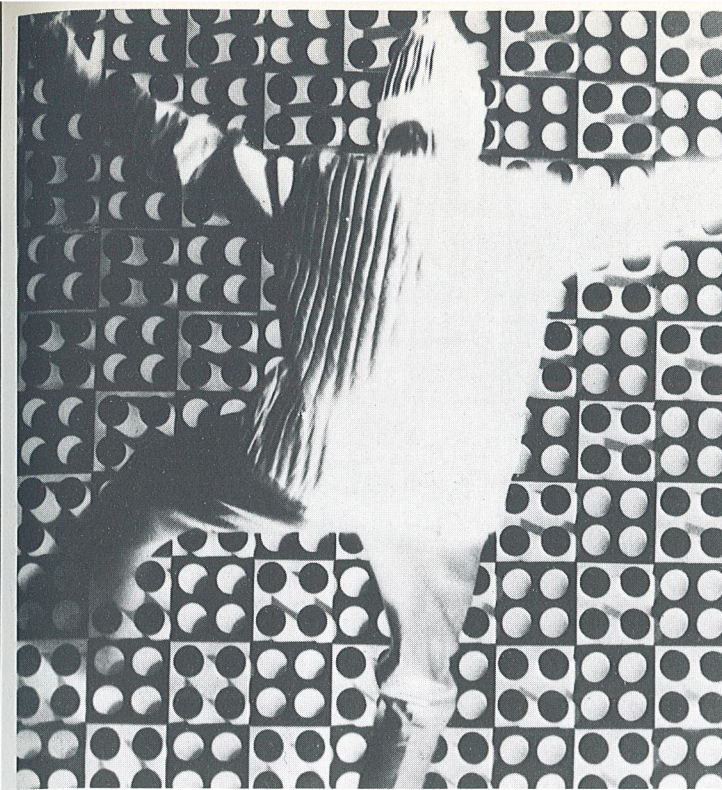
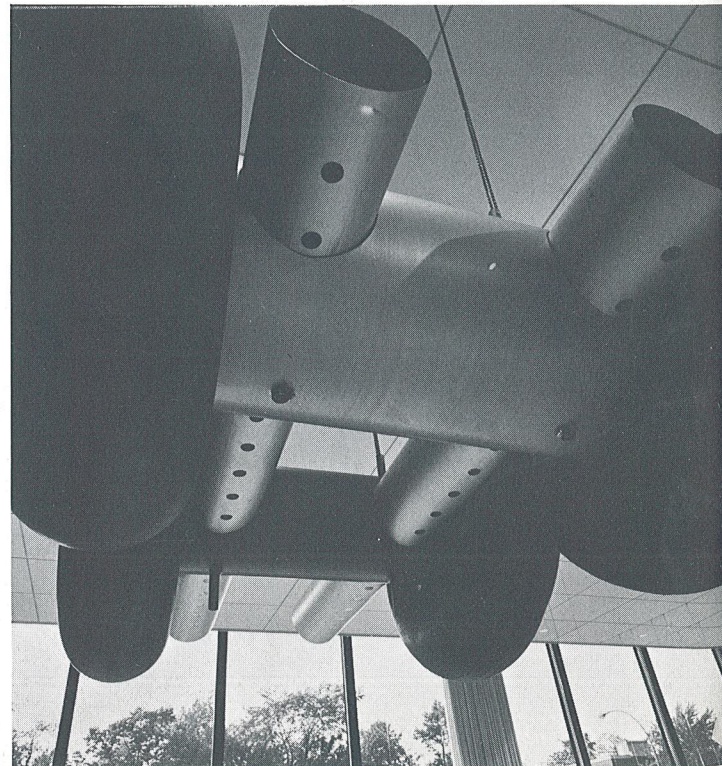
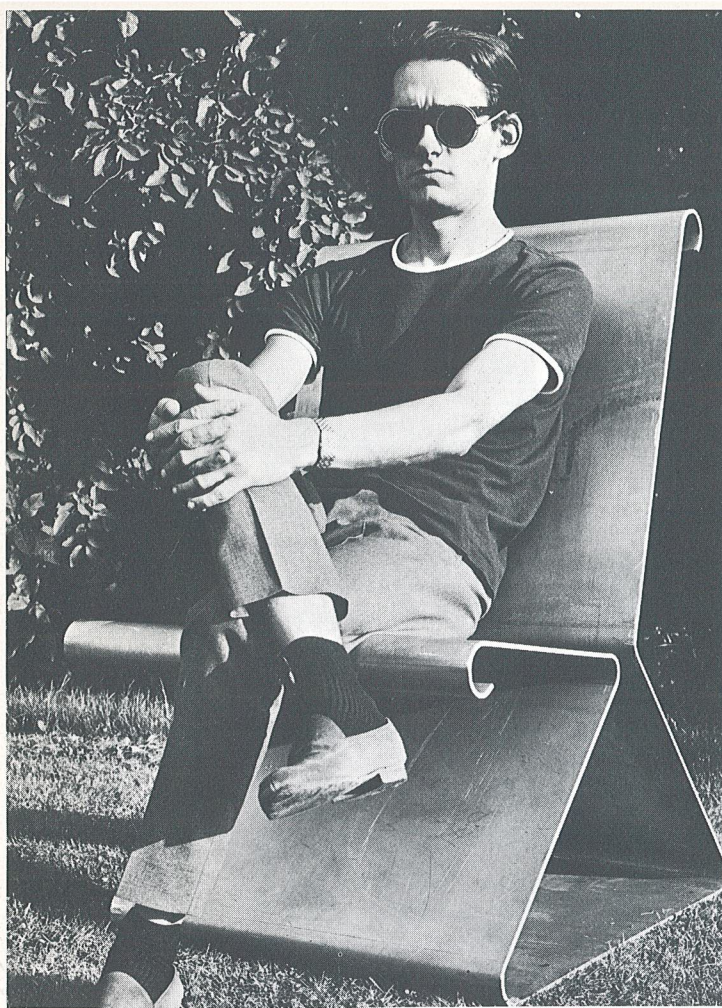
Page 75 (top left):  
*Mimisonic*

Page 75 (bottom):  
*La Machine*

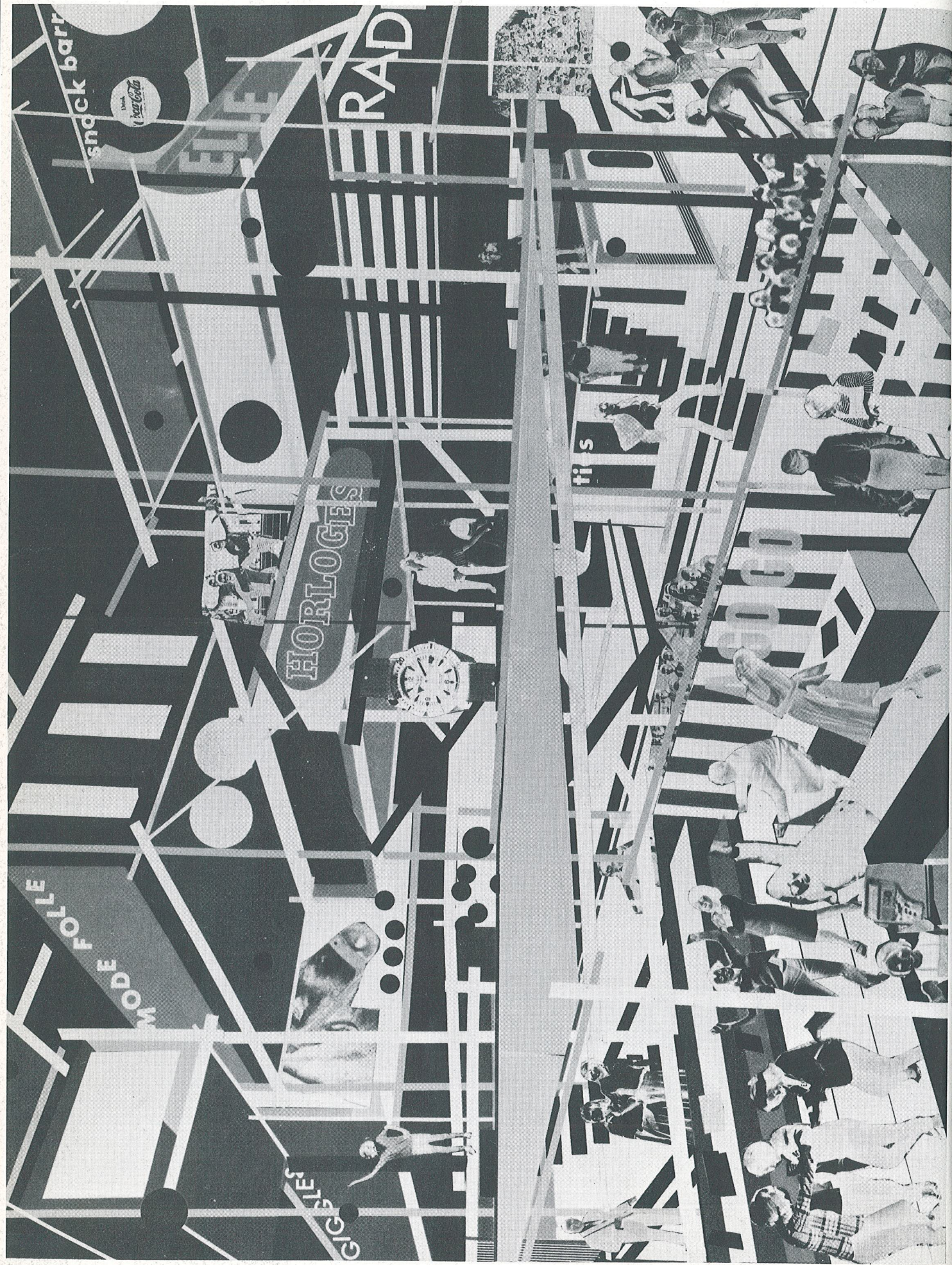
Page 75 (top right):  
Model for a playground structure

Page 76:  
*Palais-Metro*









# MISSING LINK PRODUCTIONS VIENNA



## Missing Link Productions—Vienna

The missing link: the link between man's nature and the manmade environment, the unnatural city.

The ape, for example—"Among the apes there are monogamists and polygamists; the former live alone, the latter form groups of several families, led by the oldest, and change their living place from time to time.

"The ape builds his lair on a load-bearing substructure not high above ground level. He uses separate parts available near his lair for rapid ingress and egress, ascending and descending. Nature's abundance offers him sufficient food.

"When attacked, the ape defends himself with great energy and is dangerous to his enemy through his enormous muscular force. He only kills for self-defense; on the whole, the ape proves to be a shy and peaceful being.

"Quite different from the extended ape—man."

Missing Link Productions concentrates its energies on ways of involving the extended ape in improving his "lair," and learning to grow and live with his fellows in extended groups in happy and creative ways. If the ideas are utopian, the technology of the designs is realizable, and the possibilities for man to enjoy living in an environment he can change according to his own desires are vital. While most of the projects use Vienna and its suburbs as the locales, the messages are universally applicable to the urban and suburban condition.

### *Sia Con Alt—A Strategy from Vienna*

A proposal for transforming older city centers in a system for realigning processes for the infusion of new and continuing life. The existing urban physical structure becomes the infrastructure for a new three-dimensional complex of dwellings, bridges, terraces, open spaces, play places, and public and private areas. This megastructural hive can grow, contract, and change by the addition or subtraction of elements as the needs of the people change.

"We live in our old towns. The earthquake has passed us by. New life carries on under old cover. The estab-

lished towns must adapt to the new demands. We are trying to sort these new demands into viable systems and take into account the best employment of the different units. Only after having combined these specific units is it possible to comply with the new demands of living."

### *Missing Link I—Golden Viennese Heart*

A mobile, transportable, multi-use structure for re-dimensioning and altering the possibilities of a city neighborhood. It moves into an open space in the city—cross-roads, side street, vacant lot, airport parking lot, town square, railway station forecourt—and becomes a resource for spatial needs felt by the particular locality. It stays as long as needed—a week, a month, a year—then is moved on to where there is another need. It is connected into the fabric of the city via movement lines, and people can enter and leave in individual pods that take them to the heart of the action.

Possibilities: a local place for people to relate directly to the forces and processes that govern them, a city hall in the street; a place for entertainment and fantasy, the circus, the theater, restaurants, the fun house; a place for learning, audiovisual aids, teaching methods and machines, direct contact with teachers; a place for community confrontation with environmental creativity and change, workshops, encounters with architects and planners, exchange of information.

### *Karl 365—An Environment Game*

Take your city. Make a game of it. Find out who has the monopolies—and why. Learn by playing; achieve ideas to take out and apply to the real urban landscape. Play a role (mayor, real estate speculator, student, planner, yourself); have an effect on what happens to your environment. Vary this for your own town.

"Instructions for 365 players:

*Playing Area*—first, slit out patterns on playing field, cut out building contours and set up buildings; the playing area is ready.

*Counters*—cut out counter board, deal the chips (five for every player) and choose your playing role (which most appeals to your preferred social status; students, politician, 'common man').

Complete the building parts, paint them, reconstruct or destroy. Distribute all leftover units which are on the playing area—every trick is allowed. The game begins. 'Ready for use' examples cannot be delivered; *you* invent."

Page 80:  
*Sia Con Alt*  
Synergistic relationships of old and new

Page 81:  
*Sia Con Alt*  
Places for children . . . and adults

Page 82 (top):  
*Golden Viennese Heart*  
Section. Note retractable tubes for individual pods to bring in people from the community

Page 82 (bottom):  
*Golden Viennese Heart*  
It moves into a neighborhood and becomes its pulsing center, circulating people, feelings, and ideas in a life-giving process

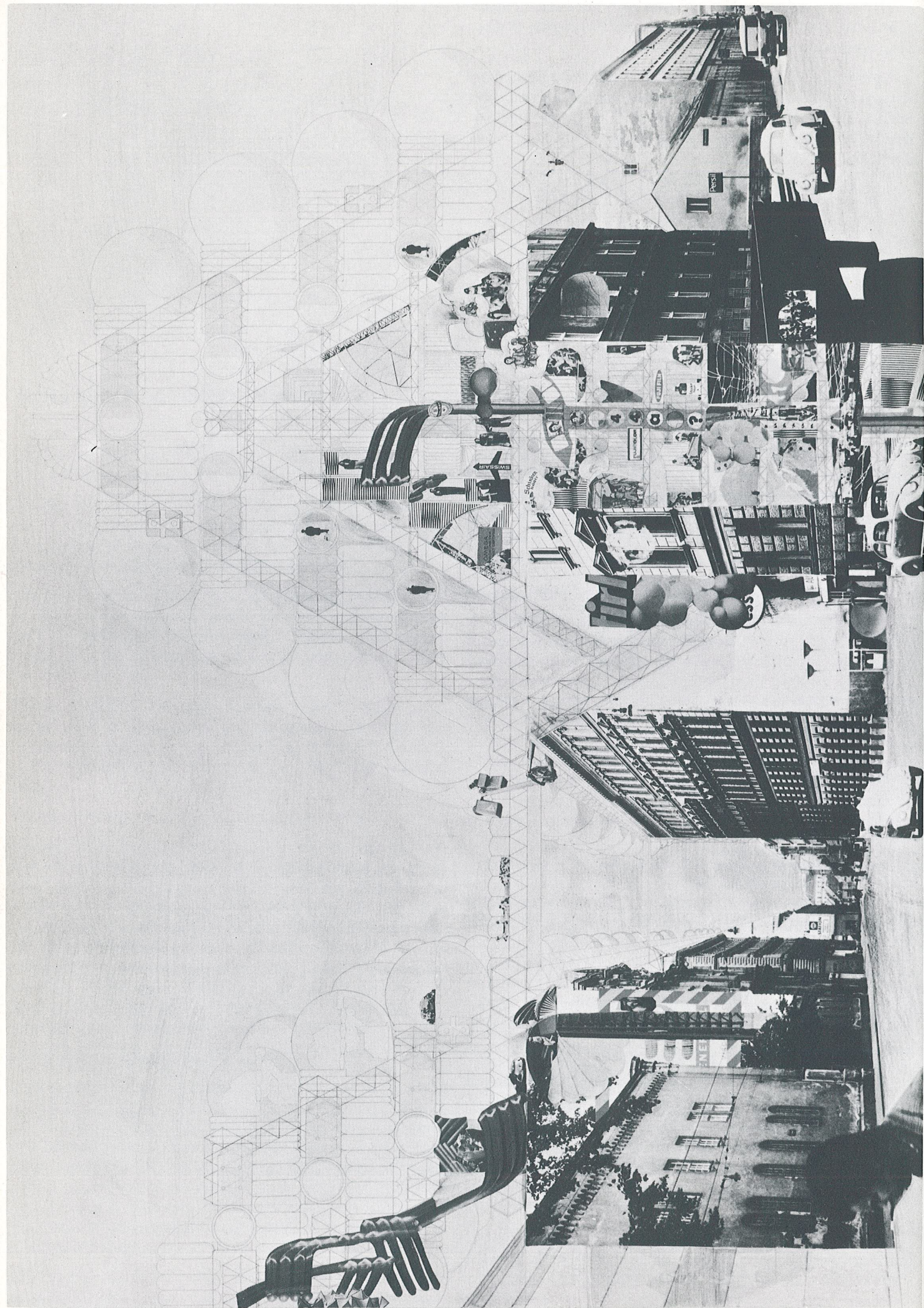
Page 83 (top):  
*Golden Viennese Heart*  
Here it is retracted and compacted for movement to another location

Page 83 (bottom):  
*Karl 365*  
Part of a playing field

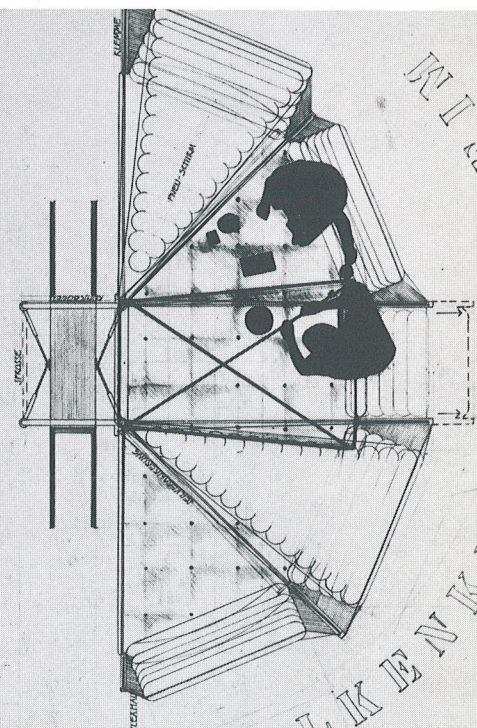
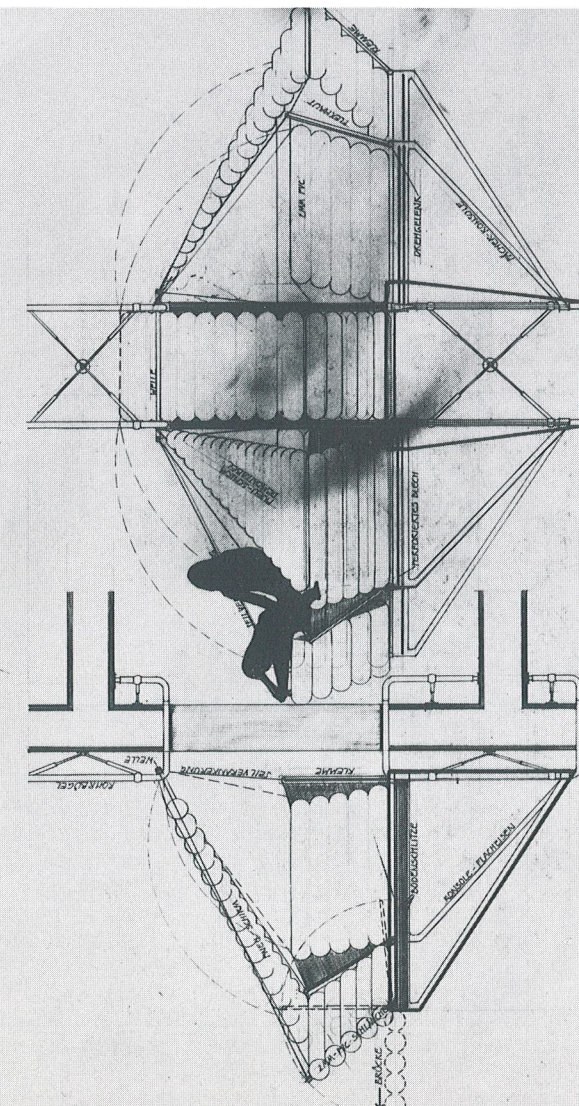
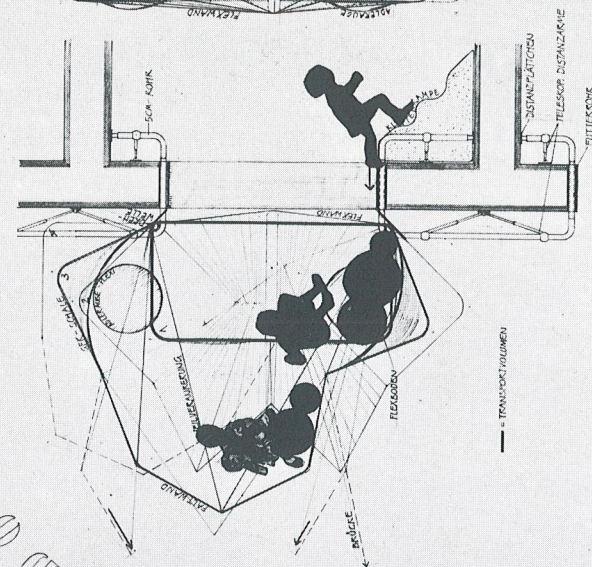
Page 84:  
*Karl 365*  
Part of a kit of parts

Page 85:  
*Karl 365*  
And what can happen!

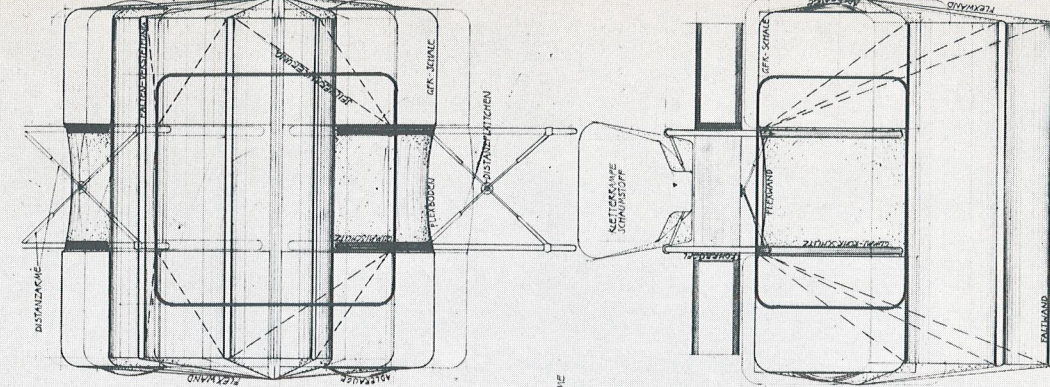




# KINDERHORST

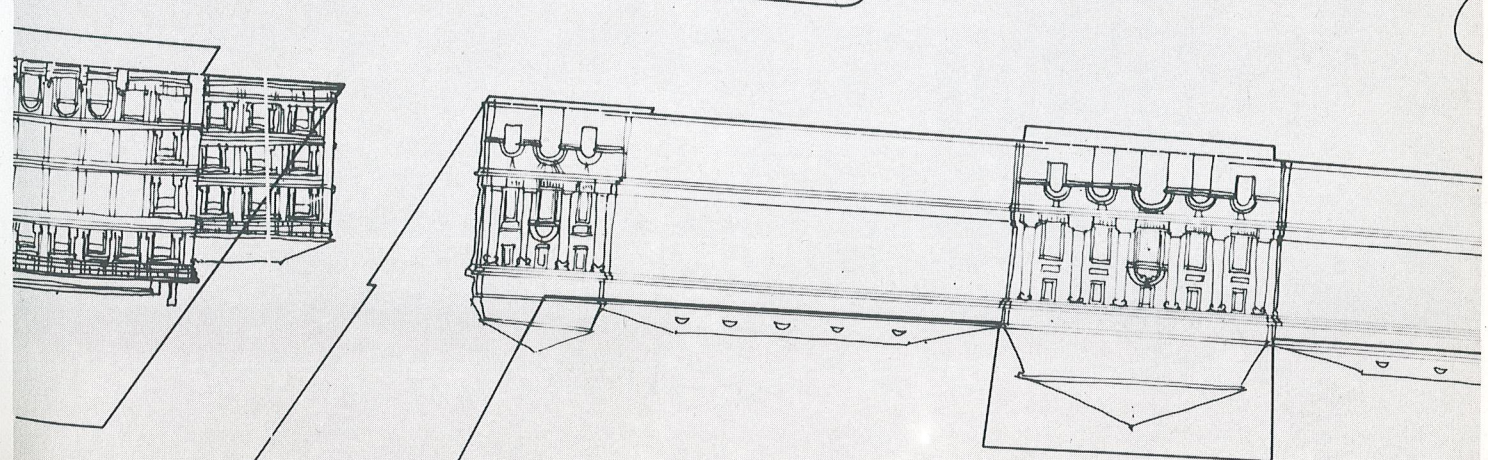
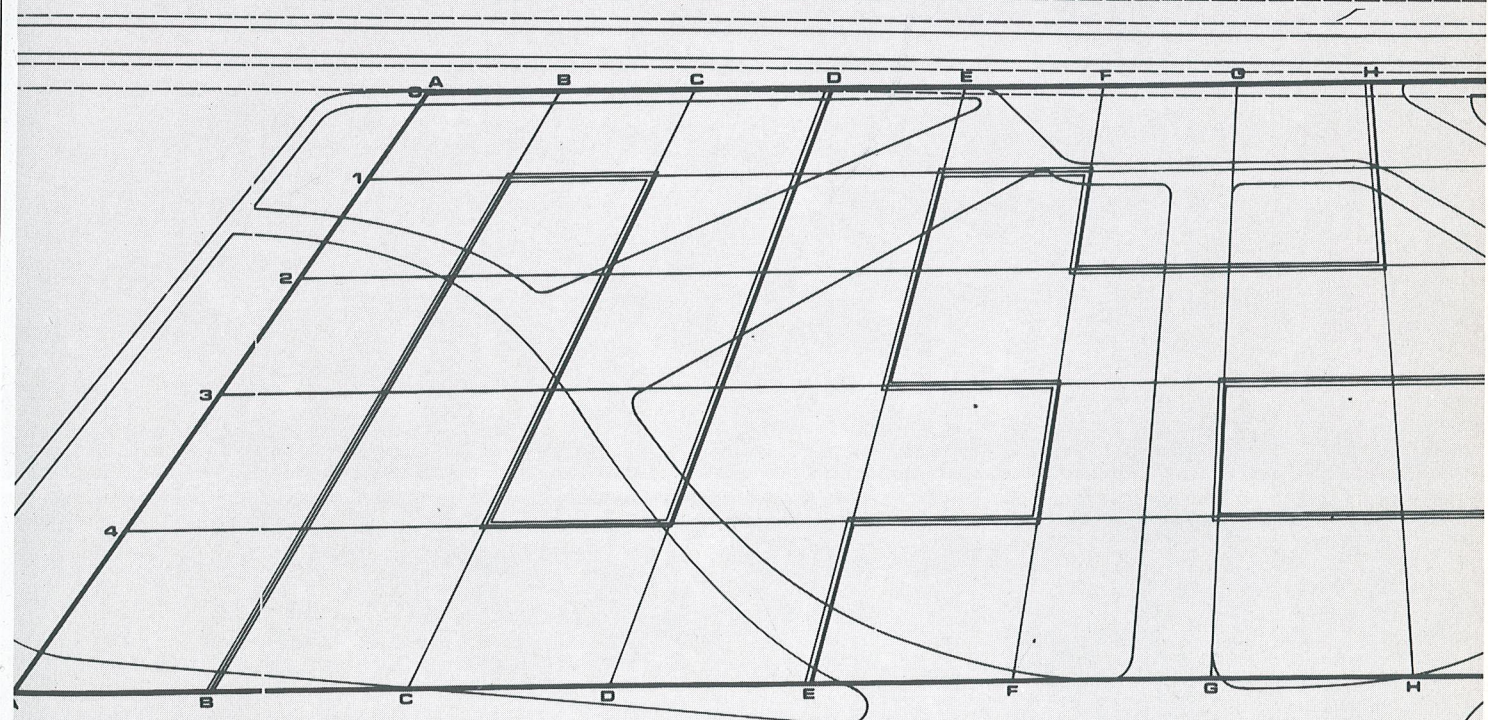
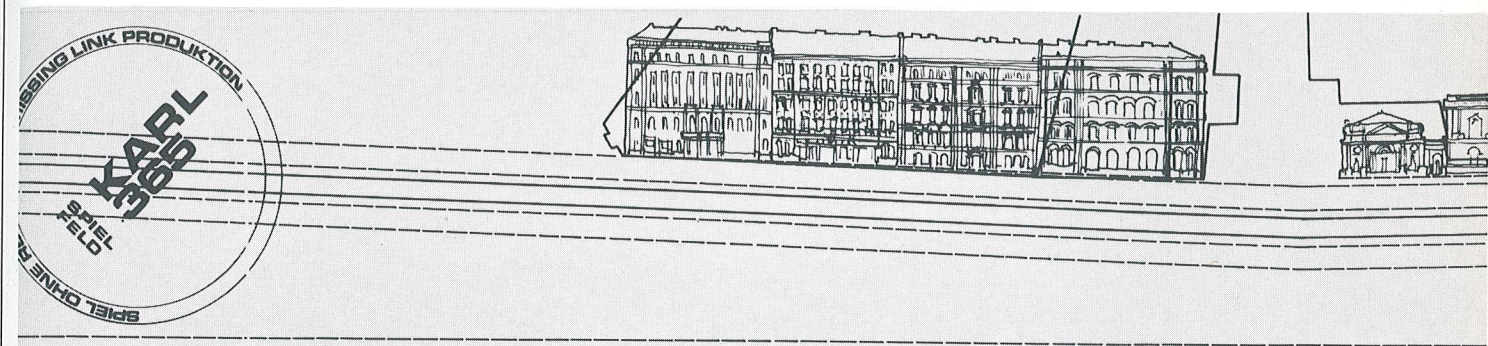
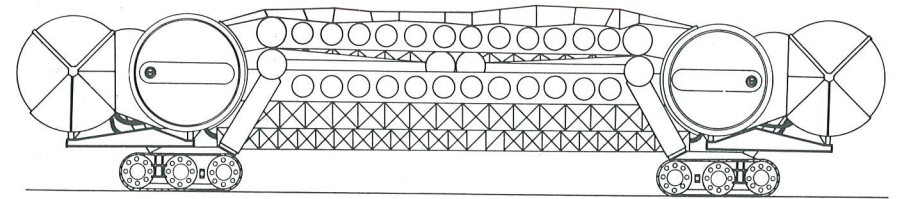
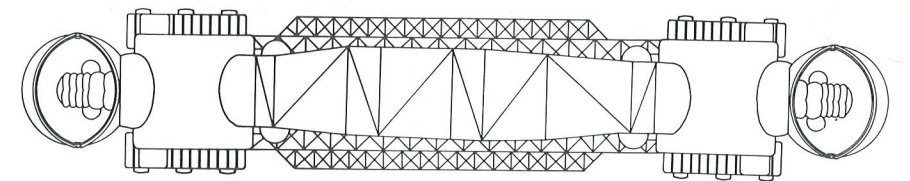
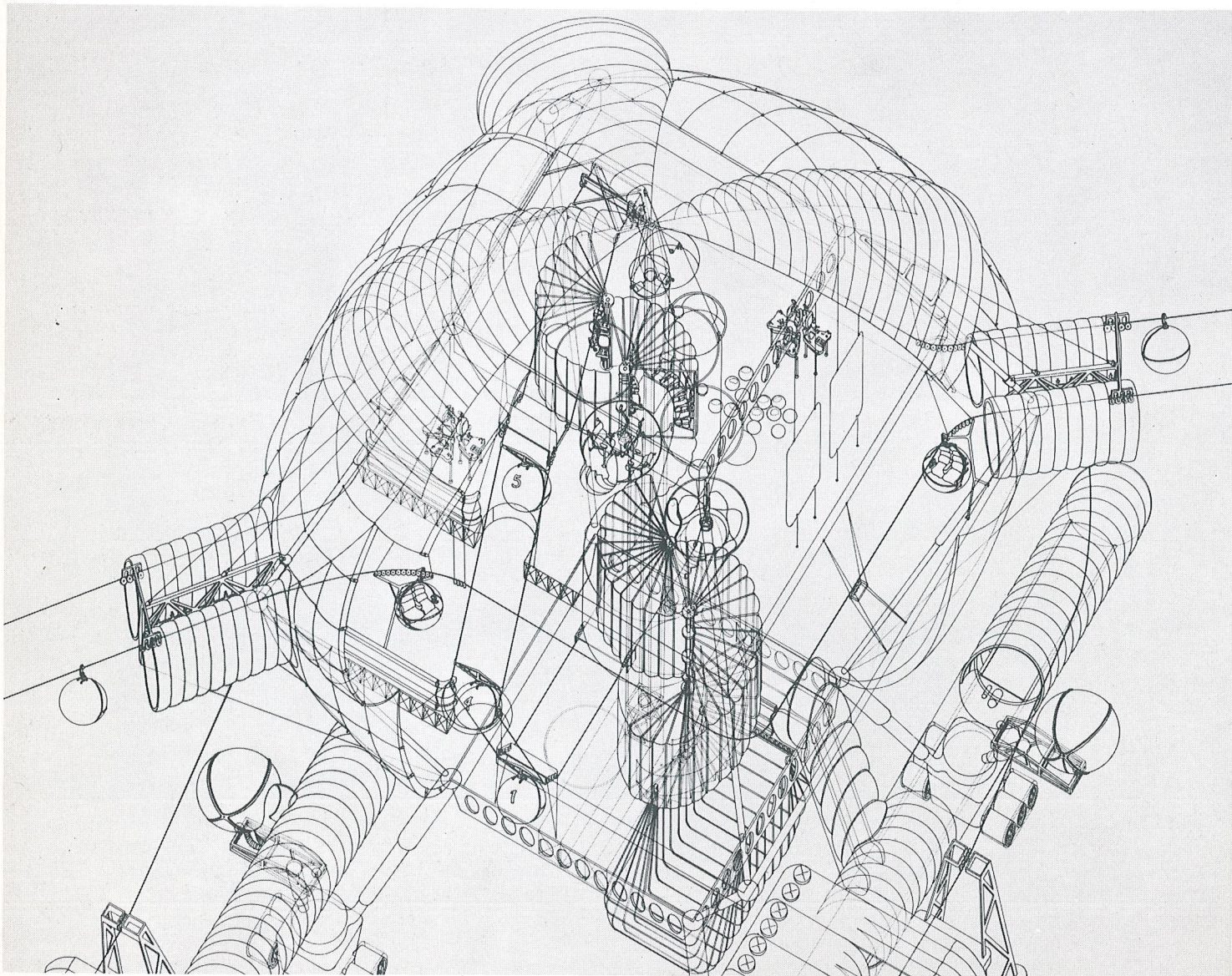
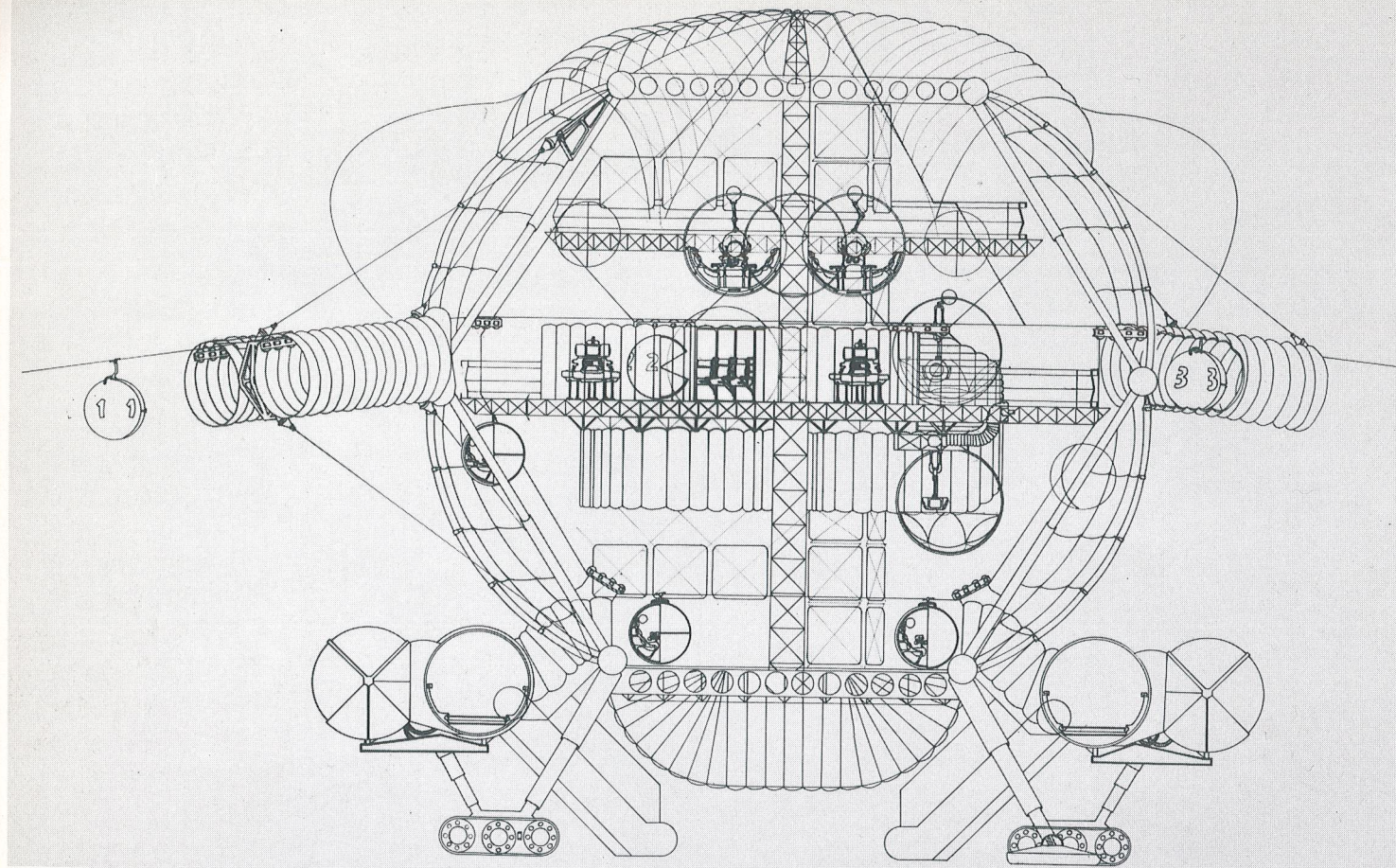


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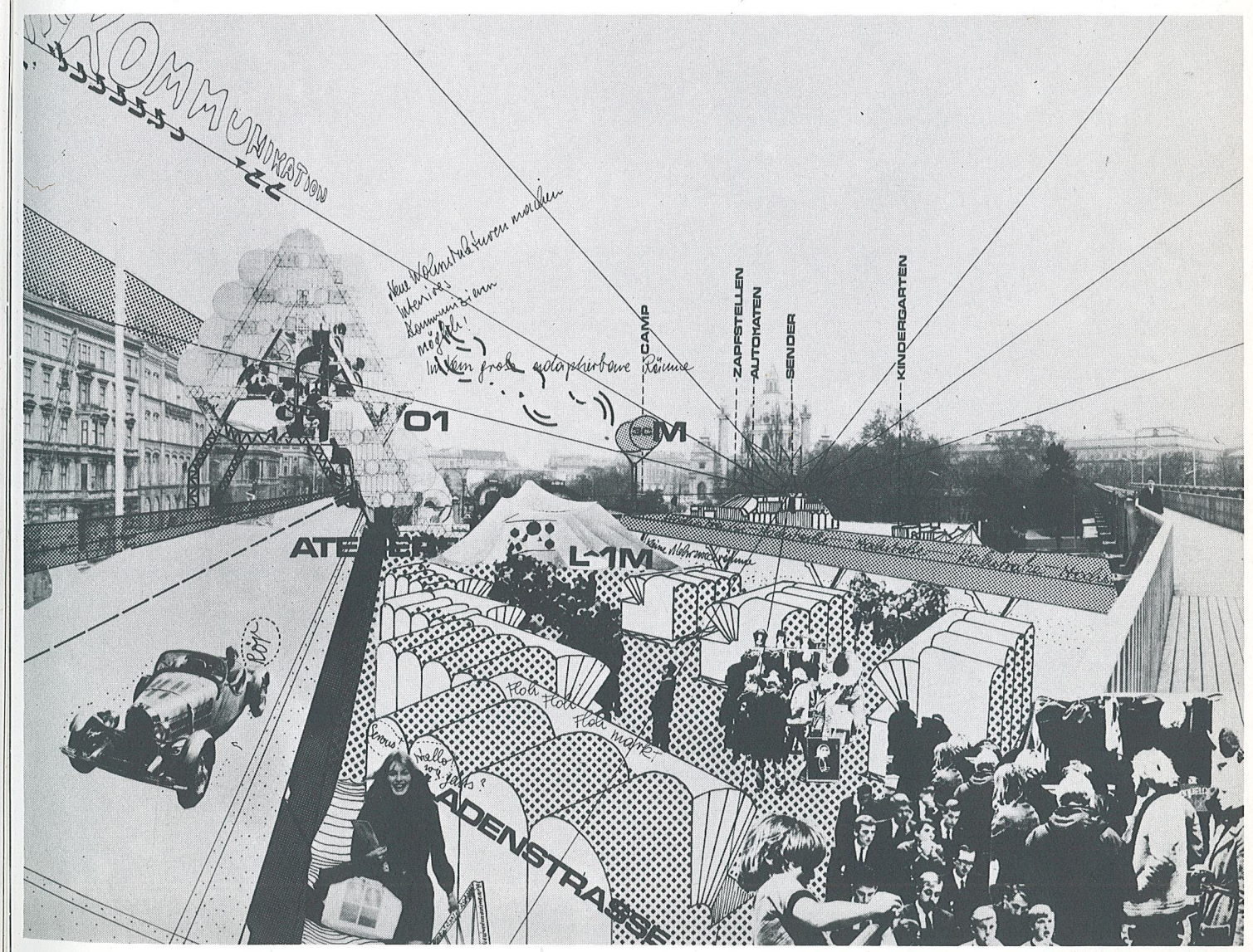
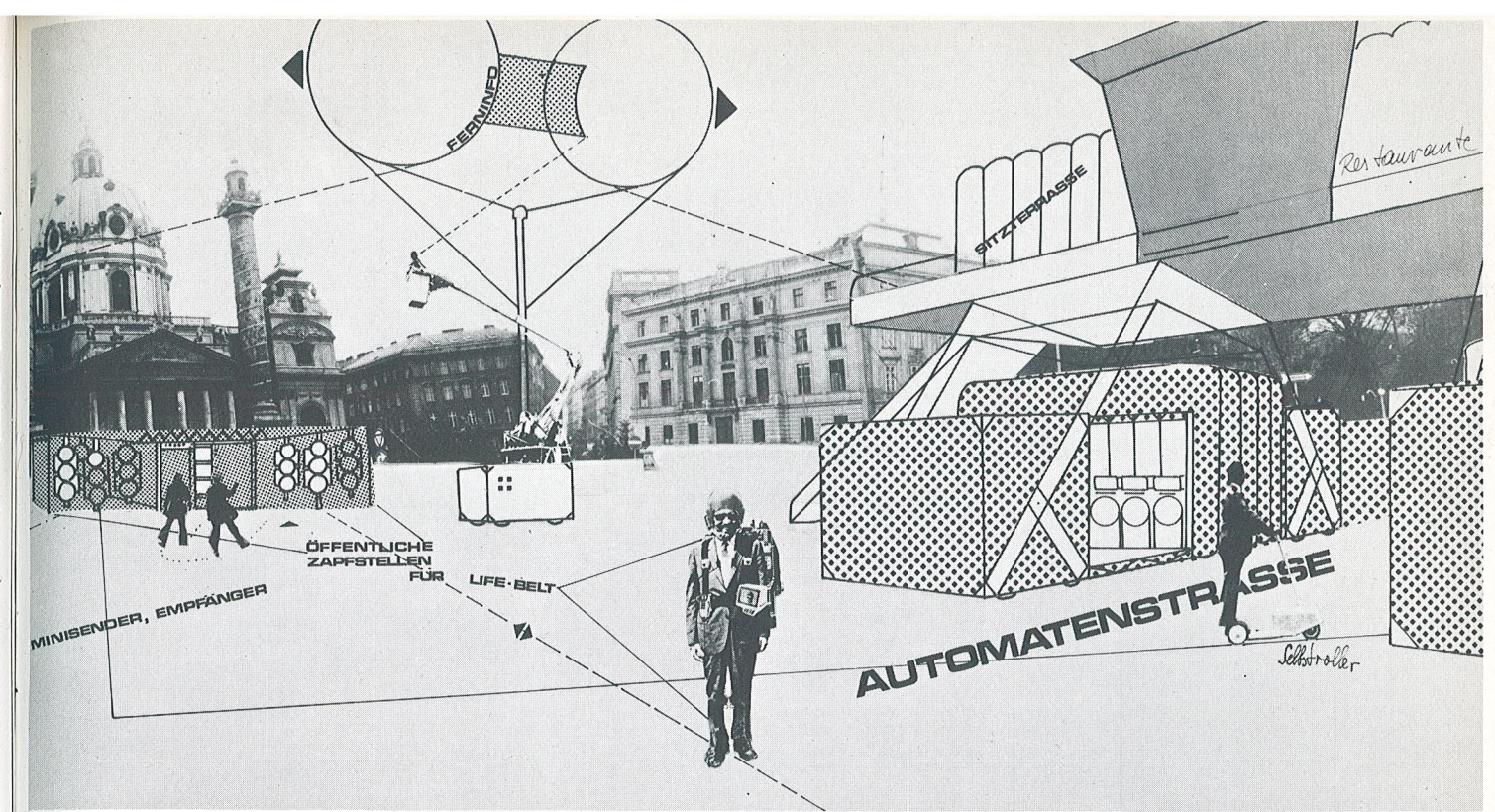
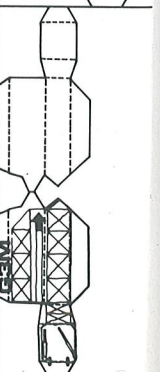
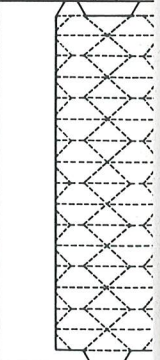
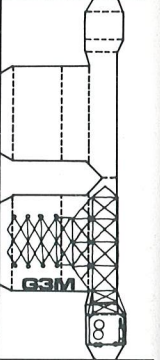
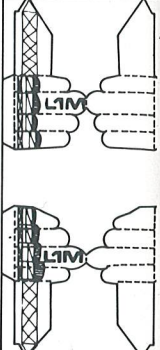
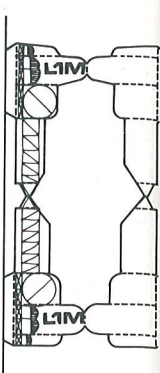
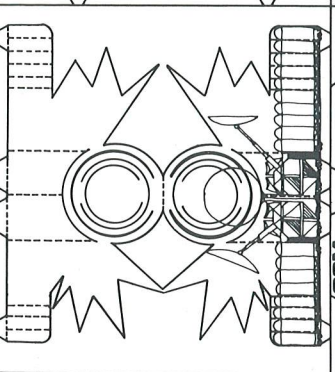
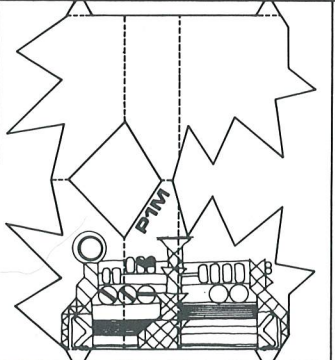
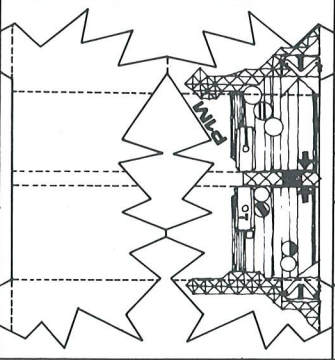
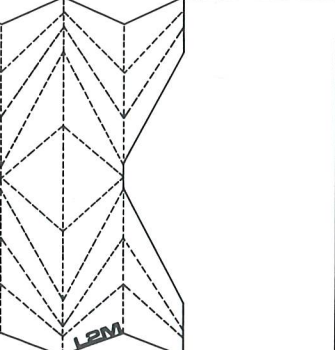
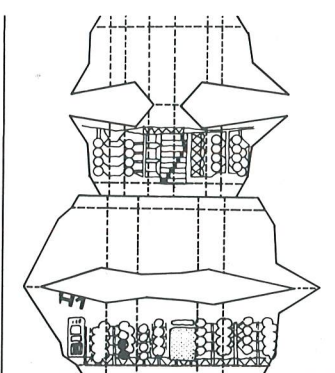
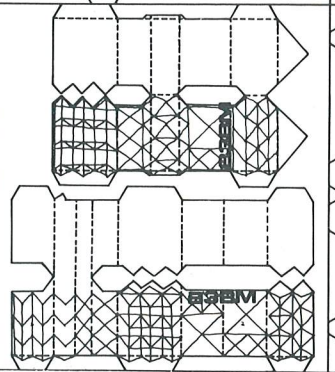
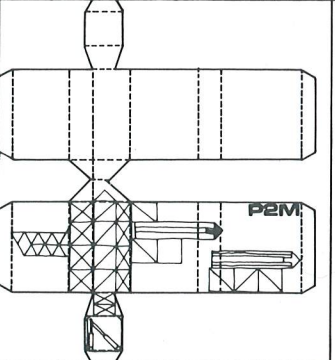
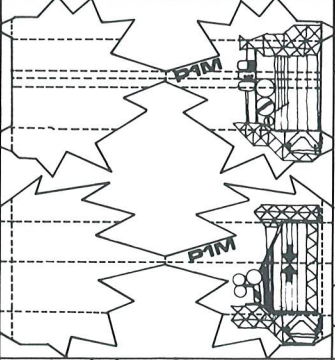
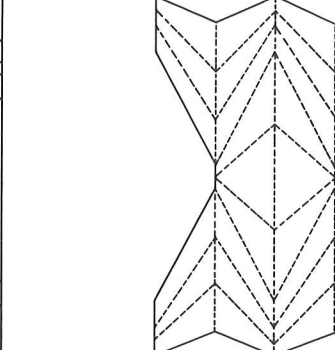
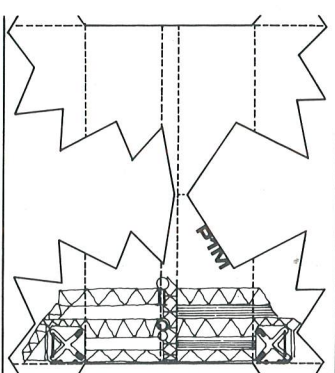
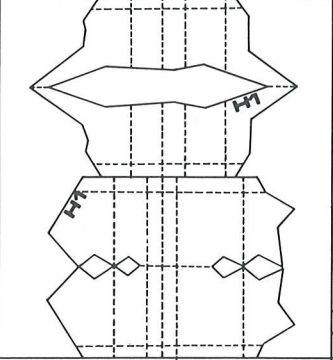
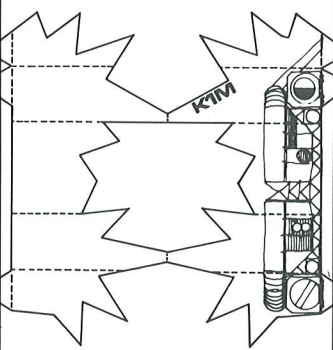
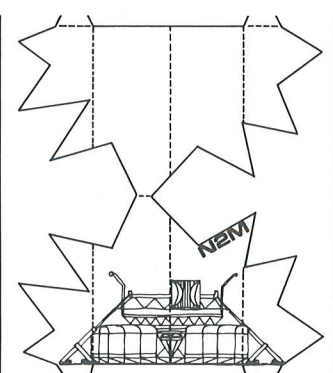
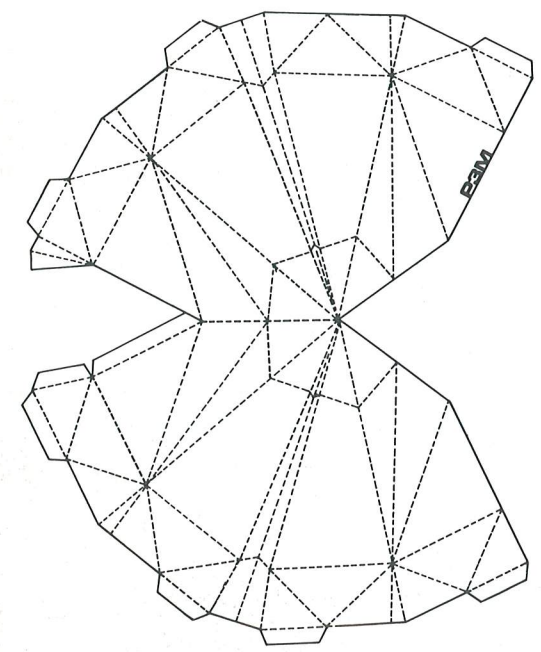
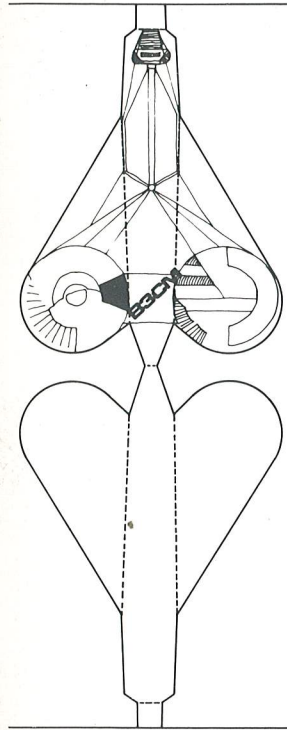


# SADENLIFTING











# 9999 FLORENCE

## 9999—Florence

A new group plunged directly into process.

"9999 is in trembling expectation of the prophetic moment of the arrival of 0000 in the window of the digital computer. It is, at the same time, that start of the countdown which began a second ago with the four zeros. We are in process toward 9999. It is in motion. Naturally, the movement is always composed of two-directional components (time and space), contradictory to each other as good is to bad, sweet is to sour, yes is to no, love is to hate.

"Further explanations of the group can be obtained by dialing 9999 on the telephone, being sure to add the proper prefix when dialing."

A group for intergroup experiences (*S-Space*); interpersonal and intermedia experiences (*Space Electronic/Multimedia Environment*); intercommunity environment transformations (*Apparitions on the Ponte Vecchio*; see p. 48); interstellar communal conservation (*Project APOLLO 9999*).

*Space Electronic/Multimedia Environment*—the realization of the space simulator: objects, sounds, bodies, performances, lights, multilevels, multispace, the experiences of space, of time, of contact, of seeing-hearing-feeling-moving, together.

*S-Space—Separate School for Expanded Conceptual Architecture*. Presenting the Mondial Festival *S-Space* in Florence, 1971, with Superstudio.

"*Project APOLLO 9999*. 'For behold, I will bring a flood of waters upon the earth, to destroy all flesh in which is the breath of life from under heaven; everything that is on the earth shall die.' Finally, after the latest happily concluded projects (but which haven't done any good) this project is repropose to take to the moon our objects of affection.

"'For in seven days I will shed rain upon the earth forty days and forty nights; and every living thing I have made I will blot out from the face of the ground.' Our seas are poisoned; our greenery is black; our clouds are red. The project finally takes our objects of affection to the moon before it's too late. Life, air, water, greenery, fire, a negative man, two sky cubes, a historic temple, a green strip. Actually, we liked these celestial pieces of architecture very much.

"We will be ready to die on earth only if we know that our objects of affection will be saved.

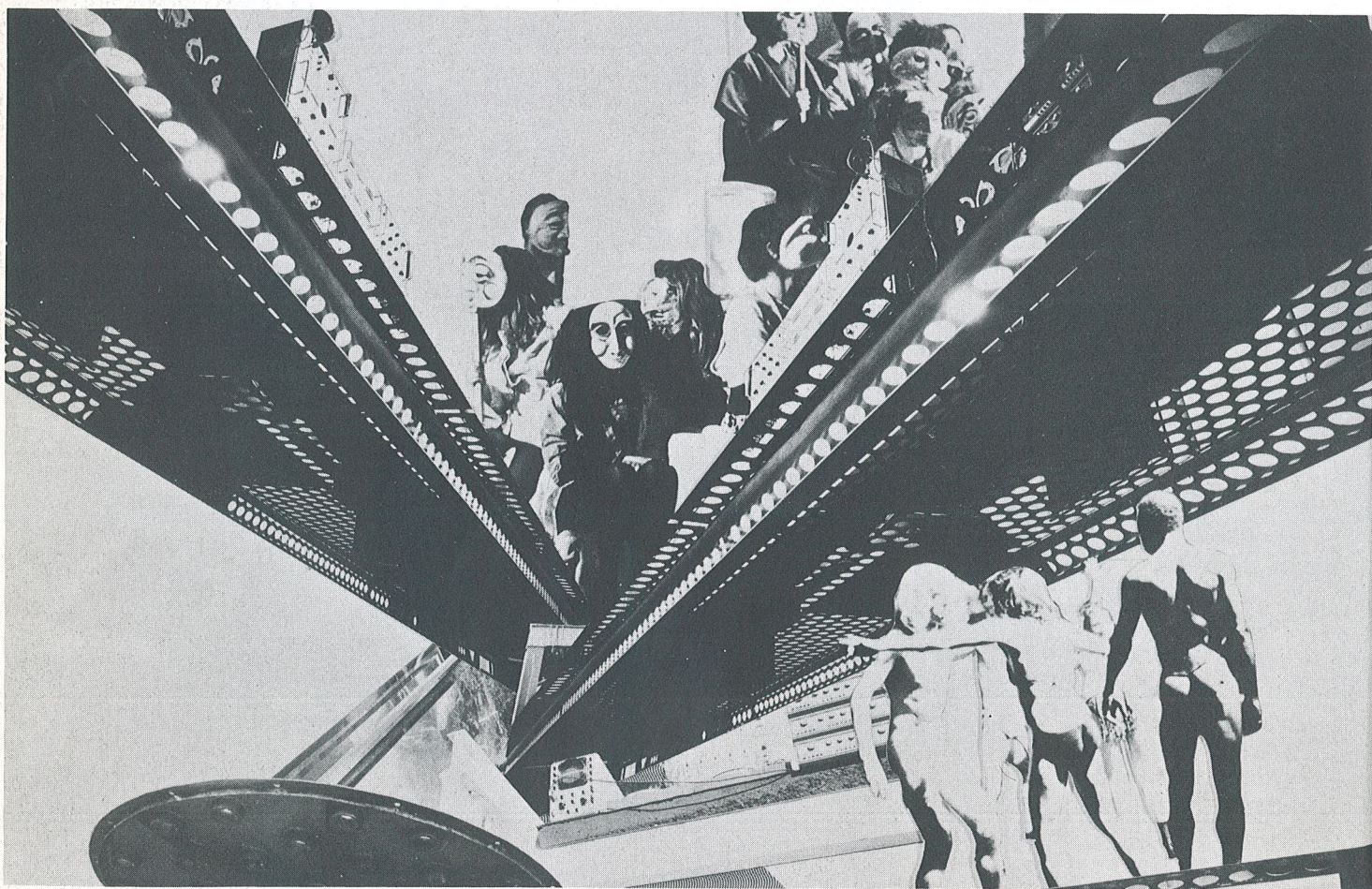
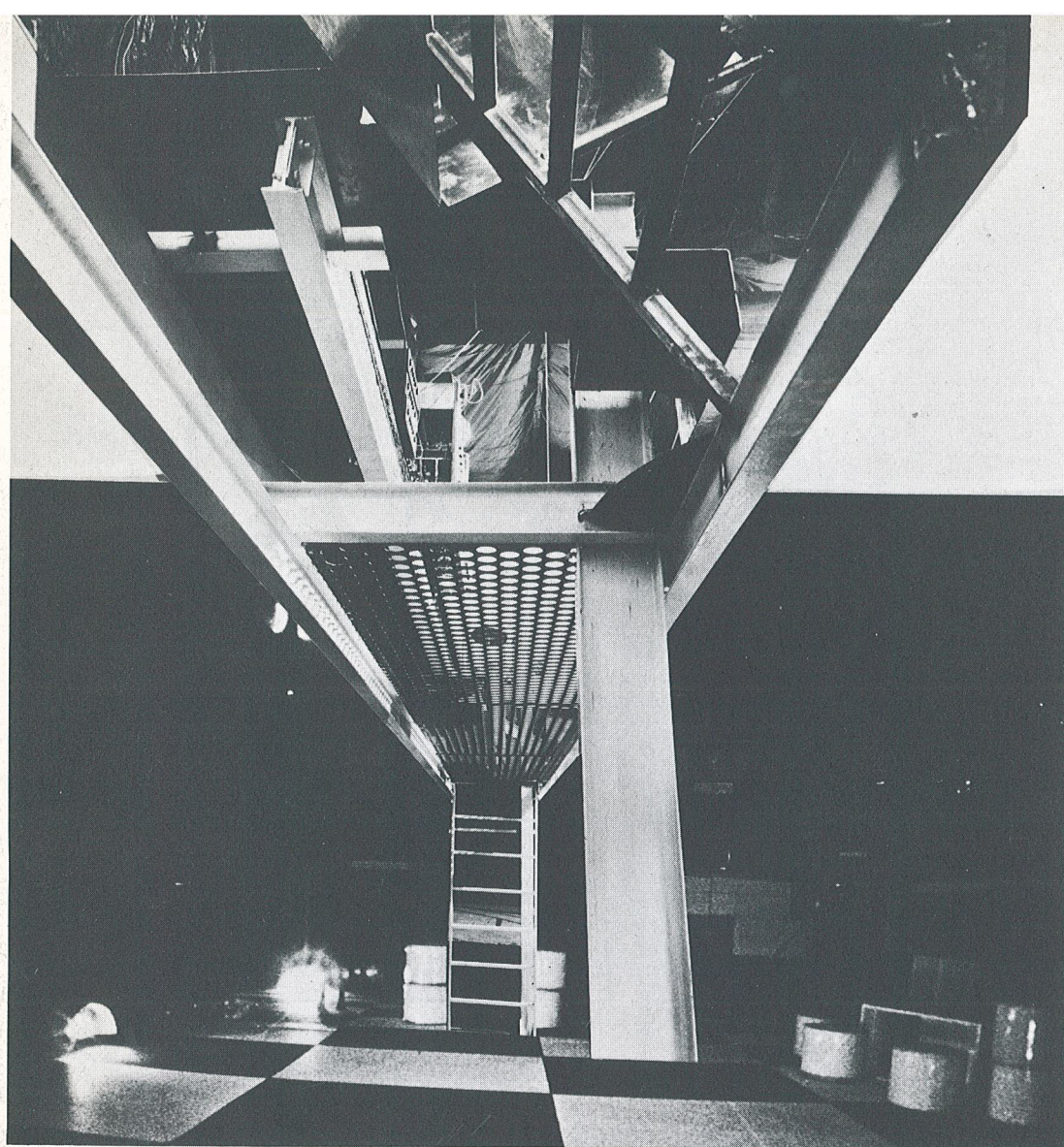
"You will not be saved! 'And all flesh died that moved upon the earth, birds, cattle, beasts, all swarming creatures that swarm upon the earth, and every man; everything on the dry land in whose nostrils was the breath of life died.'"

Pages 88, 89:  
*Space Electronic/Multimedia Environment*

Page 90:  
*S-Space*

Page 91:  
*Project Apollo*







"Caro studente o cultore dell'ambiente, stai attento! Il tuo ecosistema è in crisi, la tua capacità creativa è assopita, la tua virilità vacilla, la tua istruzione non serve, il tuo amore è diluito...."

A noi interessa studiare quella parte del tuo ambiente che tu non percepisci e che (secondo il Fuller) è il 99,99%, a noi interessa riflettere sul fatto che dei tuoi sistemi automatici il 99,99% sono al di fuori della tua conoscenza...."

#### S-SPACE

S-Space è un luogo non fisico di produzione, elaborazione e trasmissione di idee, processi, eventi, apparizioni, profezie, ricordi, situazioni, esistenze.

S-Space è esperienza e catalogo per l'architettura concettuale, impossibile, immaginaria e riflessa.

S-Space è un sistema globale teorico-pratico di dibattito sperimentale per l'affinamento di strategie mentali.

S-Space è nato nel 1970:

UOMO UOMO NATURA NATURA  
TECNOLOGIA TECNOLOGIA

- 1) Attività liberatorie psicofisiche, ecosistema in ecosistemi diversi, individuazione limiti di percezione.
- 2) Alba in piscina, riscoperta e uso del fenomeno naturale.
- 3) Realizzazione del simulatore di spazio: Space Electronic / Environment Multimedia
- 4) Situazioni spazio-temporali, fenomeni atmosferici artificiali.
- 5) Specchi misuratori.
- 6) Registrazione visuale di fenomeni astronomici, ologrammi.
- 7) Architettura Interplanetaria.
- 8) Apparizioni sul Ponte Vecchio.
- 9) Moduli per trasmissione di luce solare.
- 10) Controllo alberi sonorizzati, musica pesante.

S-Space è in azione nel 1971 e all'equinozio di autunno sarà: MONDIAL FESTIVAL

#### S-SPACE

Scuola Separata Per l'Architettura Concettuale Espansa.

Segreteria: Via Palazzuolo 37, 50123 Firenze  
Tel. 293082.

S-Space è una coproduzione 9999 & Superstudio. S-Space is a 9999 & Superstudio coproduction.

(còntinua)

"Dear student or environment cultivator, watch out! Your ecosystem is in a crisis, your creative capacity is dozing, your virility vacillates, your education does'nt do any good, your love is watered down...."

We are interested in studying that part of your environment that you don't perceive and that (according to Fuller) is 99,99% of it, we are interested in reflecting on the fact that, of your automatic system, 99,99% are outside of your awareness...."

#### S-SPACE

S-Space is a non-physical center of production, elaboration and transmission of ideas, processes, events, apparitions, prophecies, memories, situations, existences.

S-Space is a catalogue experience for conceptual, expanded, impossible, imaginary and reflected architecture.

S-Space is a theoretical-practical global system of experimental teaching for the refinement of mental strategies.

S-Space has been in 1970:

MANMAN NATURENATURE  
TECHNOLOGY TECHNOLOGY

- 1) Liberating psychophysical activity, ecosystem in different ecosystems, individualization of the limits of perception.
- 2) Dawn in the pool rediscovery and use of the natural phenomenon.
- 3) Realization of the space simulator: Space Electronic / Multimedia Environment
- 4) Time-space situations, artificial atmospheric phenomena.
- 5) Gauge mirrors.
- 6) Visual registration of astronomic phenomena, holograms.
- 7) Interplanetary architecture.
- 8) Apparitions on the Ponte Vecchio.
- 9) Modules for the transmission of solar light.
- 10) Control of sonorous trees, heavy music.

S-Space is in action in 1971 and at the autumn equinox there will be the: MONDIAL FESTIVAL

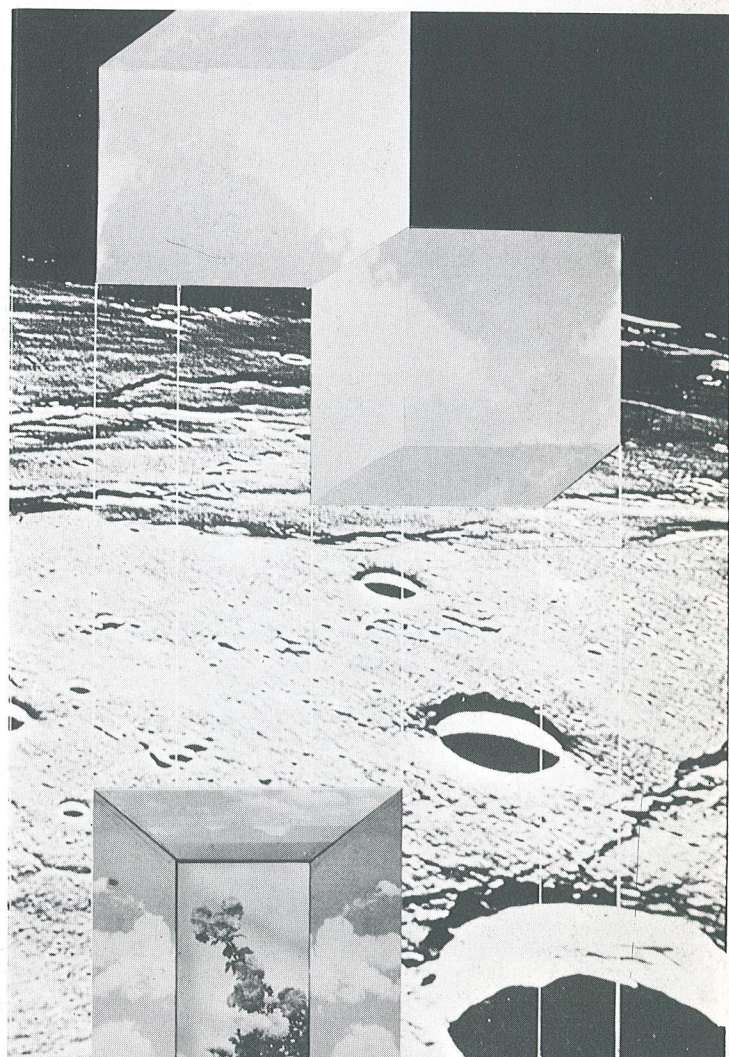
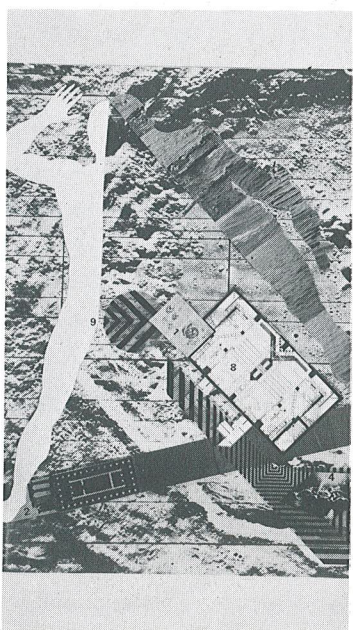
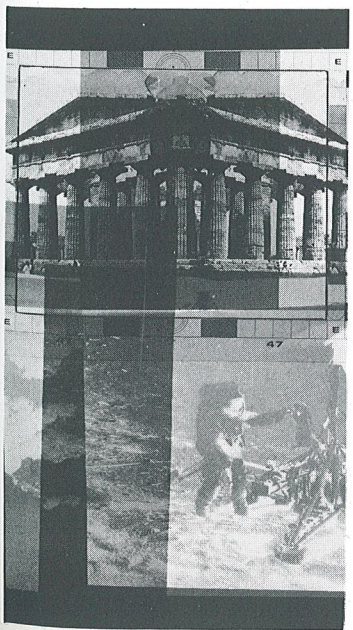
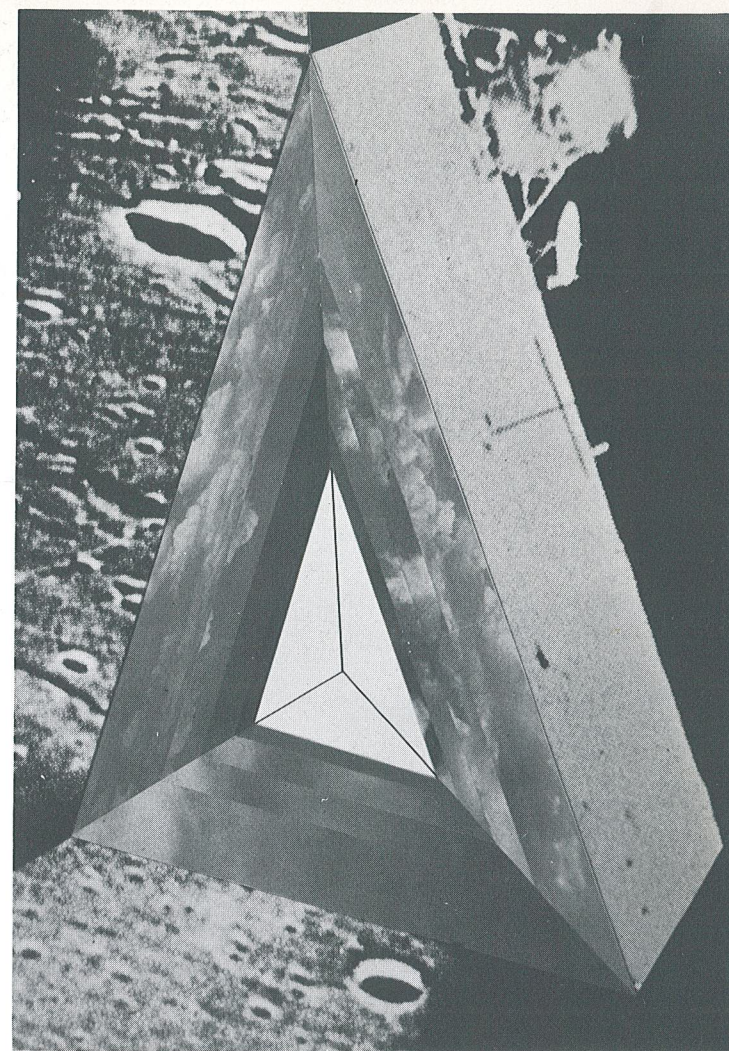
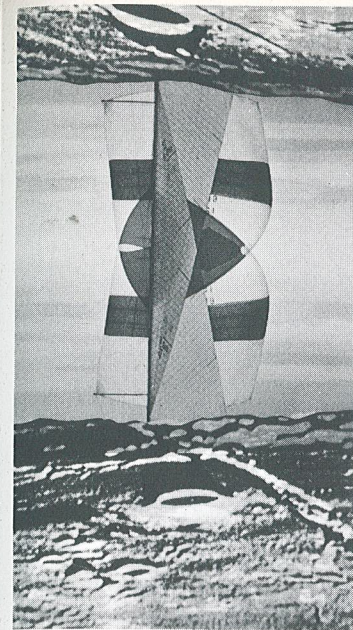
#### S-SPACE

Separate School For Expanded Conceptual Architecture.

Segretary: Via Palazzuolo 37, 50123 Florence,  
Tel. 293082.

S-Space is a 9999 & Superstudio coproduction. S-Space is a 9999 & Superstudio coproduction.

(to be continued)





# SUPERSTUDIO FLORENCE

## Superstudio—Florence

Architecture! Architecture as a positive, shining statement of man's nature vis-à-vis nature's nature.

"We believe in a design that can be transferred, changing only scale, into different semantic areas, remaining true to itself, with no traumas or other snags.

"This immutability interests us: the search for an 'impassable, unalterable image, whose static perfection moves the world through the love that it creates.'

"Through a series of mental operations one can take possession of reality and thus reach serenity, the only state free from fear and anguish: in this way architecture is the means of understanding of the world and knowledge of self."

This cool, strong imposition of design intellect is conceived in three examples "of a single design": *The Architects' Tombs*; the *Catalogue of Villas*; and the *Continuous Monument* (see p. 36)—the nth degree of conceptual architecture. Compare with the involvement attitudes of Haus-Rucker-Co and the performances of Salz der Erde and Zünd-Up (see p. 20). The parameters of Arthropods' concepts are wide-embracing indeed!

*The Architects' Tombs*—"They are stereometric diagrams (istograms) of mental furniture. There is an endless grid in which everybody can live without physical or meta-physical wasting.

"Project for an exhibition 1969-70: Thirty boxes are constructed with the special plastic laminate *Print* (design: Superstudio) following the instruction of the catalog *Istogrammi d'architettura*. Every box is approximately three feet by five feet by six inches. The thirty boxes can be placed in: (a) a single room measuring thirty by fifteen feet or the equivalent area; (b) in several rooms, and people can move and assemble them."

*The Continuous Monument*—"It is the result of a logical extrapolation. It is the extreme pole of an architecture-oriented story. The history of monuments, which began with Stonehenge and, passing on to the Kaaba and the Vertical Assembly Building at Cape Kennedy, found its completion with a monument capable of forming the whole world.

Forming = understanding."

### A Journey in the Regions of Reason

"We believe in acting according to reason as the last means of creating a calm and immobile environment, (a new nature) in which finally to recognize ourselves. Every day in which we strive to exercise our profession in serenity, we become more convinced that only through exaltation, paradox, and utopia can one reach that internal and external state of calm which is the purpose of our architecture.

"For several years we have been interested in monumental and 'technomorphous' architecture. At the same time we have produced designs for invention design and evasion design.

"We have been interested in a still shining form of architecture, an architecture of reason, in which the magic circle of form (the only human antithesis to nature) may close perfectly. Presently we are interested mostly in conceptual and expanded architecture—architecture as criticism or philosophy, imaginary, impossible, reflected; architecture as metaphors and parables. Our work today has this precise sense of critical reconnaissance activity into the revolutionary possibilities of architecture. Superstudio as *S-Space: Separate School for Expanded Conceptual Architecture*" (S-Space is a 9999 & Superstudio coproduction).

Page 94:  
*The Architects' Tombs:*  
*Istograms of*  
*Mental Furniture*

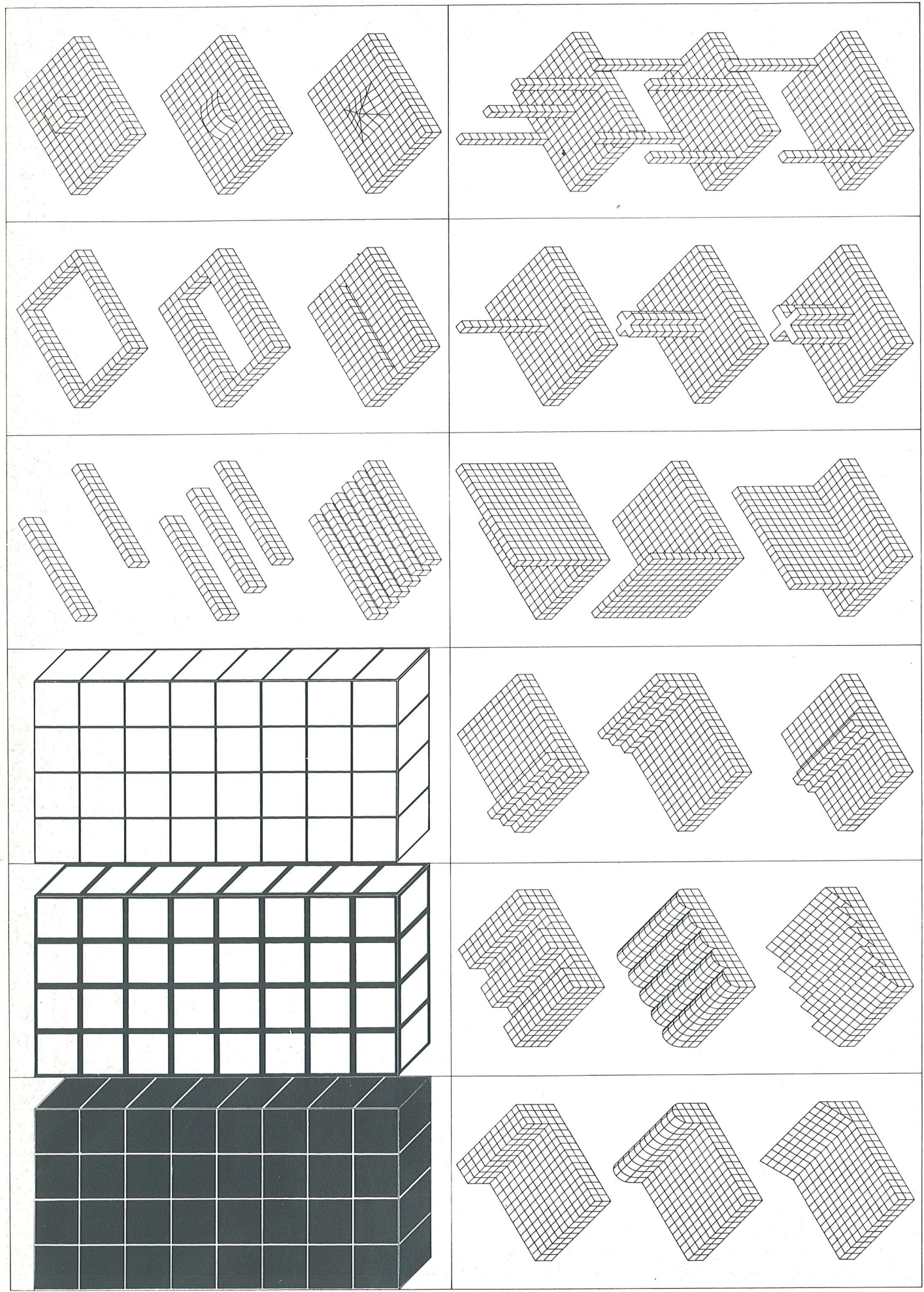
Page 95:  
*The Continuous Monument:*  
*Canyon 1*

Page 96:  
*The Continuous Monument:*  
*St. Moritz* (top left)  
*Rocky Coast* (top right)  
*Alpine Lakes and Erechtheion*  
(center left)  
*Interplanetary Architecture*  
(bottom left)  
*New York, New York*  
(bottom right)

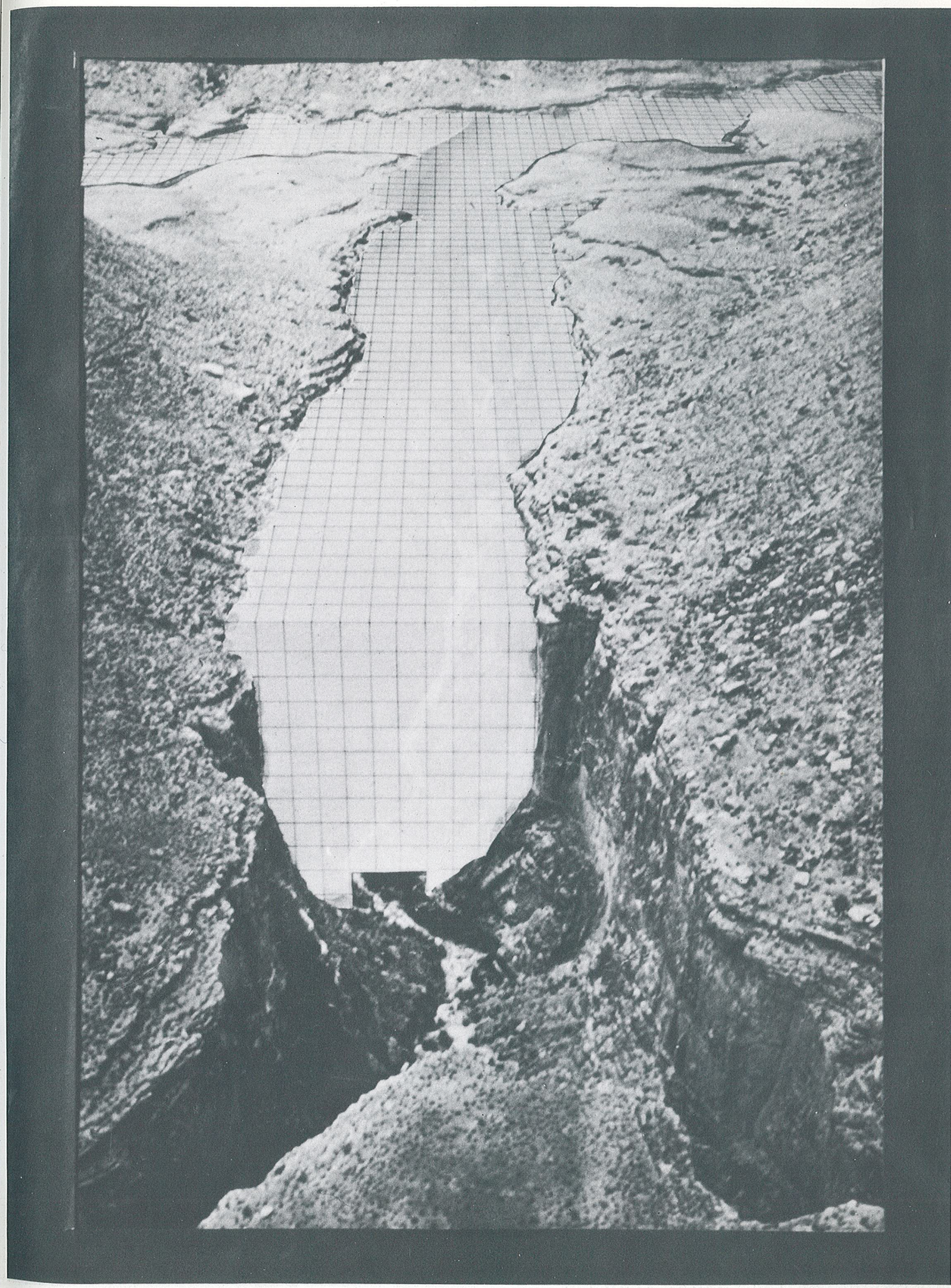
Page 97:  
*The Continuous Monument:*  
*Agriculture*

Page 98:  
*A Journey in the Regions of*  
*Reason*

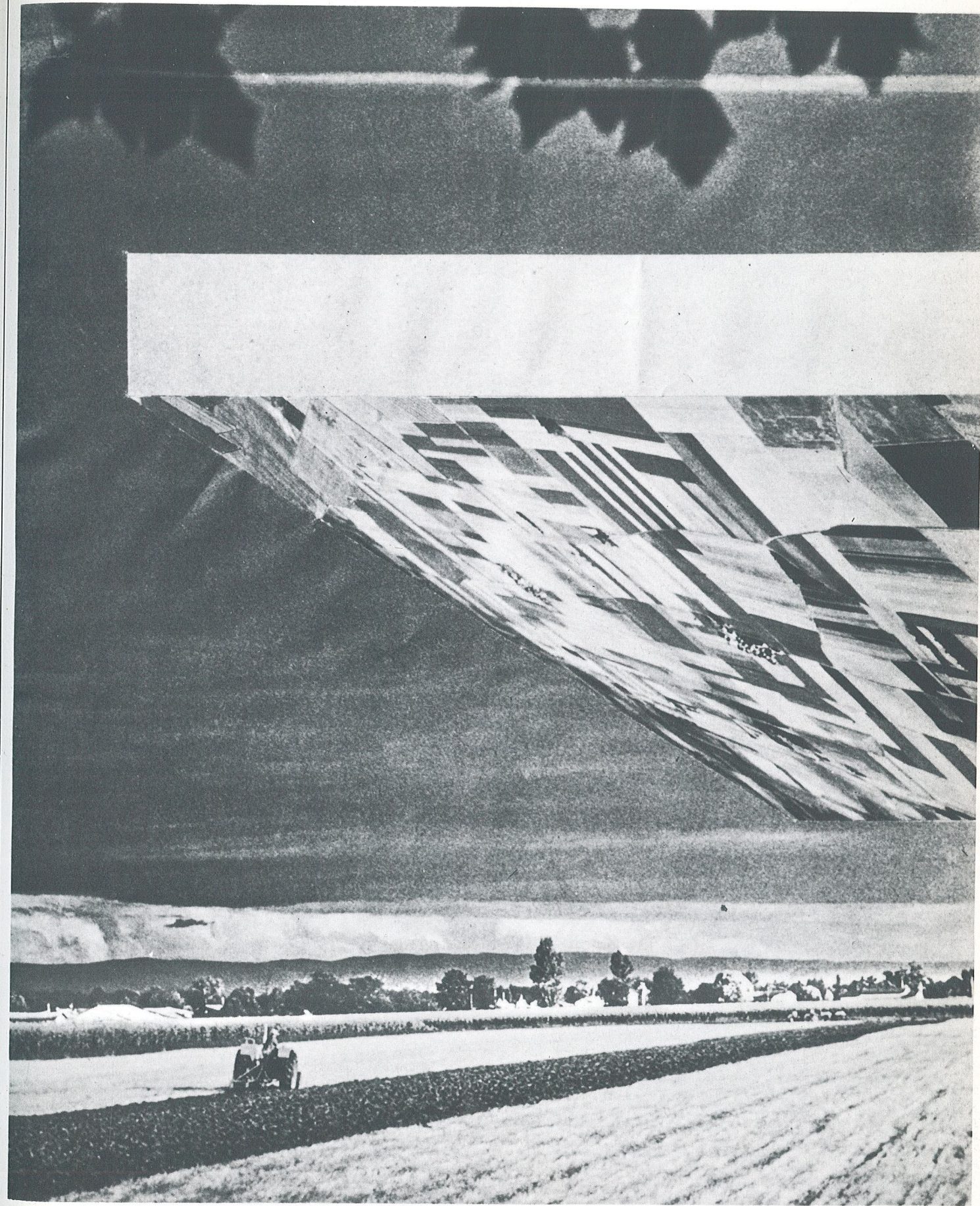
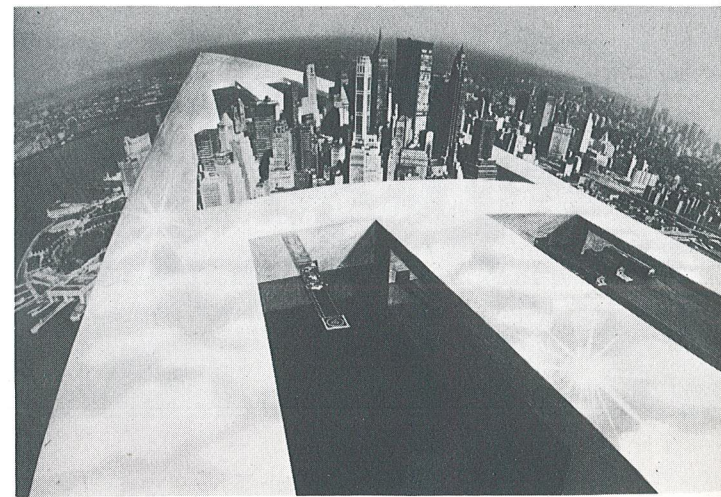
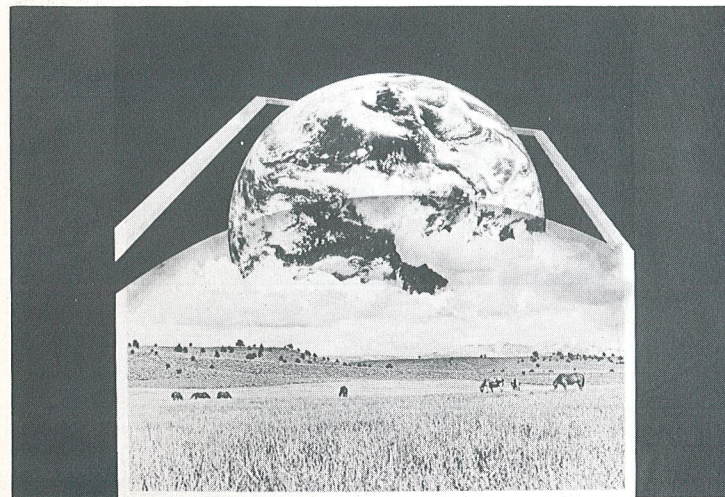
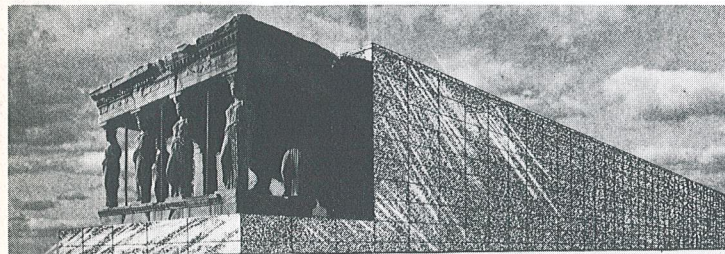
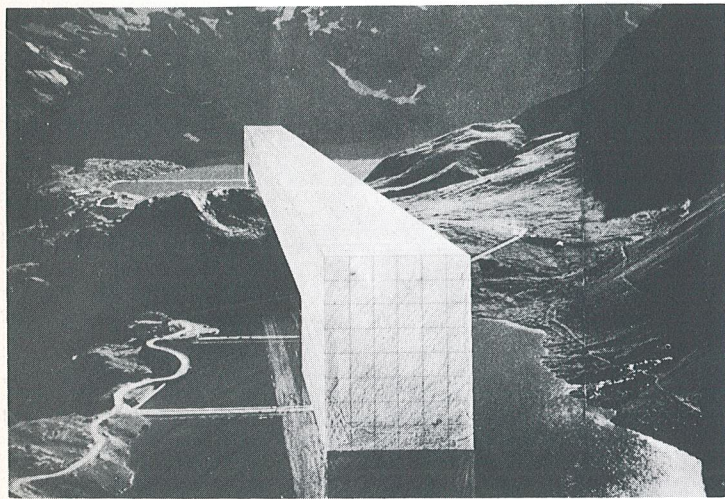
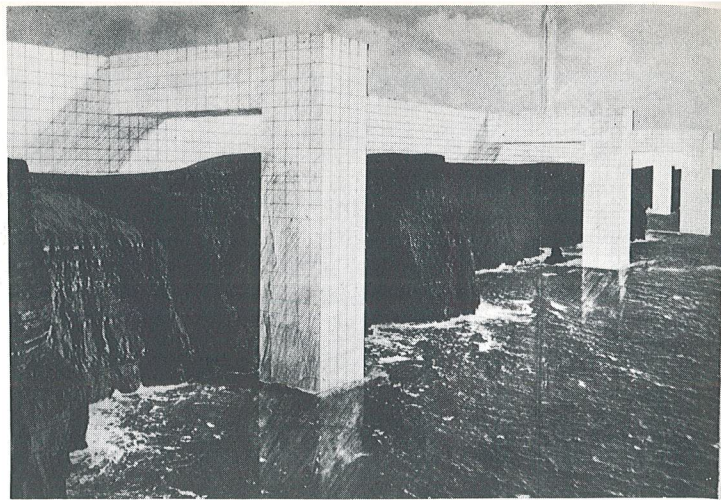
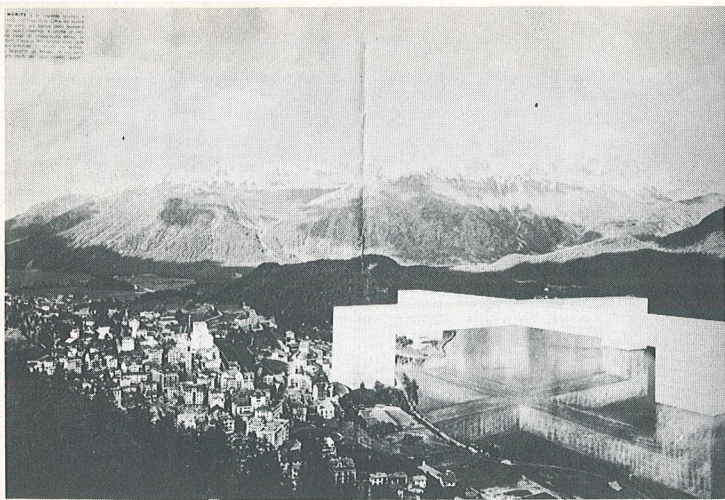




Diagrammi d'architettura con riferimento a un reticolo trasponibile in aree a scala diversa per l'individuazione di una natura serena e immobile in cui riconoscersi. Superstudio 1981.  
 SUPERSTUDIO  
 Adolfo Natalini, architetto  
 Carlo Piretti, ingegnere  
 Carlo Piretti, ingegnere













## Coop. Himmelblau—Vienna

The sky-blue, blowup, floating world of Coop. Himmelblau: clouds, balloons, superscale beach-balls, bubble-heads—heartbeats and muscle twitches sending information—a response to the hard-edged, concrete-and-steel, polluted, noisy sky-black world outside.

Instead of anxiety architecture and cacophonous cities, why not places to float in, revel in, change the architecture with your body? "The fascination of living in spaces-in-action that change their pattern like clouds, to handle devices which expand the usual dimensions and reveal new psychic and physical realms. Our architecture is realized fantasies, which rely on their unexpected contrast features to set thought in motion, to influence minds through fantasy and to stimulate a new kind of sensibility and responsibility towards the environment." And real applications, too. Coop. Himmelblau is working with the Institute for Environmental Hygiene in Vienna to test a prototype of part of *Villa Rosa* as an inflated, germ-free examination and relaxation room. They have proposed ideas to NASA for psychological environments for in-flight astronauts. Mass production of the *Kid's Kit* is hoped for soon.

"Himmelblau is the image of our architecture." *Indiskin*, *Bazooka*, and *Insider* make up *Villa Rosa*, a three-part pneumatic living-environment. *Indiskin* is a one-man house-in-a-suitcase that blows up and can join *Bazooka*, a programmed, pulsating plastic room for grooving, which in turn joins *Insider*, a psychedelic, inflatable space with a built-in electronic relaxation program. For getting away from it all and into yourself (and/or someone else!). Illustrated here are *Villa Rosa I*, *Insider II*, and *Villa Rosa II*, a larger-scale development.

*Cloud I* was done as part of the program "Future Forms of Living" conducted by the City of Vienna in 1968. Individual, inflatable pods cluster around a large communal pneumatic programmed for T-groups, sensitivity sessions, encounter events, and the like. *Cloud II* is designed as "a mobile playground for four to six families," but can also be used as a nightclub, recreation facility, kindergarten, or theater for audience participation. This has spaces for being alone with someone else, for group activities, for using the *Astro-Balloon* or *Soul-Flipper*. It moves all packed up on a Caterpillar.

*Astro-Balloon* is an individual environment/relaxation device; a room within a room. In the transparent cube, the heartbeat affects the headphone and pulsating light poles. Another one-person set is *Soul Flipper*, a face helmet that is sensitized to react to movements of facial muscle and skin to transmit optical and acoustical signals. Plug it into the window; that couple across the street will know whether you're crying or laughing, so let a smile be your umbrella!

Something pneumatic for the young-young generation is *Kid's Kit*. A variable series of vinyl and polyester spheres—for rolling, floating, pushing, nudging, jumping on, batting, sitting and lying on; attached by themselves—a whole sphere room. The kids can inflate them, too.

Page 101:  
*Villa Rosa I* and *Villa Rosa II*

Page 102 (top):  
*Villa Rosa II*

Page 102 (bottom):  
*Insider II*  
Individual pneumatic-electronic unit

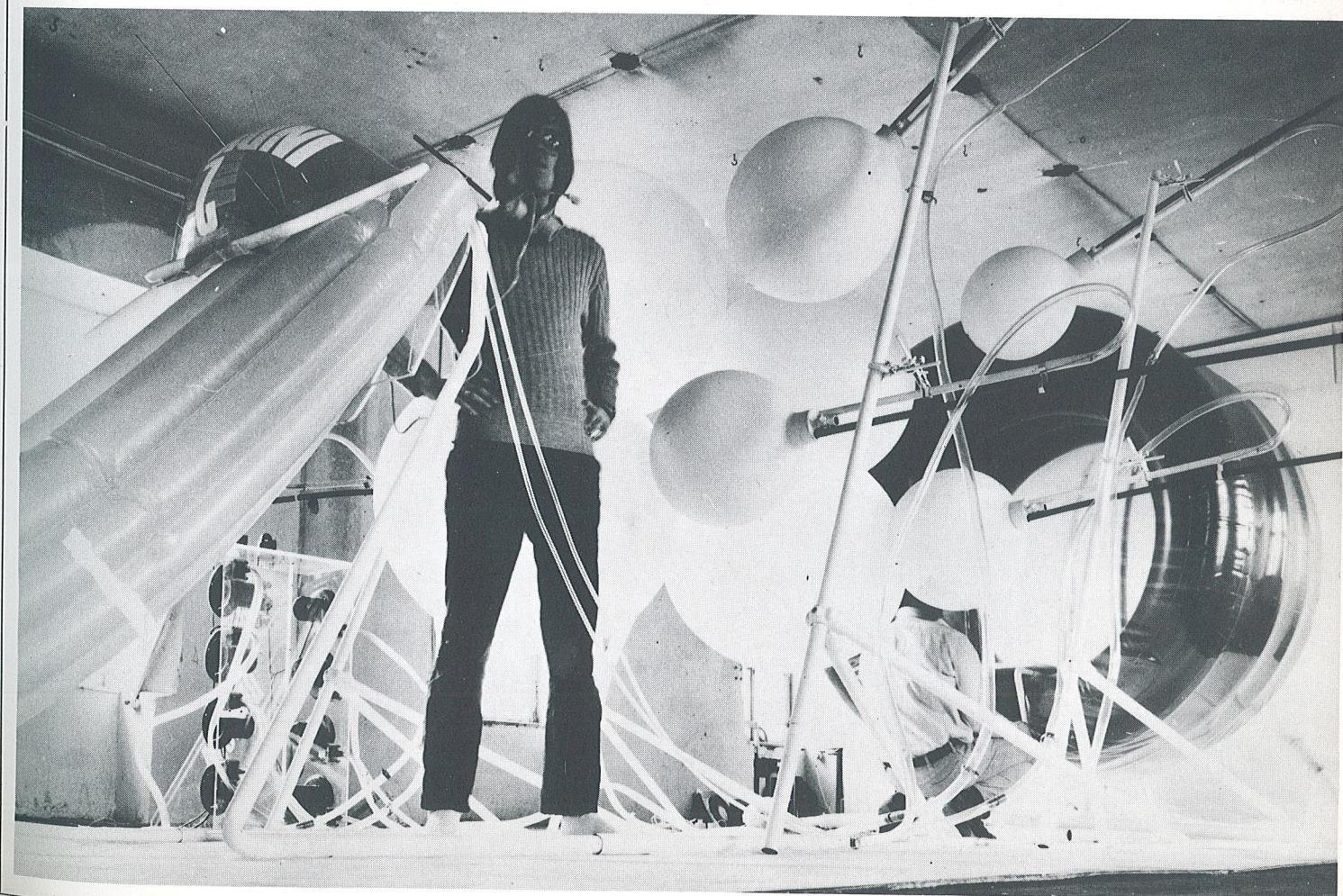
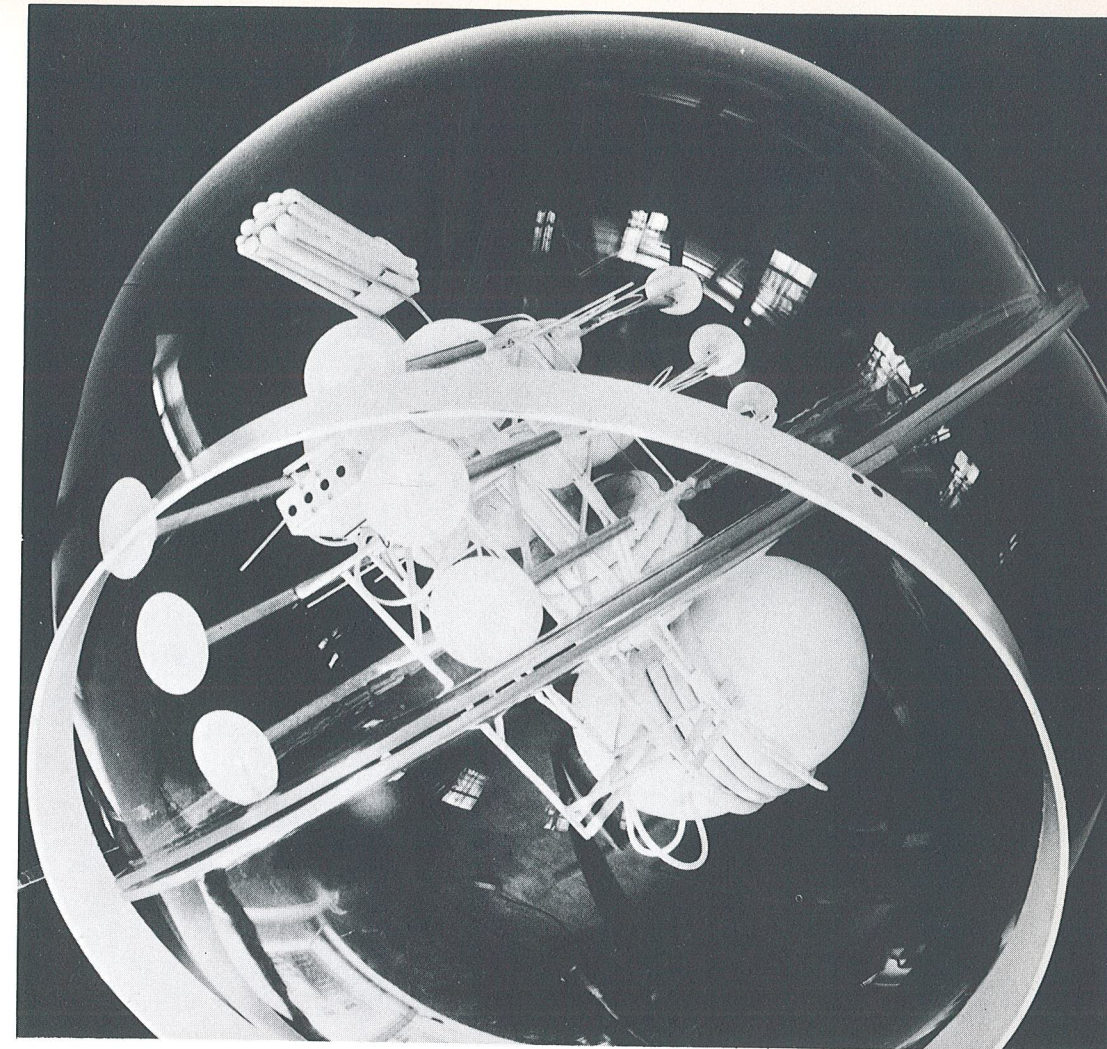
Page 103 (top):  
*Cloud I*

Page 103 (bottom left):  
*Cloud II*

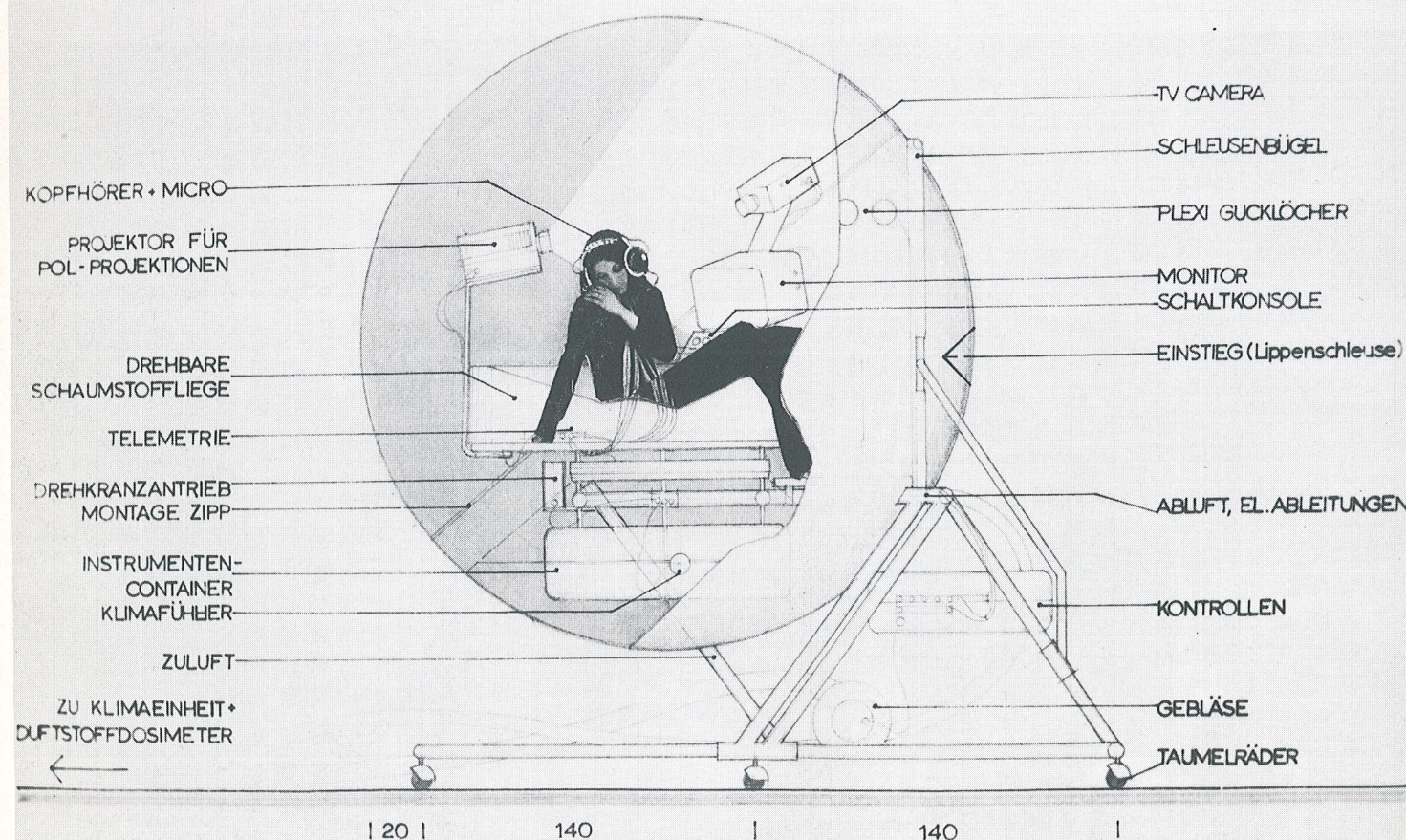
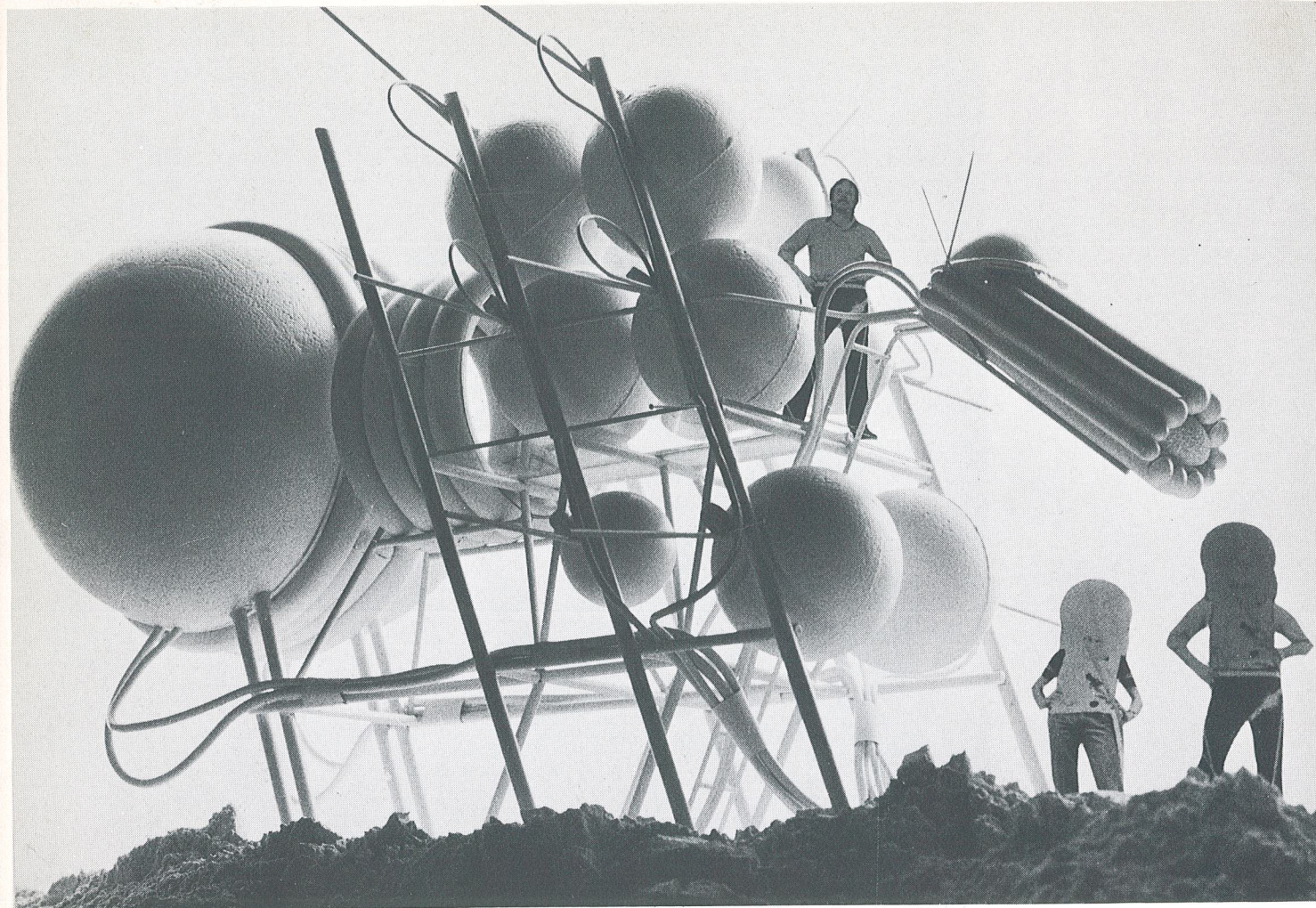
Page 103 (bottom right):  
*Astro Balloon II*

Page 104 (top, bottom right):  
*Kid's Kit*

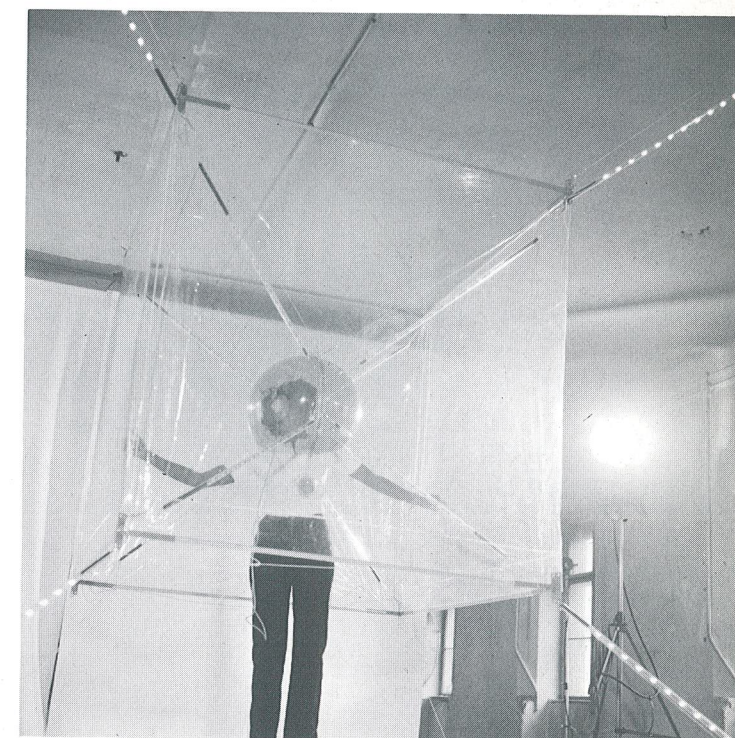
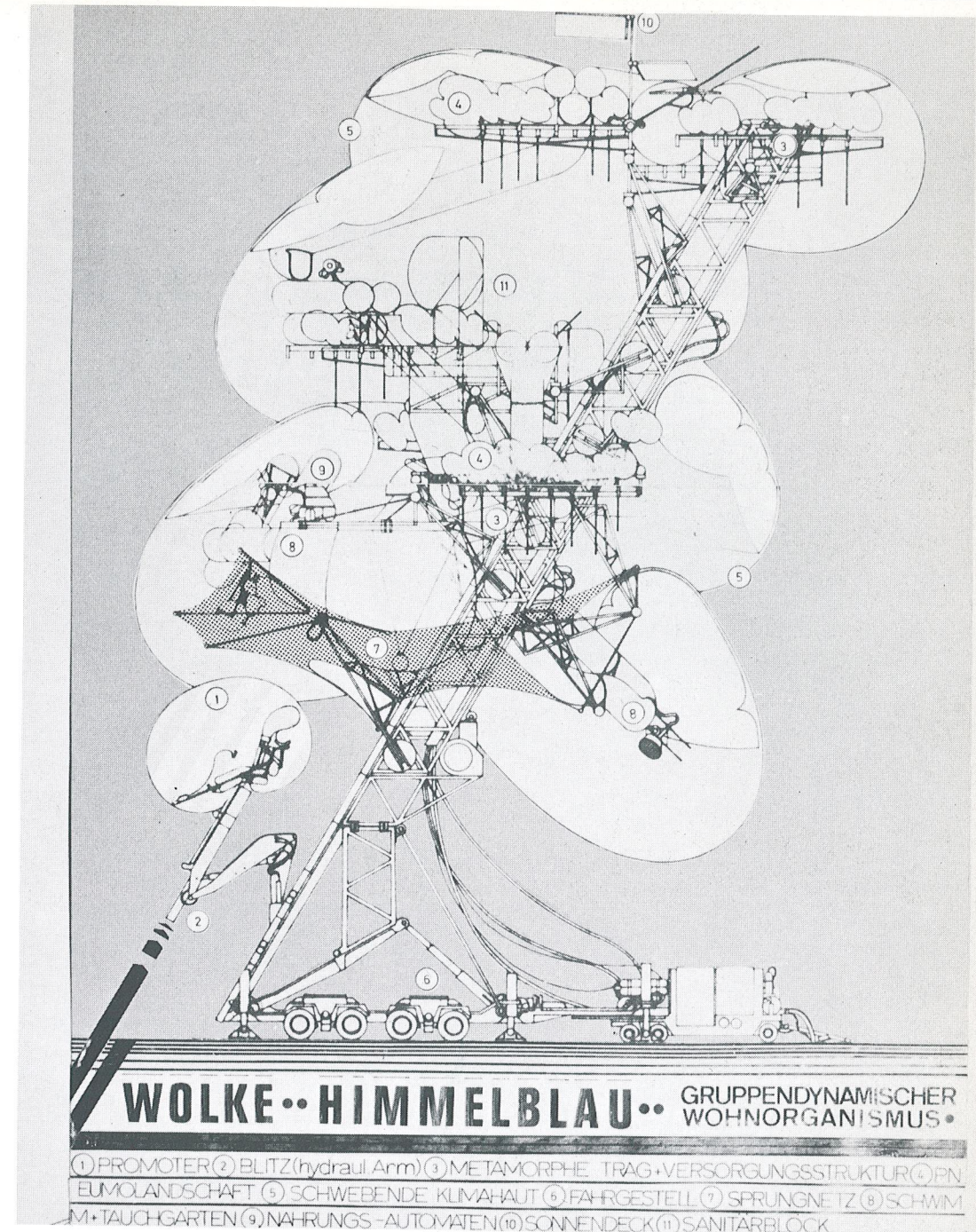
Page 104 (bottom left):  
*Soul Flipper*







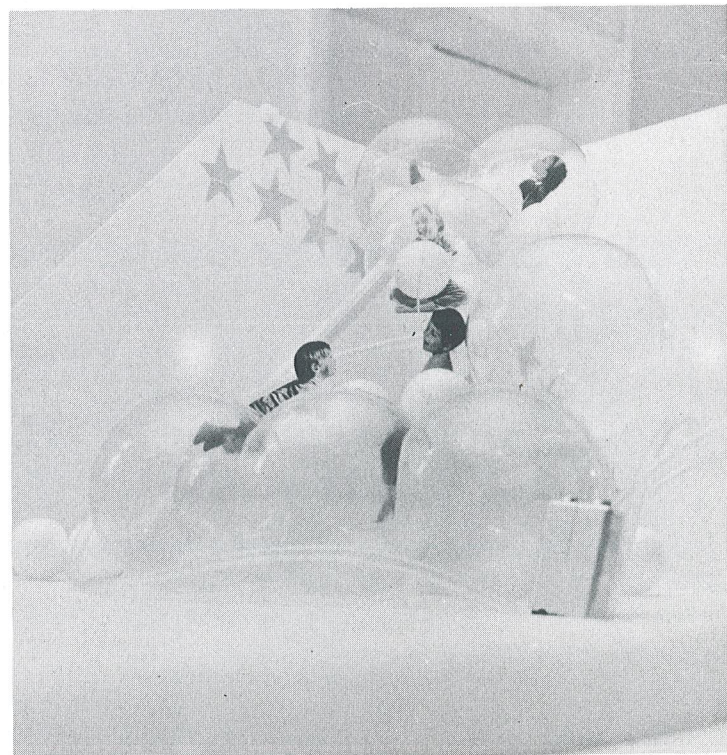
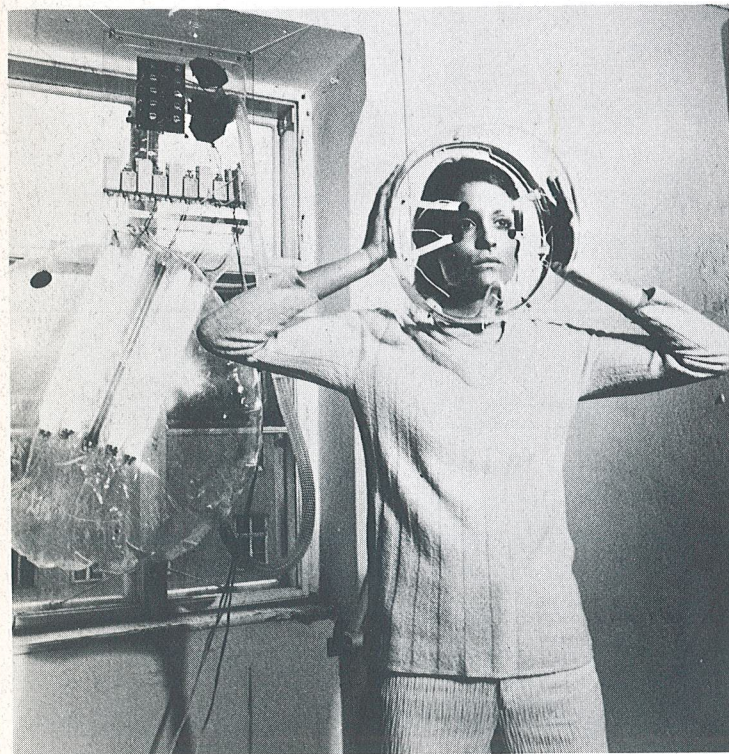
**RELAB** (INSIDER 2)  
Pneumatisches Entspannungs Labor







# HARDY, HOLZMAN & PFEIFFER NEW YORK





Making architecture that involves the community before it is built and after it is built, the young firm of Hardy, Holzman & Pfeiffer has become a Manhattan paradigm of "where we are going" in design and planning terms. Turning a former billiards parlor in Brooklyn into a children's museum where ghetto kids can touch animals, wear crazy hats, stargaze, and get painlessly into the process of learning; converting a decrepit movie house in Harlem into a cultural center for a prominent black performance group; making a cultural center in a conservative blue- and white-collar town (Barry Goldwater's vice presidential running mate lives here—can you remember his name?) out of an old barn on an estate; taking a Victorian pavilion in a park in a Midwestern city and transforming it into a far-out theater complex—this group has given the experience of new environmental blood transfusions to a wide variety of places and people.

#### Community Center as a Straddle Structure

The Brooklyn Navy Yard is a dramatic site across the East River from Manhattan. It has been turned over to the City of New York after being phased out as a military installation, and the city plans to use it for industrial and commercial purposes (mainly to create jobs for non-privileged groups). The proposal by Hardy, Holzman & Pfeiffer would add a protean three-dimensional process-structure to the cityscape, using air rights and random placement of slip-formed concrete columns to create a looming multi-use structure floating over the older grid-pattern of residences, businesses, and streets below (see p. 39).

The complex would interrelate existing communities in Brooklyn and the newly developed Navy Yard, extending in site plan from Pratt Institute (a prominent design, planning, and engineering institution) over residential areas and the new industrial park to the Navy Yard Basin on the East River. Because of the random placement of supportive elements, there would be little displacement of existing structures—a splendid example of transformation of older environments without physical violation. Superstructures would feature lightweight Vierendeel trusses using modern airplane technology—the super scale of the structural members would allow them to be used as actual partitioning surfaces between units. A creative use for SST technology!

#### Shaw University's Living/Learning Environment

A planning process involving the community, the faculty, the students, and other users of the facilities of the university and of the city of Raleigh, North Carolina, was used as the basic resource for the concepts of a university master plan that will accept multitudinous uses, changes in process over the years, and the interrelationships of "town" and "gown" as creative and mutually supportive rather than antagonistic forces.

Underscoring the pragmatic use-process of the plan, the architects and community people had a "charette" (sponsored by the US Department of Education) in which they exchanged feelings, needs, ideas, and hopes for the future of the Shaw University—Raleigh environment. Appropriately, the kit of parts created by Hardy,

Holzman & Pfeiffer for the planning "charette" was not of nice, pretty building models, but of everyday, mass-produced commercial objects to which, as symbols of the new environment, everyone in the planning session could relate—matchboxes, batteries, film canisters, blocks, sugar cubes, hair curlers, Brillo boxes, etc. (see page 55). The process permitted rapid change on the "planning boards" without fear of violating a pristinely-designed environment.

#### Community Resources Center

Low-cost, community-built systems can respond immediately to the changing needs of the people in a neighborhood. Hardy, Holzman & Pfeiffer's system uses basic industrial elements—modular arches, fiberglass domes, trailers, air-supported structures, prefab wall systems, hangar doors, stairs, prefab swimming pools, unit toilets, heating and air-conditioning units, skylights—everything is bought "right off the rack" and assembled on site following a basic manual created by the architects in a study funded by the Ford Foundation for the East New York ghetto area.

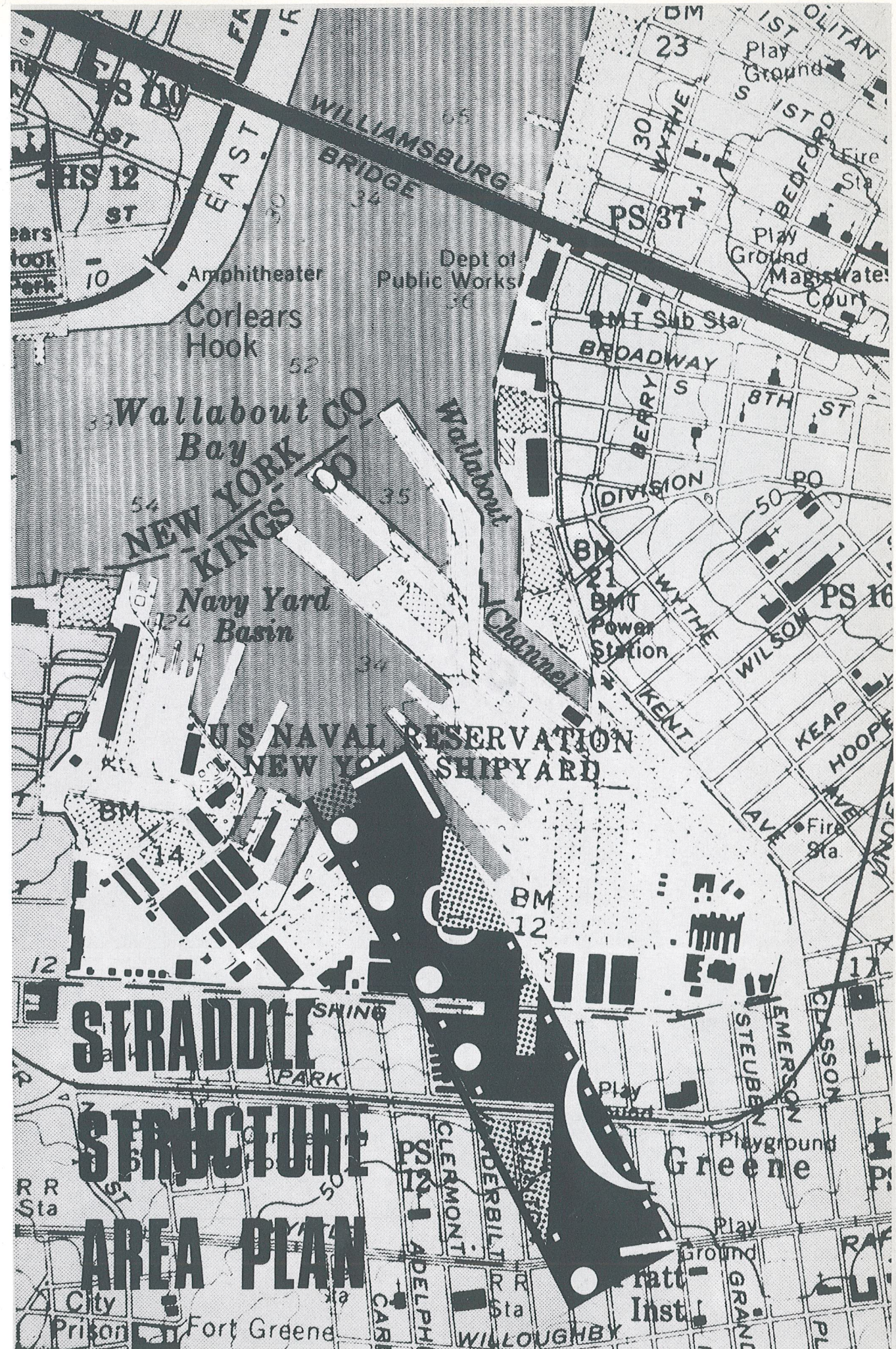
The model photo shown is a prototypical solution for a community center. The system, however, can be used for any number of building types as they are needed by any community: housing, schools, public buildings, park shelters, theaters, etc. A prime example of process-systems creating the opportunity for a community to transform its environment through a readily changeable kit of parts.

Page 107:  
Community Center as a Straddle  
Structure  
Site plan and montage

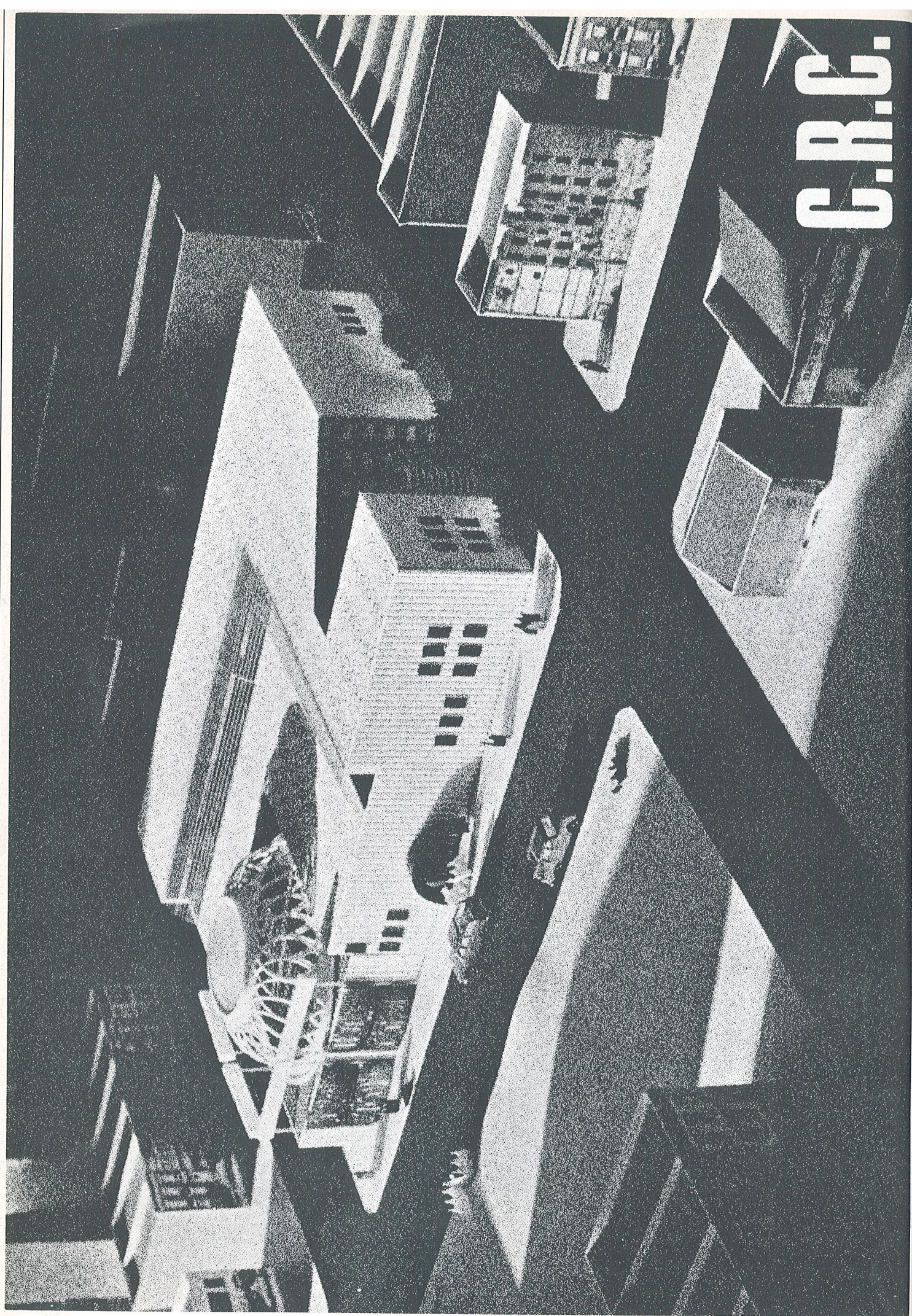
Page 108:  
Community Resources Center

Page 109:  
Community Resources Center  
A. structural system  
B. modular arch  
C. fiberglass domes  
D. trailer  
E. wall system

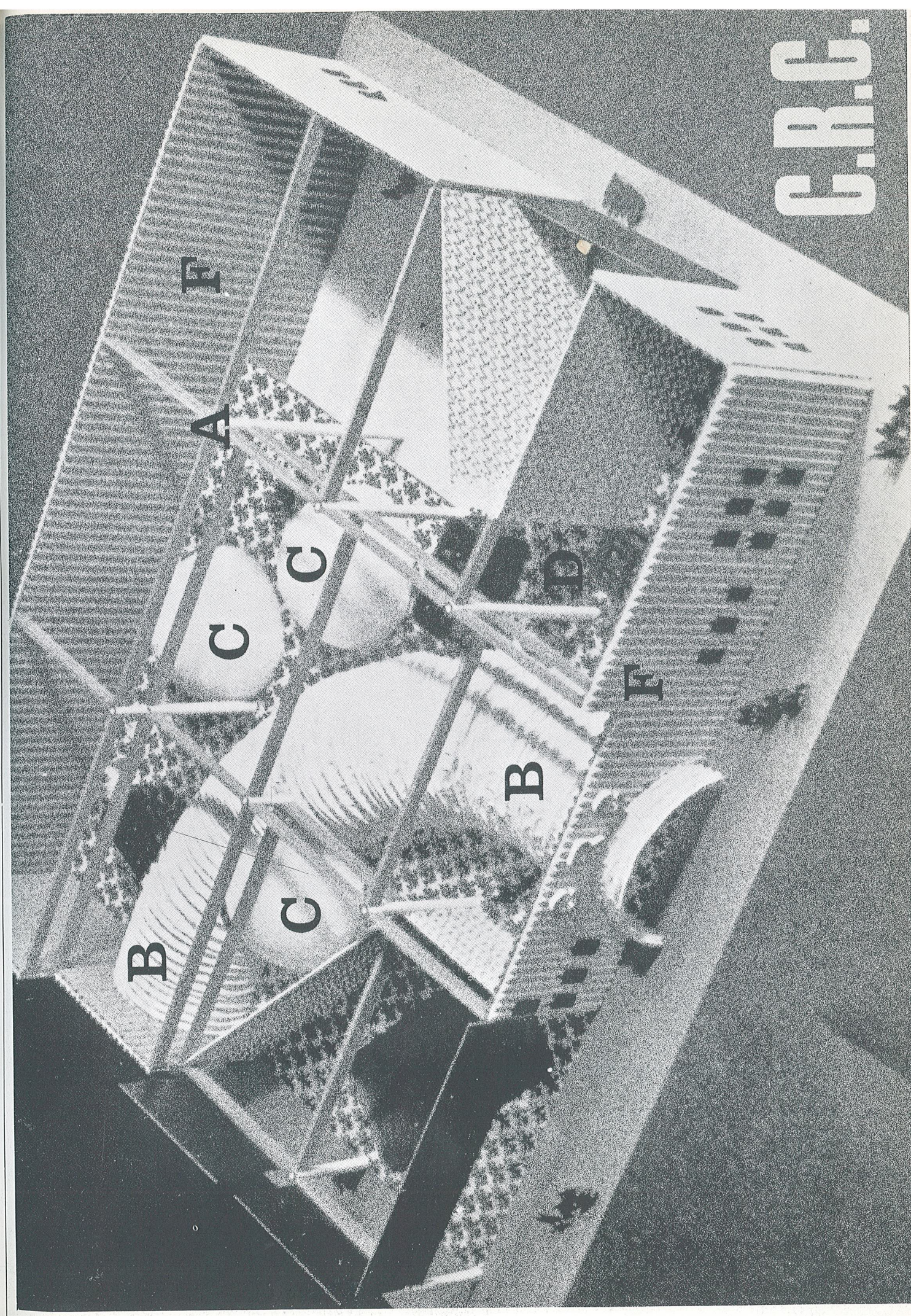
Page 110:  
Community Resources Center  
Three-level plan







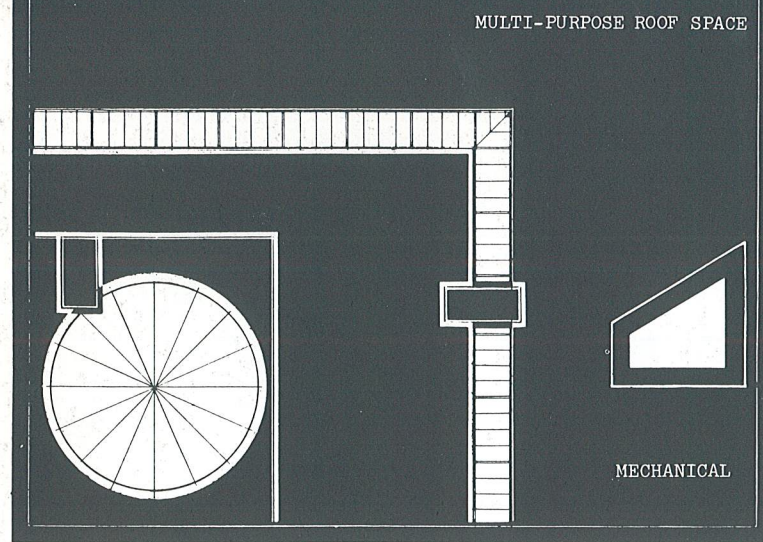
C.R.C.



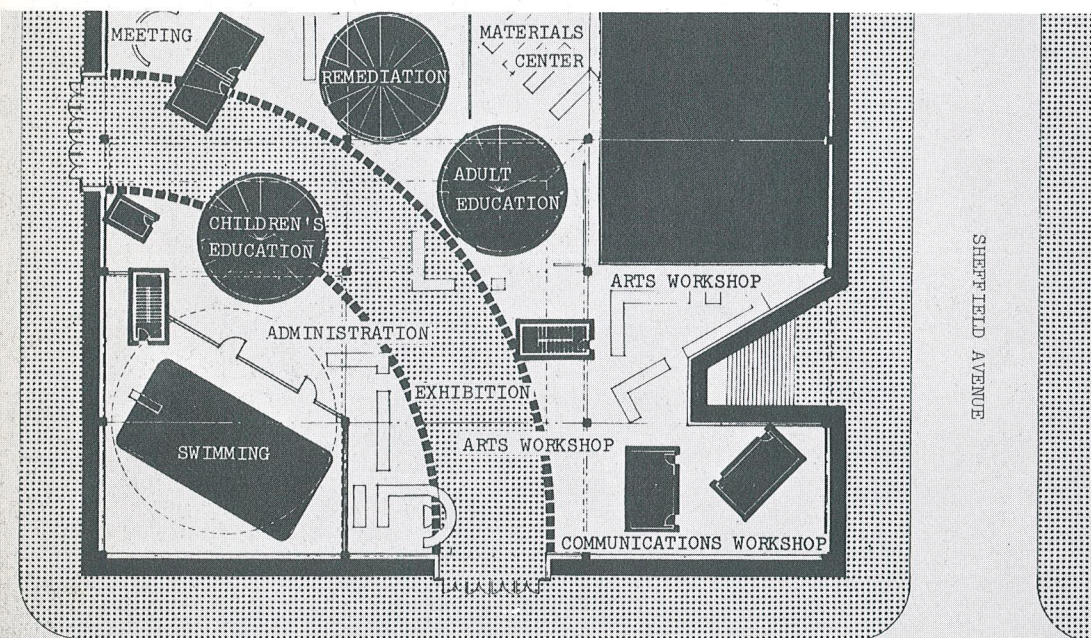
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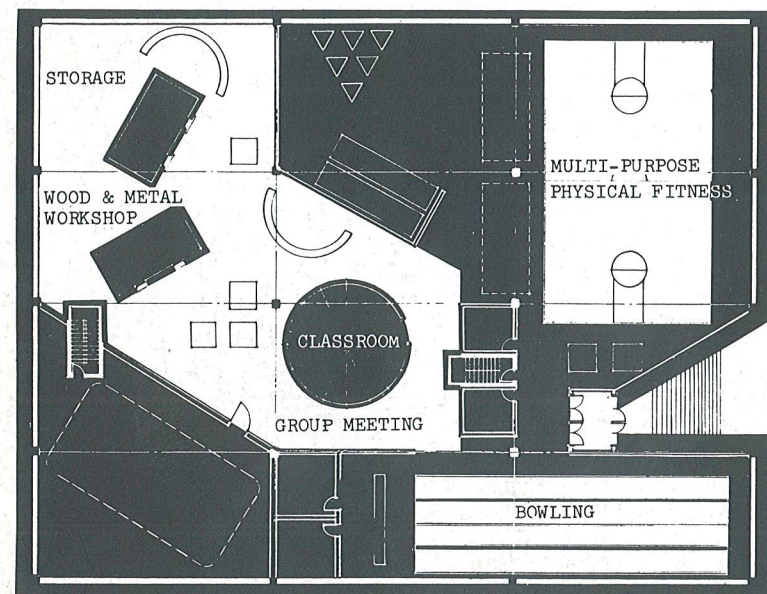
# EVENTSTRUCTURES RESEARCH GROUP LONDON/AMSTERDAM



**ROOF**



**UPPER**



**LOWER**



## Eventstructures Research Group— Amsterdam/London

Transform, astonish, alter, create new experiences; make cracks in the jaded façade of the design and planning establishment. The offering of alternatives: walking on water, floating; a strange green shape to relate to; daylight, clouds at night—everything to bring forth experiential situations that can be precursors of new ways of environmental creativity and communal experience.

"Information is a function of surprise within a matrix of expectancy."

Eventstructures creates objects, shapes, mini-environments that can be introduced into the cityscape and rural landscape to bring about new happenings and new involvements with the people. Mothers and children, the handicapped, people in the park, other artists, office workers: everyone can add to the group experience by his presence and derive something fresh and spontaneous for himself.

"A conceptually radical, alternative architecture can be effective only insofar as it is made and put into direct operational confrontation with the institutional monolith."

"Such extraordinary event-structure interferences can force a dissolution (disillusion) of the present compulsively noninformational engineering of the world surface."

*Mattress*—measuring 10 by 10 by 1/2 meters, of polyester reinforced PVC, *Mattress* was first shown in Alkmaar in 1969. A development of this structure as a therapeutic device for the mentally and physically handicapped is under way.

*Grasslog*—a butyl rubber tube (7 meters long, 1/2 meter in diameter) covered with artificial grass; introduced as a superscale object into an Amsterdam park in 1969. The information pavilion at the Sonsbeek 71 Exhibition (Arnhem, Holland) was an air dome 12 meters in diameter, covered with synthetic grass, situated in a grassy field.

*Waterwalk*—of varying sizes, usually a 5-meter-high tetrahedron fabricated out of 0.5 millimeter PVC. An individual environment for floating, bouncing, or sailing encapsulated over the water. Think of a gigantic fleet drifting through the canals of Amsterdam or Venice; an armada in New York Bay; a flotilla to convert the Suez Canal into a shared place! *Waterwalk* was first presented at Sloterpas, Amsterdam, in 1969. The view here is from the 1970 Brighton Festival.

*Moviemovie*—a pneumatic media environment (7 meters high, 12 meters in diameter) of air-supported PVC. A white cone (the floor) within a transparent cone (the roof). The structure was the cinema screen onto which stereotyped films were projected, and also a place for the audience to walk, roll, and jump, juxtaposing their event against the actions on film. *Moviemovie* was first constructed for the fourth Experimental Film Festival, Knokke, Belgium in 1967.

*Airground*—a communal movement structure. A 17-by-17-by-10-meter air-supported PVC dome with a semi-inflated, billowing cushion floor. (Brighton Festival, 1968.)

*Tube over the Maschsee*—an incredible movement and spatial-change experience. A transparent PVC tunnel over the river, with a floor panel of polyester-reinforced PVC, it was ballasted with a continuous water-compartment tube in the floor and anchored to concrete blocks every four meters. (Hanover, 1970.)

*Cloud*—Air-inflated, white PVC cloud with internal tie-system; approximately 12 by 5 meters in diameter. A nighttime spectacle, in which images of daytime sky and clouds were projected on the floating structure. (Garden of the Stedelijk Museum, Amsterdam, 1970.)

### Projects:

*Grassky*—a five-minute color film. Actually, a laboratory college of two films wherein the sky of one film is replaced by grass. Part of a series of five-minute *Landscape Redistributions*.

*Bad Wallpaper*—a commercial project to manufacture wallpaper having the appearance of wallpaper in an abandoned house: torn, cracked, peeling, stained.

*Kinetic Roof*—a scheme for the pavilion at the Sonsbeek 71 Exhibition. This system of fifteen triangular, air-inflated, internally-tied cushions can be arranged in more than twenty different spatial configurations through a programmed and motorized system.

*Conference Hall*—also for the Sonsbeek 71 Exhibition. A two-level skin structure, part air supported, part air inflated, with seating for 100 on the upper concave mattress-like skin, and a meeting area below.

Page 113 (top left, top right):  
*Mattress*

Page 113 (bottom left):  
*Waterwalk*

Page 113 (bottom right):  
*Grasslog*

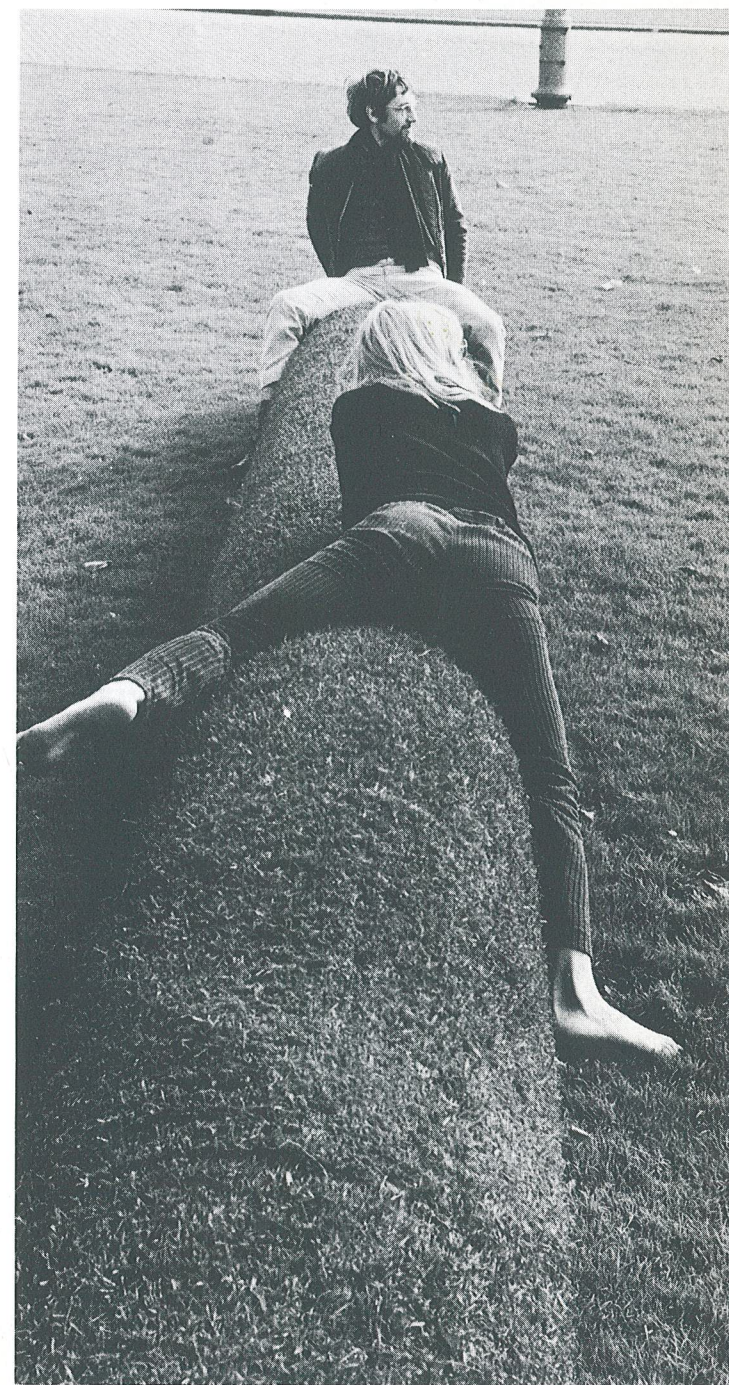
Page 114 (top):  
*Tube over the Maschsee*

Page 114 (bottom):  
*Moviemovie*

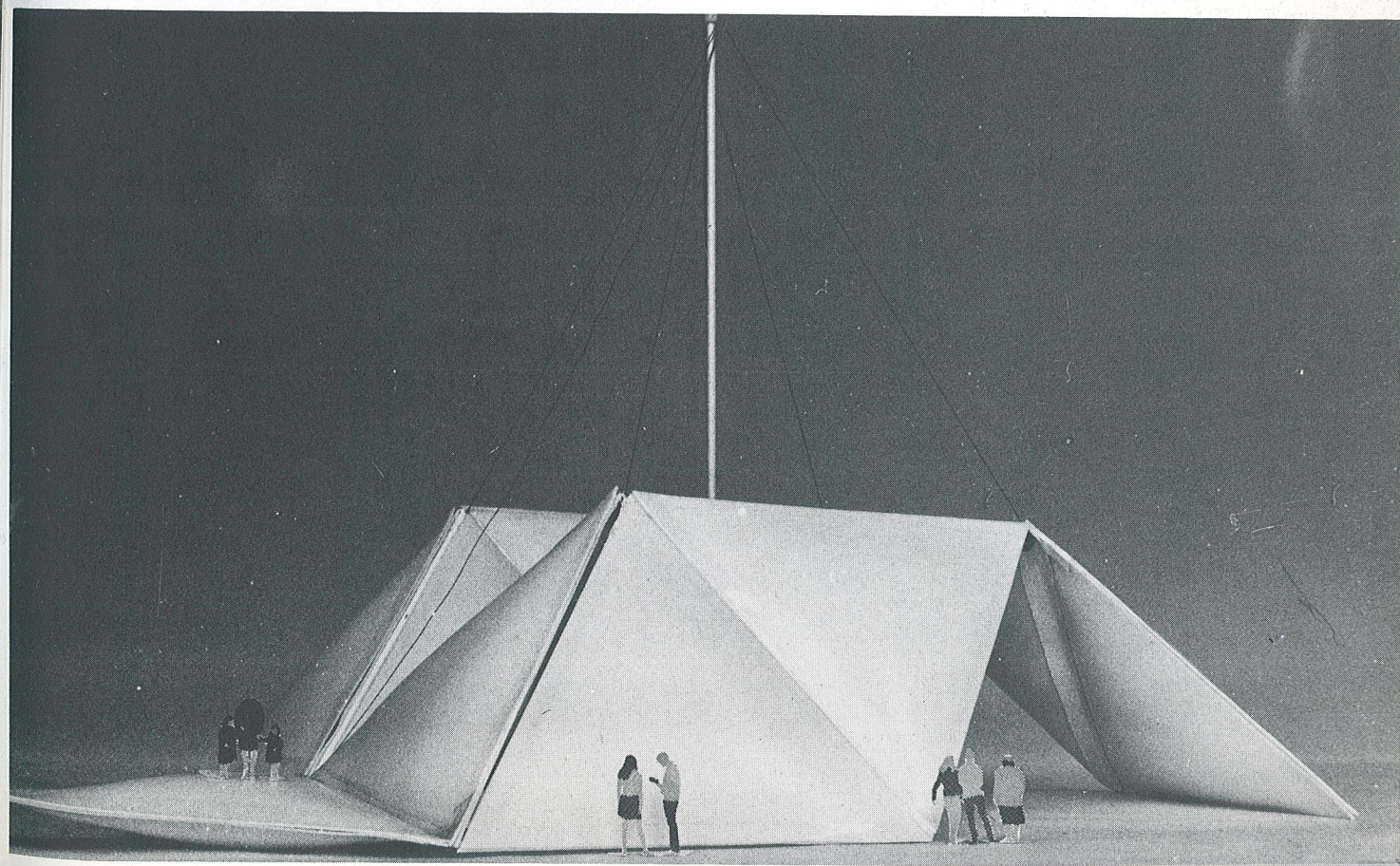
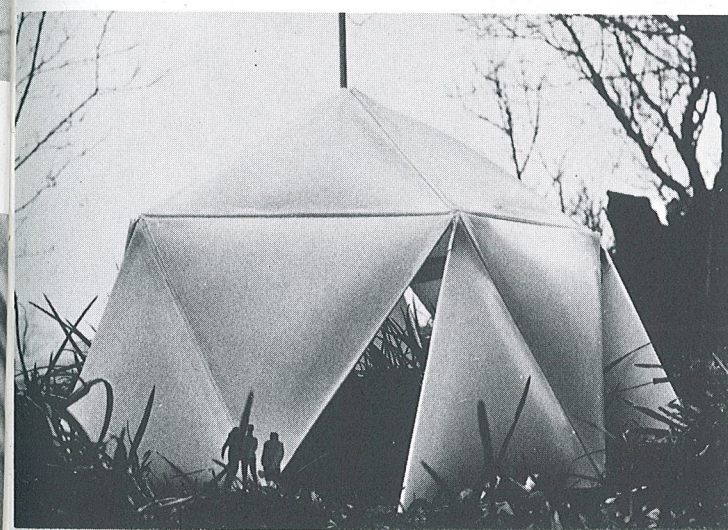
Page 115 (top left):  
*Cloud*

Page 115 (top right):  
*Tube over the Maschsee*

Page 115 (center left and bottom):  
*Kinetic Roof*









# A. CARLINI WEST BERLIN

## A. Carlini—West Berlin

A real Arthropod of planning—dealing in segments, joints, connections. Even a water Arthropod (if a frigid one), using ice to perform magic transformations in the city. Working with real cities in visionary ways for future planning. Superimposing megastructural forms, service lines, and movement systems on older environments: Lucerne, New York, Berlin. (Compare him with Soleri, who imposes *his* forms on defenceless nature in his Arcologies, and ignores the cities, where the difficulties of transformation lie.) Forms suggesting a present-day Ledoux or Boullée.

*Utopie de Ville*—A visionary concept dealing with the fully climatized sphere as the living element of urban community, surmounting the traffic “joint,” the planned convergence and divergence of major traffic and movement systems. An intense city experience, possibly created in varying scales.

*Diogenes 1970*—Megastructural design for the town development of West Berlin. “The city as an urban collective.” Spherical habitations piled near, over, and around communal facilities, schools, shopping streets, public areas, municipal centers, and all integrating over and with traffic and transit lines. (Created with E. Birkenhofer.)

*Habitation and Play for Children*—Fiberglass pods for playing house in: interconnected with climbing, jumping, swinging, and mountain-scaling elements. In five mind-blowing colors. Erected suddenly—played in, lived in—unmounted and moved when necessary.

*Water Architecture*—Transforming a whole city with monumental use of waterwalls, evaporative devices. Water—compressed, condensing, evaporating, frozen into ice, steaming in the exposure to weather. Precedent: “five hundred million years before Christ, North Africa was covered with ice.” Create a new ice age for spectacular effects; make compressed, refrigerated water a gigantic, changing (slowly kinetic) *thing* in the cityscape. Zap it up the avenues; freeze the Empire State Building up to its waist; strew superscale ice fragments through London like upended playing cards. Think of what you can do with Venice, and Amsterdam, and the Hong Kong harbor! Enjoy it while it melts.

Page 118 (top):  
*Utopie de Ville*  
Traffic and movement system

Page 118 (bottom):  
*Utopie de Ville* (section)

Page 119 (top):  
Application of *Utopie de Ville*  
in Seelisberg, Switzerland

Page 119 (left center):  
*Diogenes 1970*  
Section showing the central kindergarten, two-level shopping street, city center, and dwellings

Page 119 (right center):  
*Diogenes 1970*  
Section

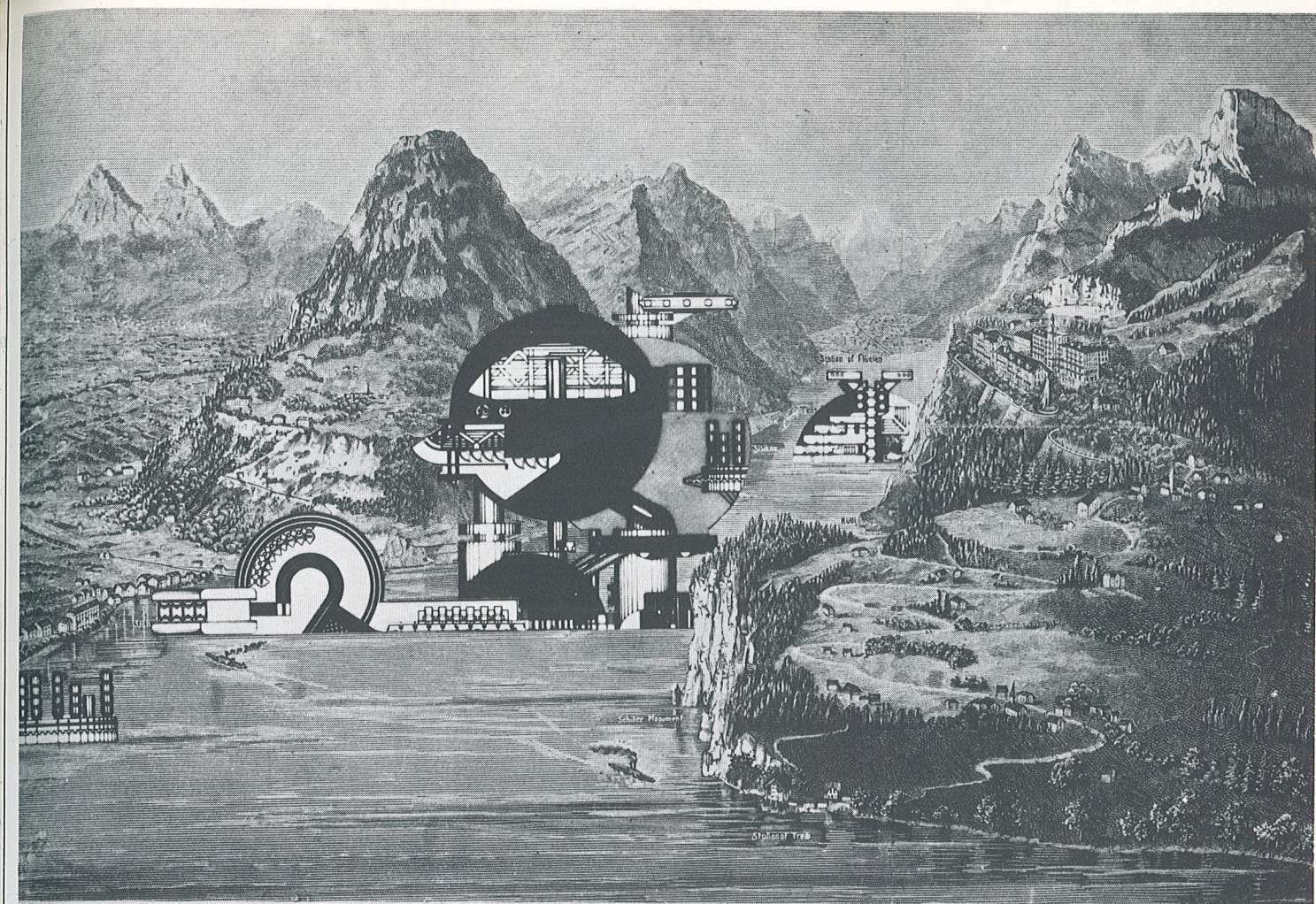
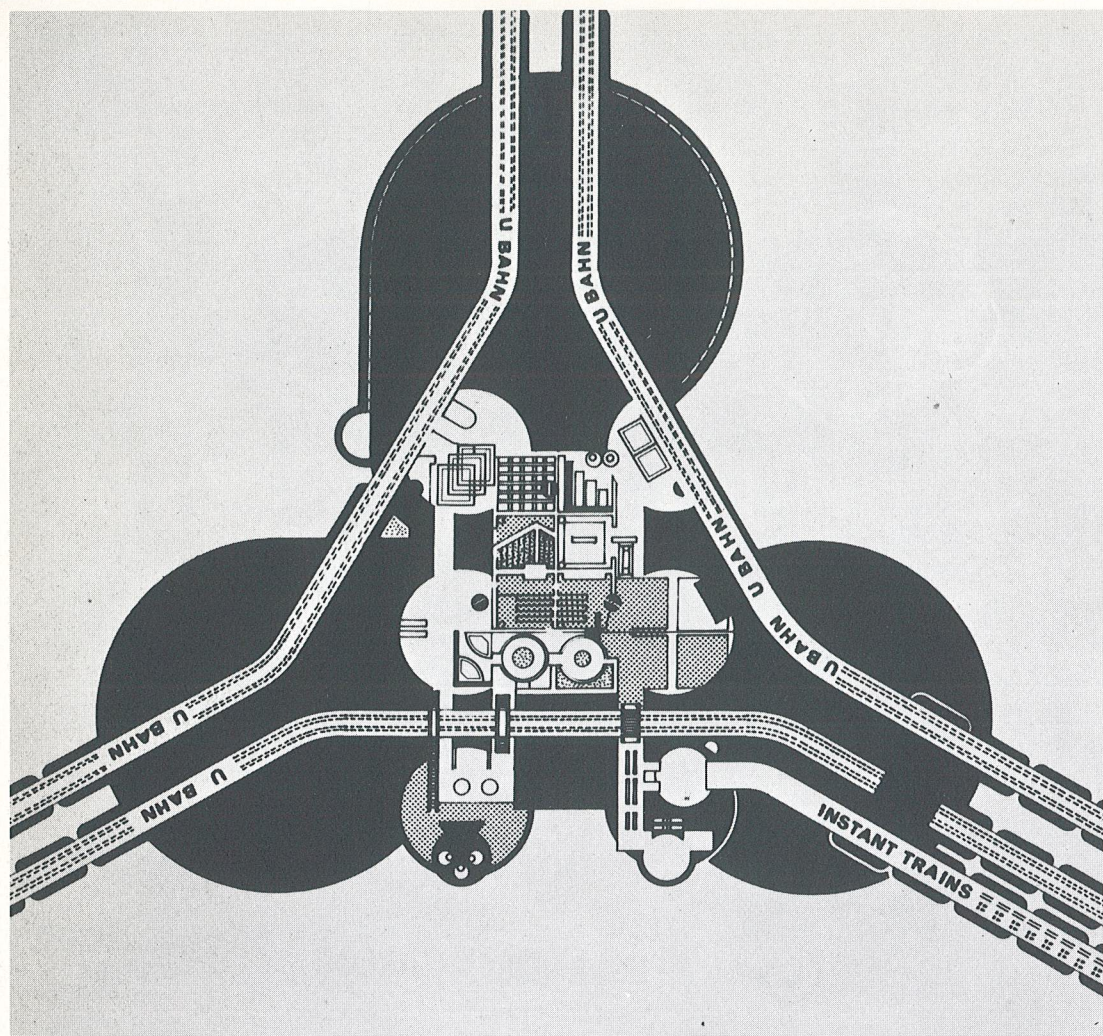
Page 119 (bottom):  
*Diogenes 1970*  
Plans and sections of the dwellings

Page 120:  
*Water Architecture*

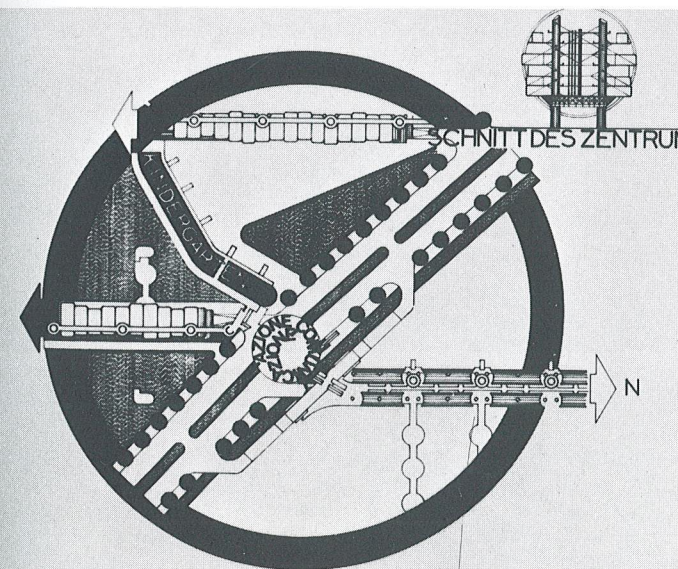
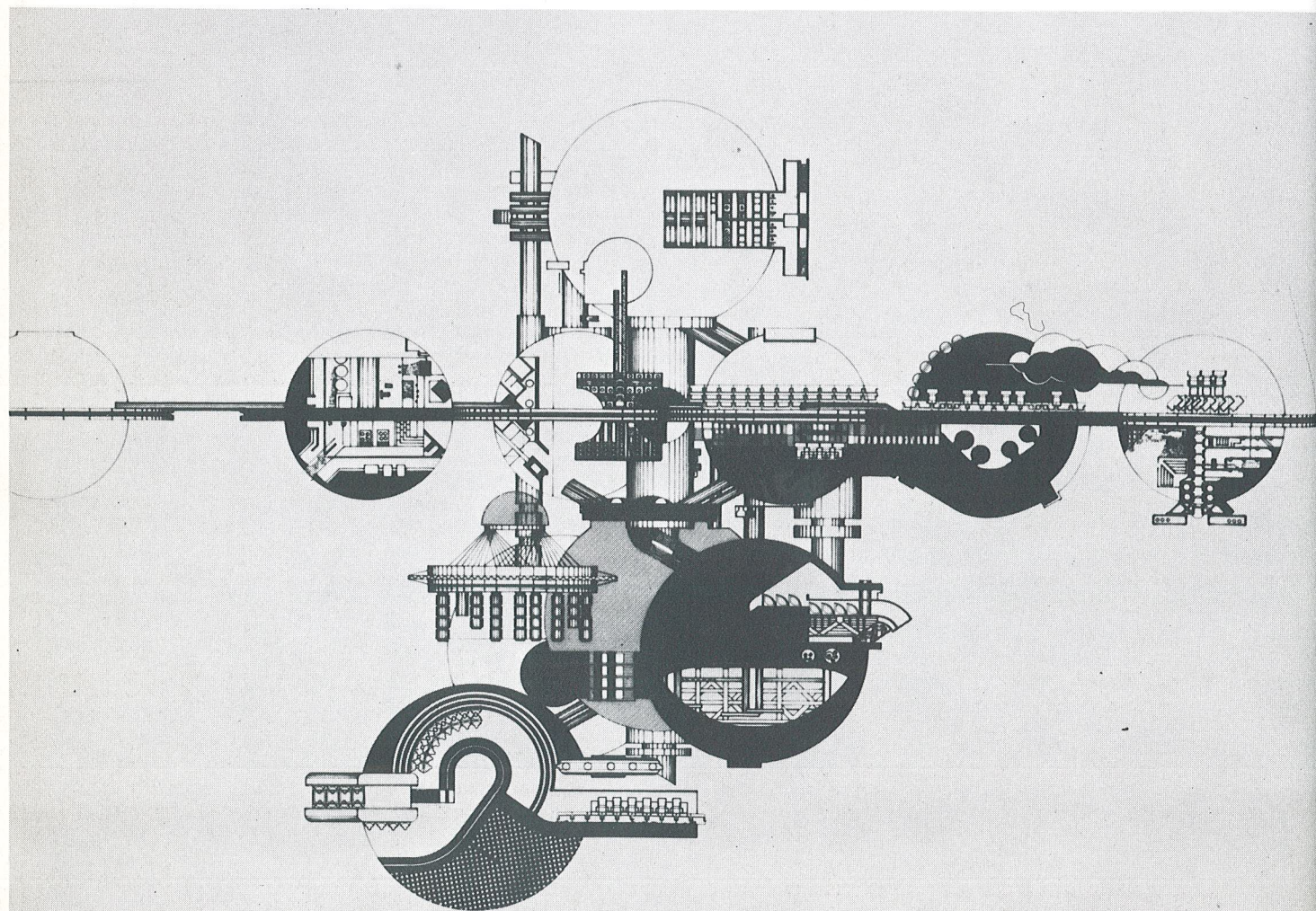
Page 121 (top):  
*Habitation and play*  
environment for children

Page 121 (bottom):  
*Water Architecture for London*



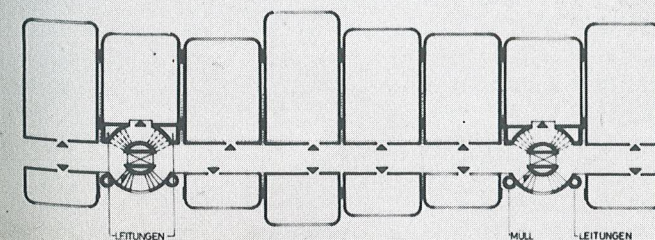


VOGELPERSPECTIVE VON SEELISBERG



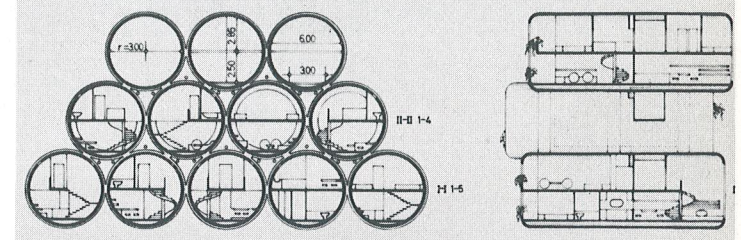
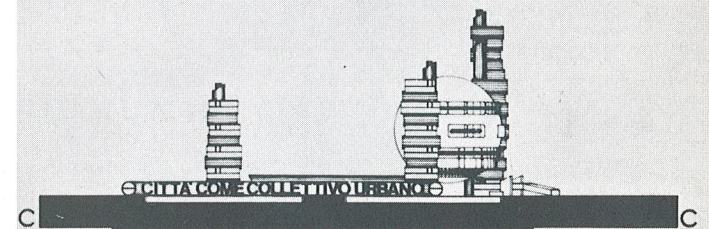
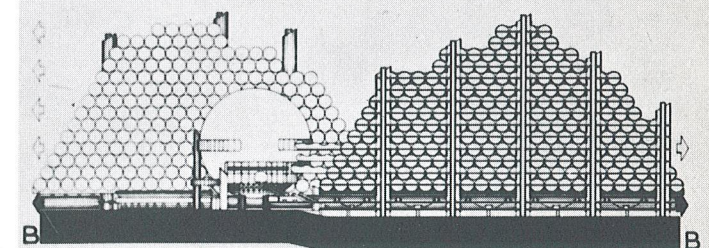
GRUNDRISSDETAIL MIT KINDERGARTEN, 2 GESCHOSSIGE LADENSTRASSE, STADTZENTRUM UND WOHNUNGEN.

1-DIOGENES 612216  
GRUNDRISS UND SCHNITTE DER WOHNUNGSTYPEN

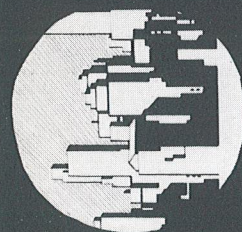
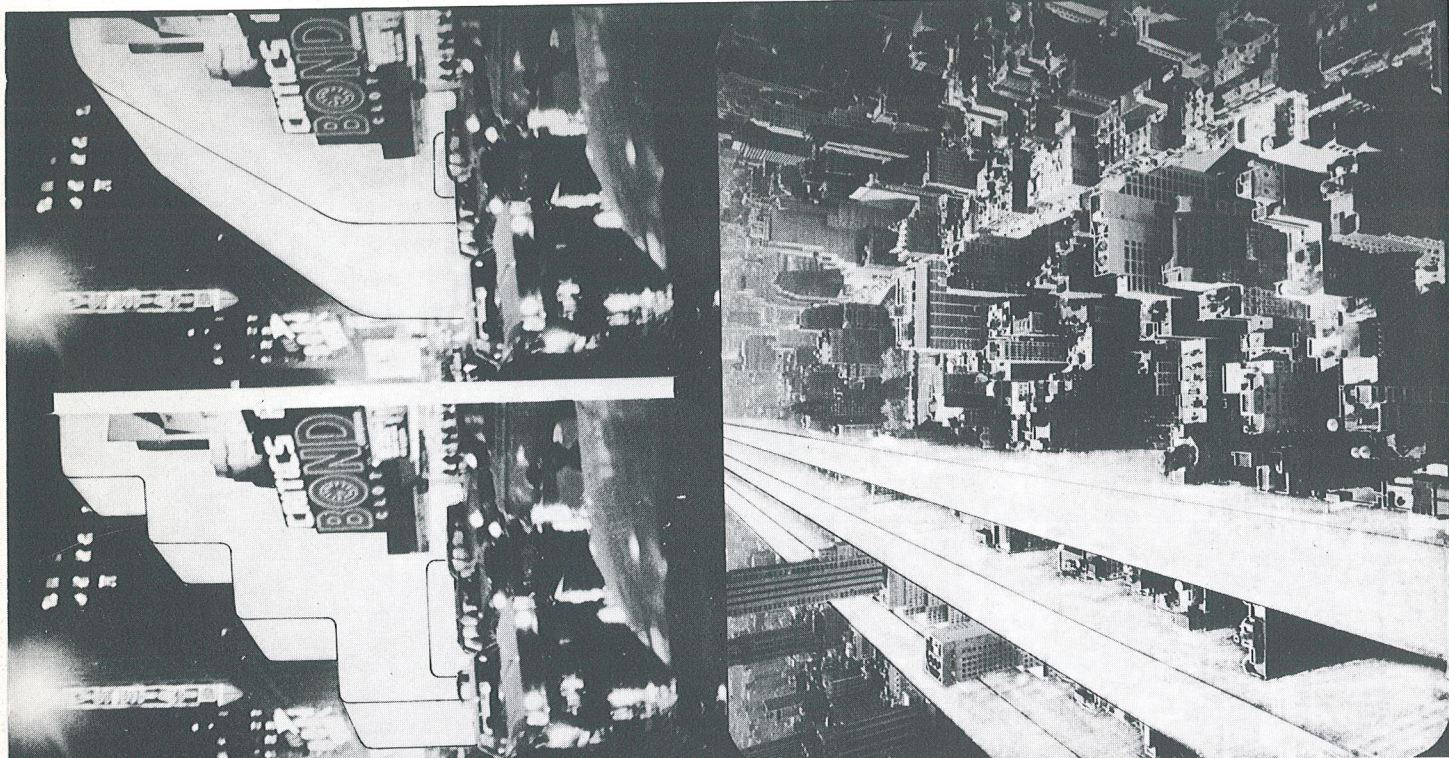


1-DIOGENES  
SCHNITT BB & CC

612216







UN ENVIRONNEMENT PER MIL-  
HAWAII, LONDRA, PARIGI,  
VENEZIA etc.

Il precedente storico:

Nell'Andovizian (500mi-  
lioni di anni prima di  
Cristo), la zona che  
va dal Marocco attraver-  
so la Mauritania, l'Al-  
geria e la Libia fino  
alla Libia e a Tschad e  
va conosciuta di ghiaccio.  
(scienze 15 Maj 1970)

Il Materiale:

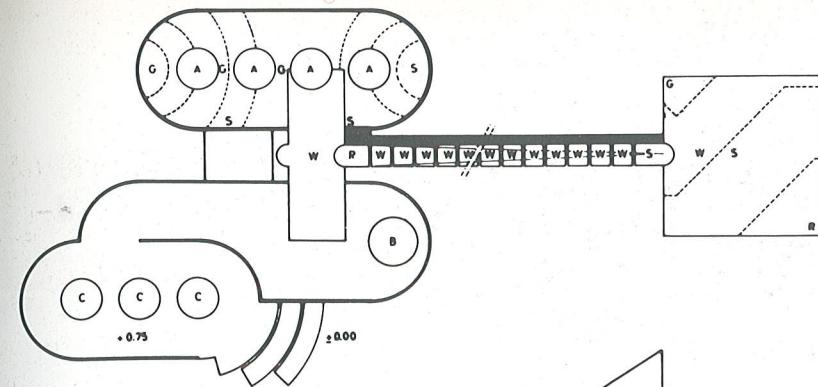
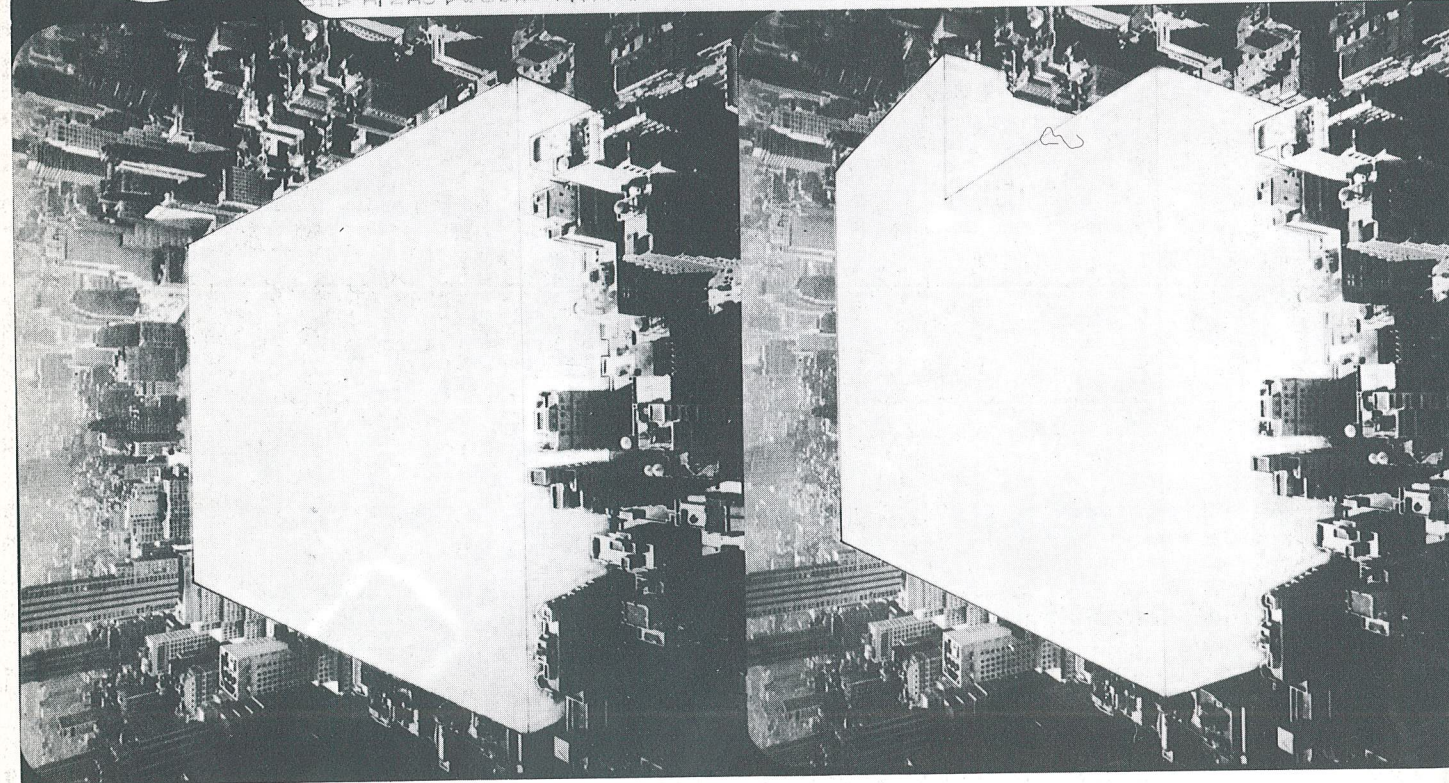
L'acqua e la sua inci-  
denza semantica su strut-  
ture urbane date.  
La città come sede delle  
funzioni intercommu-  
nicative.

Il Metodo:

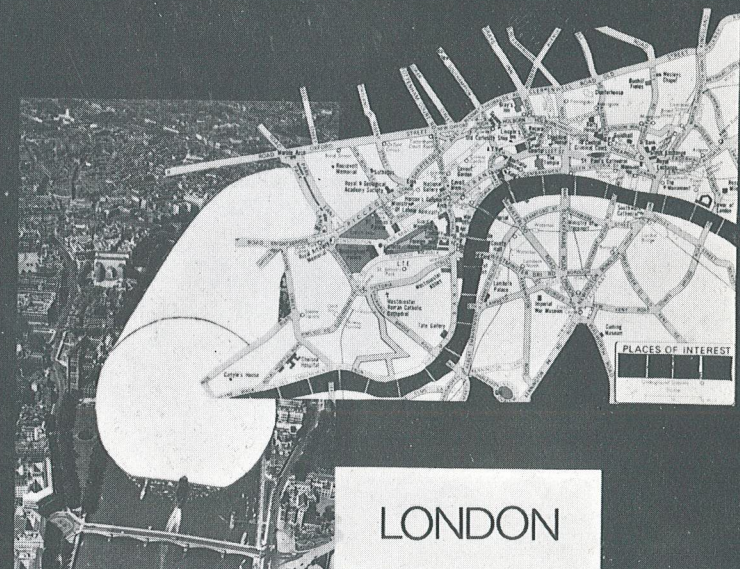
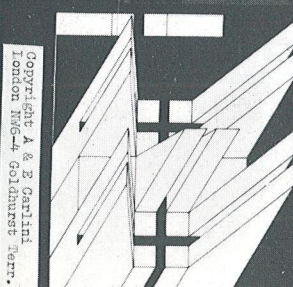
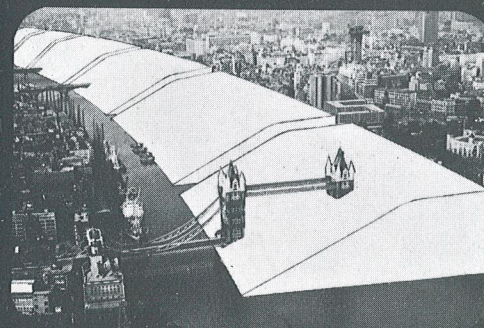
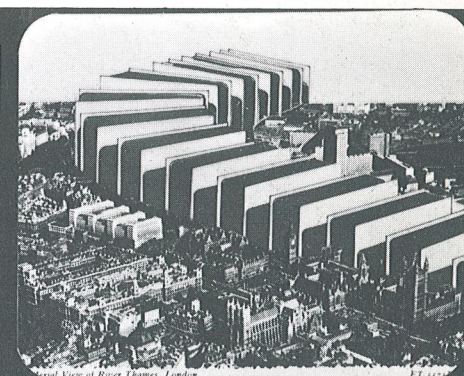
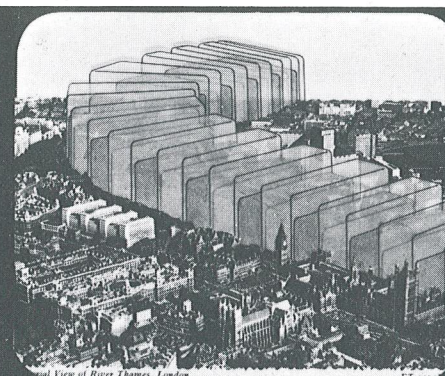
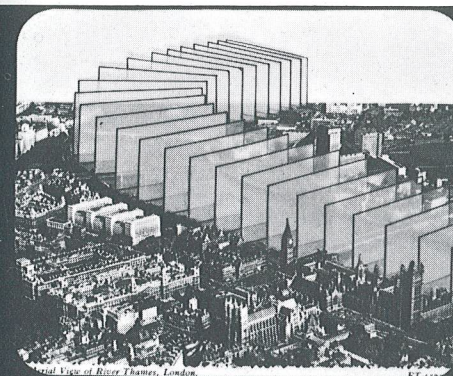
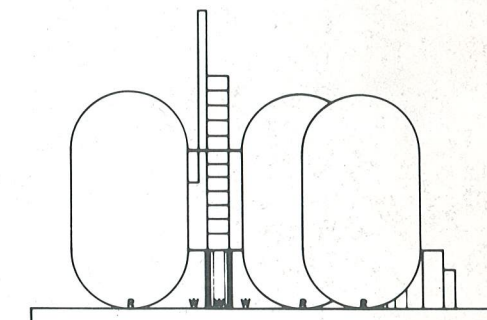
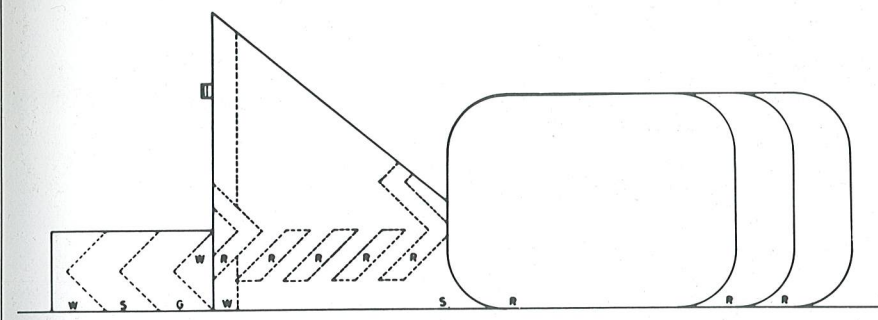
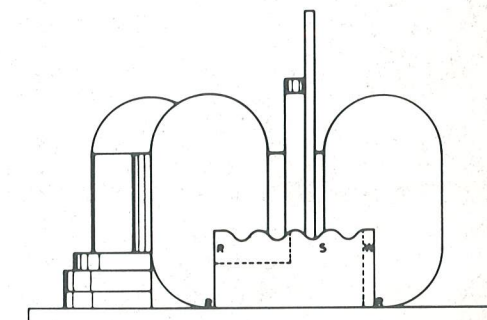
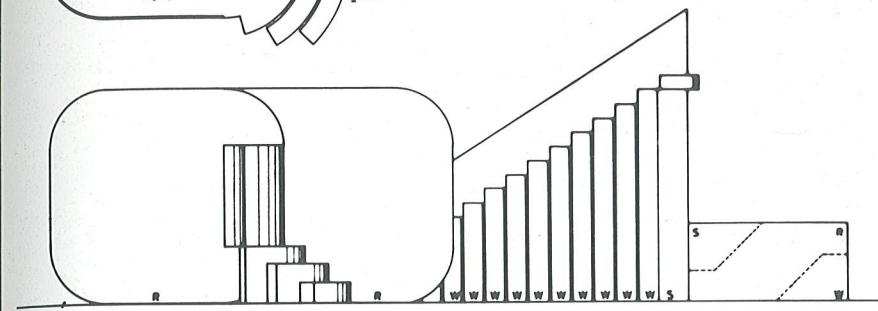
Condizionazione dell'ac-  
qua mediante l'uso di  
un medesimo, condensato-  
re, vaporizzatori e liqui-  
di, evaporatori e liqui-  
di, refrigeranti organici  
di refrigeranti organici  
e al tempo stesso casu-  
le di condizionamento del  
giacimento e direttore di  
sviluppo.

La Rostica:

L'origine dei nostri pro-  
getti e nella necessità  
di una nuova, colorata.  
Spendiamo l'architettura  
e la città che sed-  
diano in termini illu-  
ministici i bisogni del-  
le masse. Sprendiamo  
cioè il senso (tradizio-  
nale dell'architettura)  
perché l'architettura e  
la Città devono essere  
lo spazio e il tempo del-  
l'uomo libero e non la  
neutralizzazione dell'uo-  
mo. La città deve essere  
insieme il "CANTO",  
cioè non la condizione  
storica dello spazio e-  
sistenziale ma il grado  
zero dello spazio esi-  
stenziale quindi lo spa-  
zio per l'attività del-  
l'uomo.  
La solidificazione del  
dato, un caso critico.  
Il senso che nato dalla  
storia si restituisce  
alla storia.



1968.69 ENTW. ENVIRONMENT 126 M.1:50  
material: fiberglas - A: gelbe säule ø 0.50  
G: gelb S: schwarz R: rot W: weiss B: rote  
säule ø 0.60 C: bemahlte säule ø 0.50 cm.  
A B C werden von dem benutzer bewegt





# EXPERIMENTS IN ART & TECHNOLOGY NEW YORK...

## Experiments in Art and Technology— New York and other cities

EAT represents a new scale of collaboration between artists and engineers, scientists, technologists, and industry "directed towards participation in the new technology and in the contemporary arts." It began in 1966 with *9 Evenings: Theater and Engineering*, a series of multimedia performance events in New York's 69th Regiment Armory (site of the epochal Armory Show of 1913, which revolutionized the American art world). In the succeeding half-dozen years, when EAT acted as the creative connection between art and technology under the leadership of Dr. Billy Klüver and Robert Rauschenberg, major events have happened: *Some More Beginnings: Experiments in Art & Technology*, an exhibition at the Brooklyn Museum of works submitted to the EAT competition for the most inventive technical contribution by an engineer to a work of art produced in collaboration with an artist; *Artists in India*—groups of artists spending four weeks each at schools and institutes in Delhi, Bombay, Ahmedabad, Madras, or Calcutta, providing instruction and stimulus at their own rate and according to their own ideas to young, experimental Indian artists; *Projects Outside Art*, a hydroponic living environment under development, winner of a second EAT competition. And the cloudswept pavilion for Pepsi-Cola at Osaka's Expo 70 . . .

"The pavilion building by the Experiments in Art and Technology group is dome-shaped, 120 feet in diameter, built of white PVC panels placed over a steel structure. A cloud bank enshrouds the roof, an ever changing fog generated by an atomizer system. The cloud spills over onto the wide public plaza in front of the pavilion, across which seven white, man-sized, dome-shaped *Floats* move slowly, emitting sound. When touched they change their direction. Also on the plaza, the thirty-foot *Suntrak* sculpture reflects through the fog a sunbeam, ten-feet in diameter, onto a fixed point on the dome. A moving elliptical mirror and a stationary triangular mirror combine to track the sun. At night there is an intense white-light frame around the pavilion dome and cloud. This square, tilted in space, is produced by Xenon arc searchlights atop four towers at corners of the plaza.

"The entrance to the interior of the pavilion is a shiny tunnel. The visitor receives a small handset from a silver-suited hostess. This handset picks up audio signals emitted from loops imbedded in the floor, and contains a small light.

"Upon leaving the tunnel the visitor enters the darkness of the *Clam Room*, so named for its shape. The gentle obscurity of this black-walled room absorbs previous impressions in preparation for the *Dome Room* above. As the visitor sinks gently into the soft surface at the entrance, he hears, through the first set of loops, information regarding the many possible experiences to be explored in the pavilion. In the center of the ceiling, shadows and moving lights flicker across the glass window. In the ceiling at the end of the room an inverted plastic dome glows red, yellow, green, and blue in a display of krypton laser-light. This display has its source in audio signals which drive fast-moving galvanometer mirrors, deflecting the colored light-beams in two-dimensional figures. The translucent dome showers the visitors with scintillating flashes of laser light as they walk beneath it.

"A stairway leads up into the interior of the *Dome Room*, which contains a large, hemispherical, mirrored dome, ninety feet in diameter. Inside the space, upside down above people's heads, are their images suspended in space. Illusion merges with reality as the visitor walks entirely around the hanging images, noting their full three-dimensional presence. Climbing an elevated platform allows the visitor to merge with the images, isolating himself from the rest of the real and image worlds. Looking out through the spherical mirror the visitor sees enlarged right-side-up images of people and objects standing in the outer regions of the floor. These images are not 'real,' in that they appear on the other side of the mirror.

"A versatile and sophisticated lighting system, consisting primarily of spotlights in the top of the dome, makes use of the reflective properties of the mirror and causes a variety of experiences. For example, the entire spherical mirror can be illuminated, creating blossoms of pure light. Rapid sequencing of spots can cause the dome to appear to spin. Two ultra-collimated beams bounce many times off the mirror, creating spatial light-structures. The position, color, size, and intensity of the lights can be controlled manually or programmed with paper punch-tapes.

"The acoustics of the dome are as phenomenal as its optics. Echoes and reverberations create lively sound images and envelopes. A versatile speaker system and switching network makes full use of the acoustical prop-



erties of the sphere. Sounds may be switched along latitudes and longitudes at speeds varying from very slow to fast enough to negate the sense of motion. The whole space can be divided into areas of maximal and minimal sounds in a standing-wave pattern. Point, line, and immersion sound phenomena are all easily achievable.

"In contrast to the sound- and light-image world is the real physical presence of the floor. The perimeter floor slopes gently up toward the clear glass floor, which presents visual contact with the *Clam Room*. There are a number of different floor sections, each creating a different physical impression. The sound-loops beneath each section emit distinctive sounds coordinated to the floor material. Thus, above the grassy segment the visitor hears lawnmowers, birds, etc.; above the asphalt section are city sounds. Other sections are of bouncy rubber, wood, lead, and stone.

"Changing teams of four, composed of artists, scientists, and people from other professions, program the light and sound activities. These performances are experimental in nature and take full advantage of the unique technical equipment and other properties of the dome." (Description by Elsa Carmire of EAT.)

A fantastic experience! John Pearce, architect for EAT, says that when the fog display was first tried, it created a snowfall that drifted over to the amphitheater next door and disrupted a choral rehearsal. The Expo fire marshal came running to the site, thinking fire had broken out.

Robert Breer's moving sculptures on the terrace involved themselves with people waiting in line to enter the pavilion—approaching with muted sounds, to be redirected on another path when touched. The descent through the tunnel created a magical atmosphere removed from the clamor of the fairgrounds. Into one's own experiences with the handset and the spectacular laser show, then up into the exhilarating multidimensionality of the reflecting-domed upper chamber. Hearing bird sounds and crickets while moving over (phony) grass, deciding to sit down and meditate; carpentry sounds over rough wood (older Japanese gentlemen perk up at the familiar, loved sounds and smile); more clangor on hard surfaces, people move on swiftly. The participants sometimes needed encouragement to really *participate* (Japanese resistance to doing something without a prearranged set of reasons and rules); but the kids got into it and brought the older people along; the beautiful hostesses, initially cool and formal, got into the act and discovered ways of breaking down resistance and letting people feel their feelings in the free-moving atmosphere of sounds, sights, performances, new dimensions, reflections, group awarenesses.

Art, architecture, science, technology, and industry working together, without ego hangups about who was the "designer," created a vibrant three-dimensional work of art (architecture-science-multimedia, call it what you will) to involve in action an ultimate total of over 2 million people!

Page 125:  
*Pepsi-Cola Pavilion* at Expo 70,  
Osaka  
Dome Room

Page 126 (top):  
*Pepsi-Cola Pavilion*  
Performance in the interior of  
the Dome room

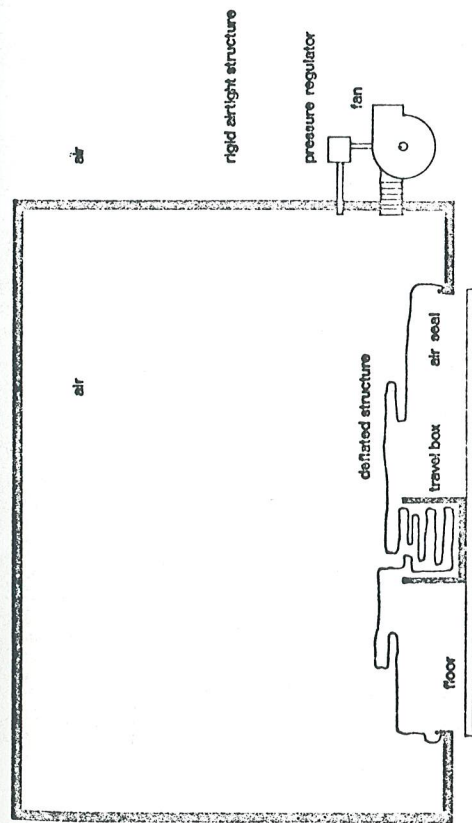
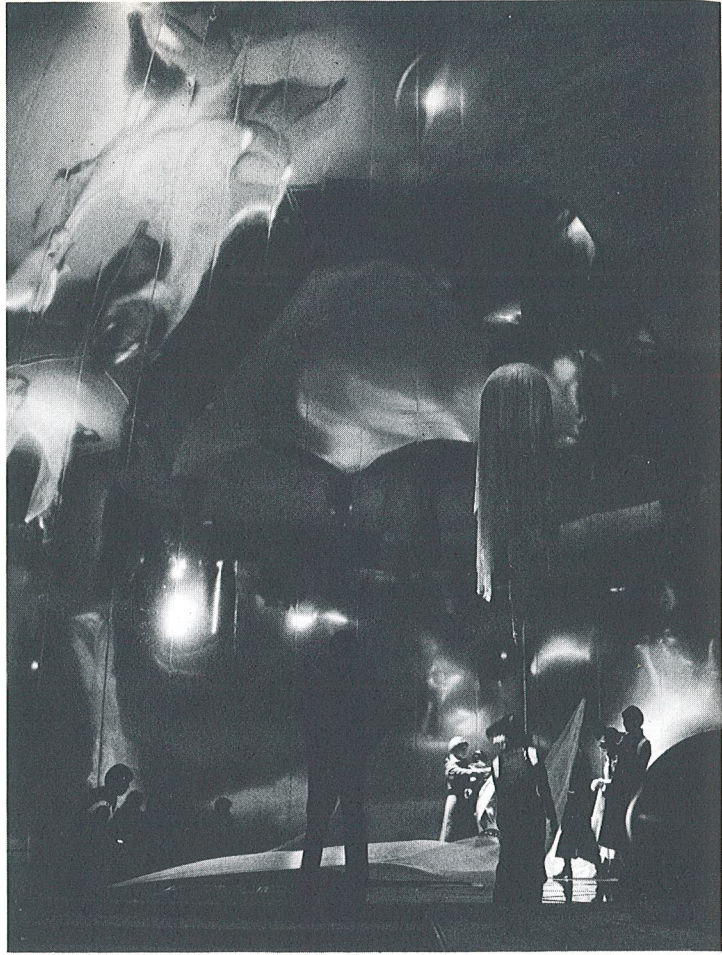
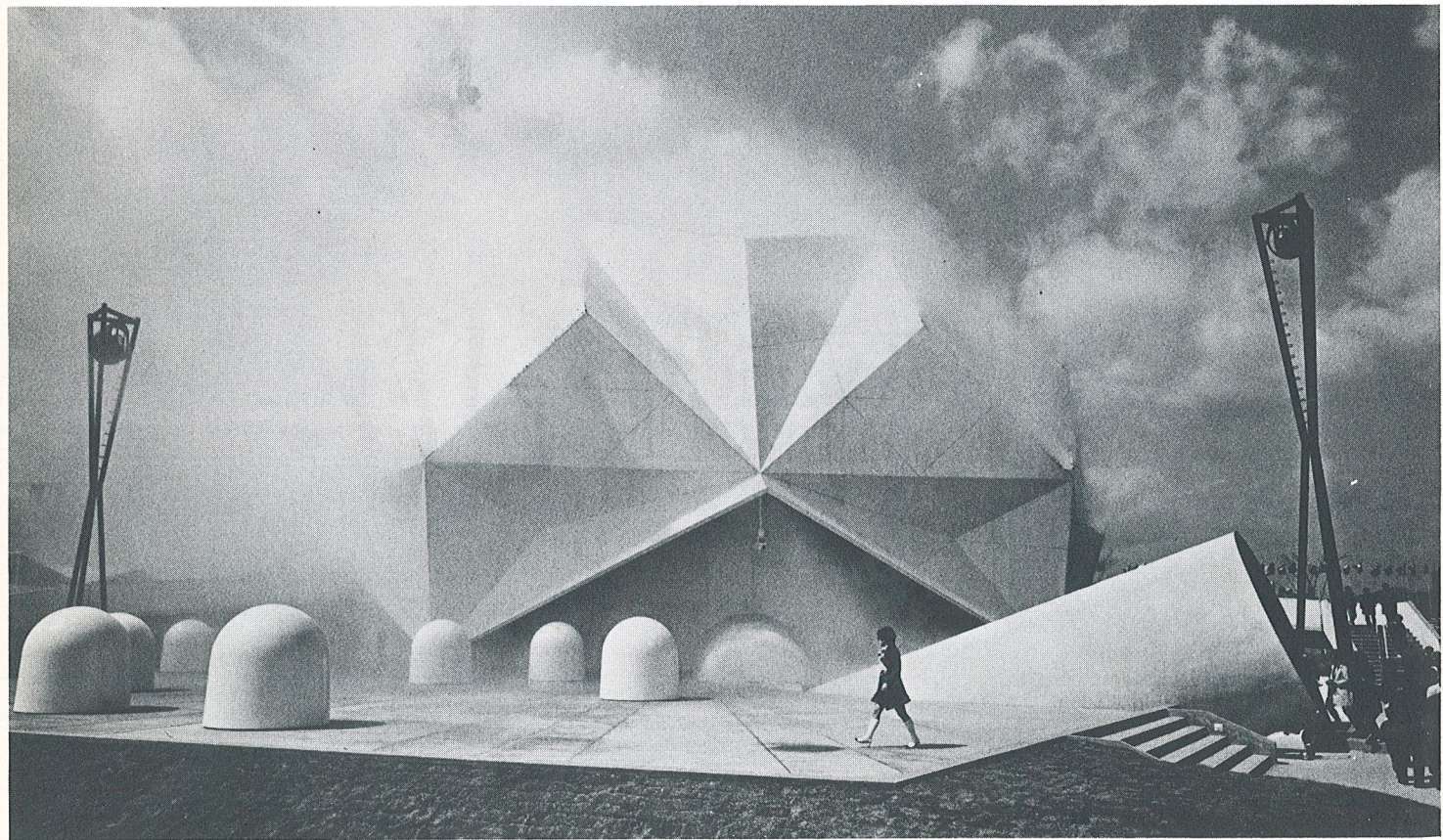
Page 126 (bottom):  
*Pepsi-Cola Pavilion*  
Pavilion, plaza, and Floats

Page 127:  
*Pepsi-Cola Pavilion*  
Sections showing air structure  
deflated and inflated

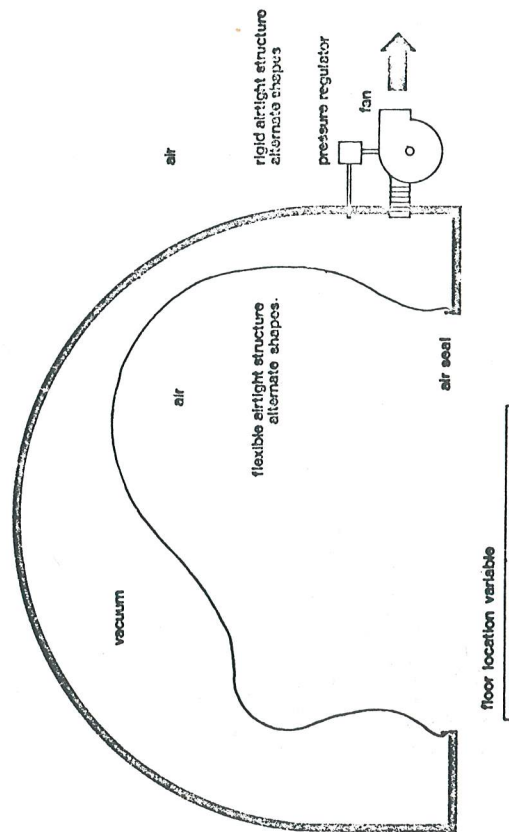
Page 128:  
*Pepsi-Cola Pavilion*  
Section



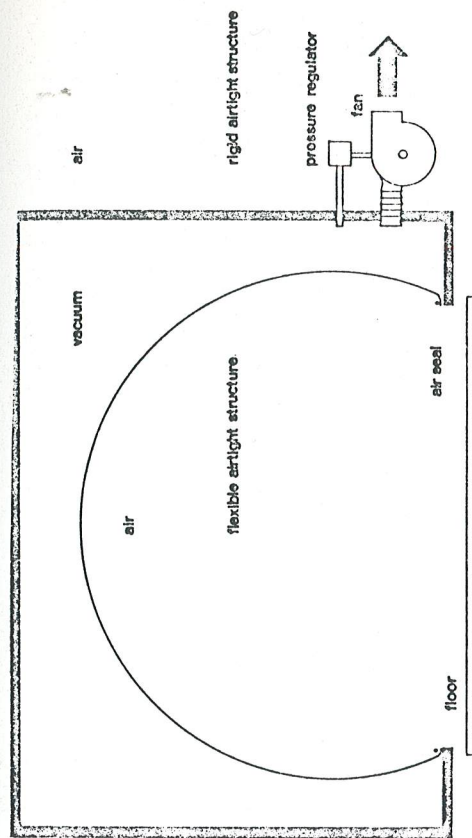




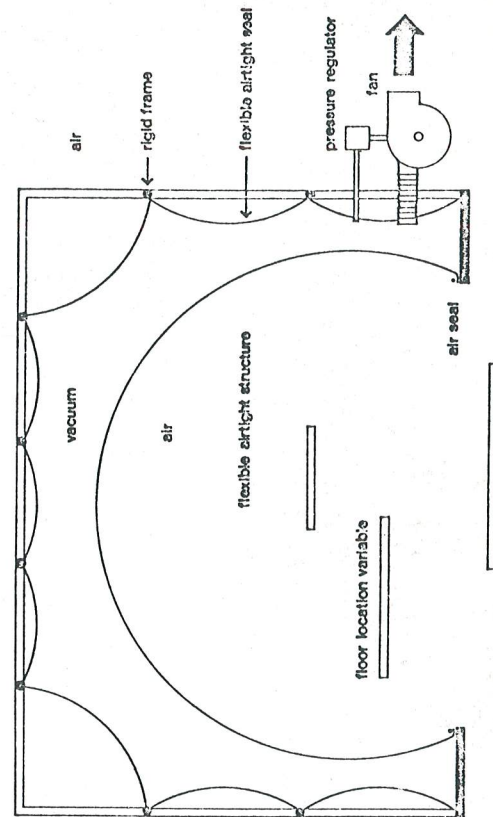
SECTION STRUCTURE DEFLATED



ALTERNATE SECTION 1

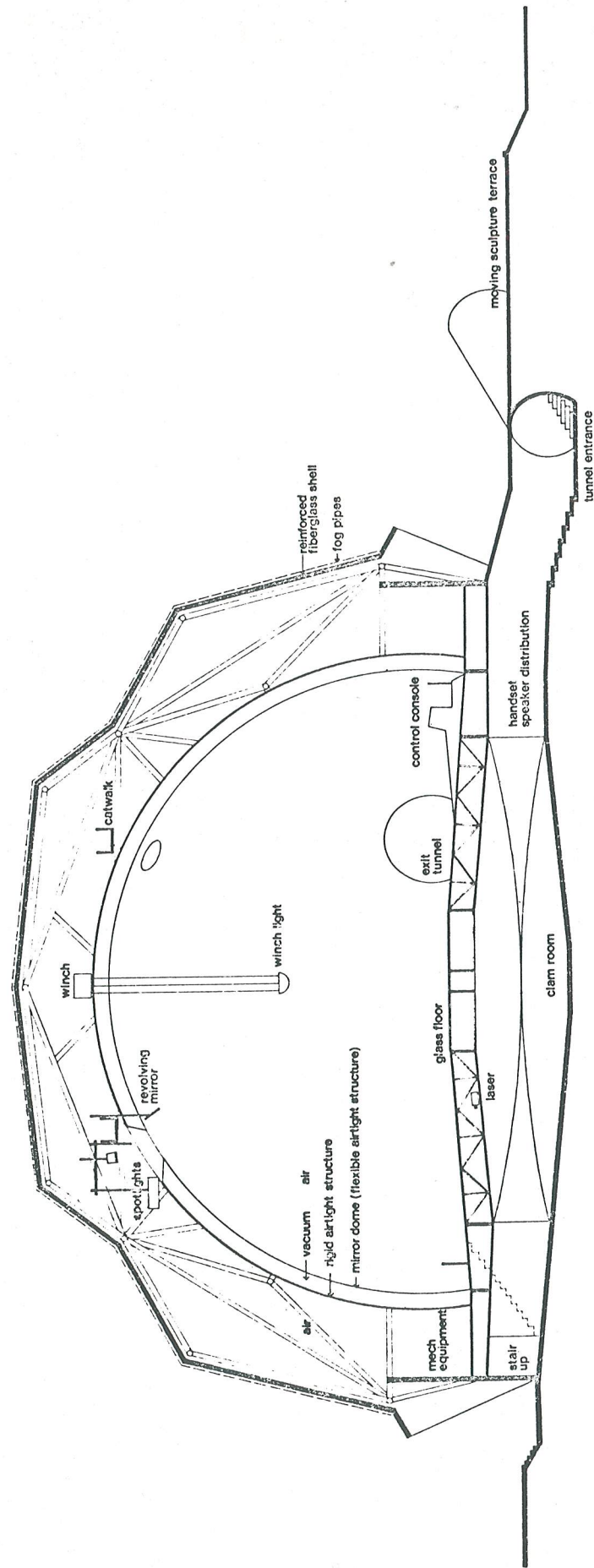


SECTION STRUCTURE INFLATED



ALTERNATE SECTION 2





SECTION  
0 5 10

JOHN PEARCE ARCHITECT

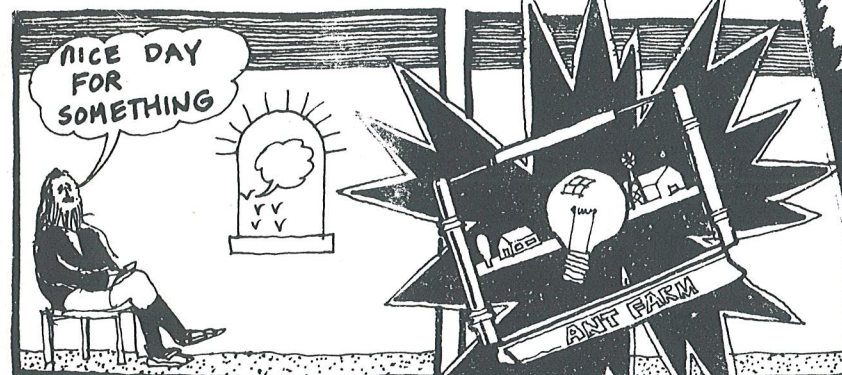
# ANT FARM SAUSALITO, CALIFORNIA







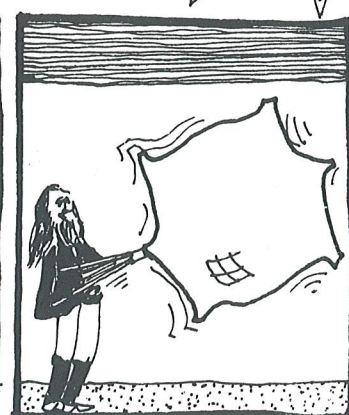
# WORLD'S first INFLATABLE



.... HE WOULD OFTEN DRY AND CLEAN THE GUTS OF A BULLOCK



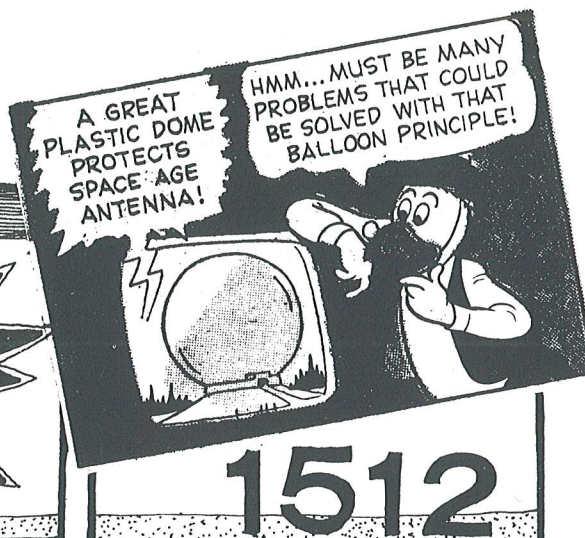
IN ANOTHER ROOM HE KEPT A SMITH BELLOWS



WITH THESE Thanks To Leonardo Da Vinci BLOW GUTS



UNTIL IT FILLED THE ROOM FORCING ANYONE THERE TO TAKE REFUGE IN A CORNER.....



## 1512

MAKE THEM SO SMALL THAT THEY MIGHT BE HELD IN THE PALM OF THE HAND

PNEUMADS

FANTASY 10 9 8 7 6 5 4 3 2 1

## Ant Farm - C

12



POLYETHYLENE, SILVER MYLAR, POLY TAPE, AND OTHER LARGE AREA FLEXIBLE MEMBRANES.

76



WOOD DOWELS, ALLOY CONDUIT, PLASTIC CONNECTORS, RUBBER HOSE, AND OTHER COMMON INEXPENSIVE MATERIALS.

6

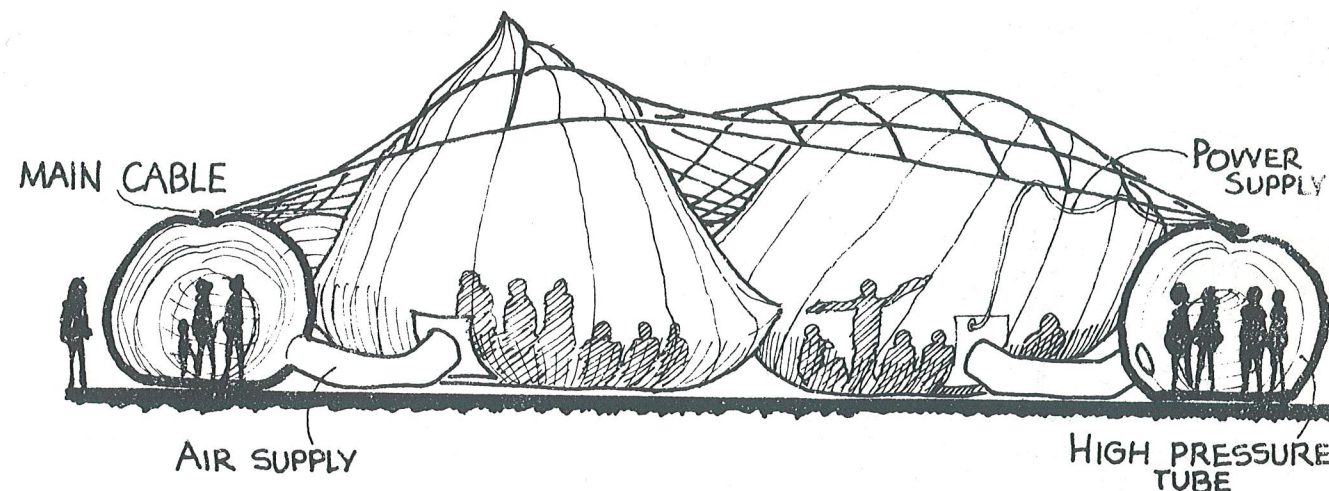
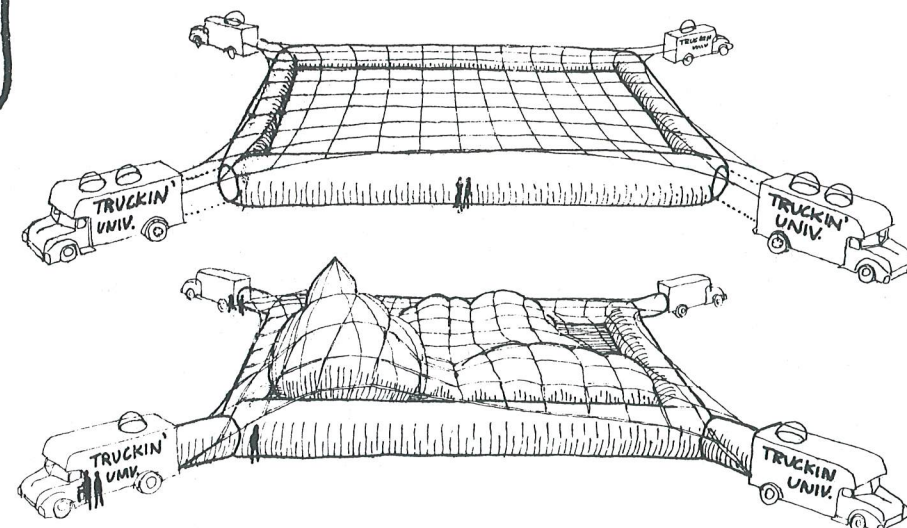
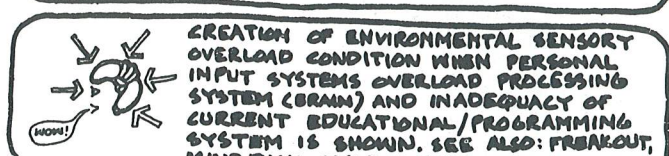
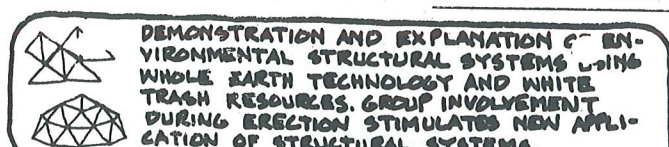
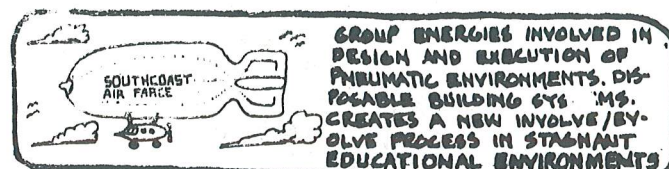


COMBINATION OF THE ABOVE TOOLS INTO A MOBILE THOUGHT PROCESS STIMULATION SYSTEM RELEVANT TO A SPACE AGE CULTURE.

47



GROUP ENERGIES INVOLVED IN DESIGN AND EXECUTION OF PNEUMATIC ENVIRONMENTS. DISPLACEABLE BUILDING SYSTEMS. CREATES A NEW INVOLVE/EVOLVE PROCESS IN STAGNANT EDUCATIONAL ENVIRONMENTS.



Instant Site capability, the whole packing down into four trucks. The tube provides air and access; the net when spread & tightened serves to windproof many light weight inflatables, being built and changed according to the activities within. The main cable also provides electricity.

FUNDAMENTALS

ANCHORING 1 2 3 4 5 6 7 8

PNEUMADS

FANTASY 10 9 8 7 6 5 4 3 2 1





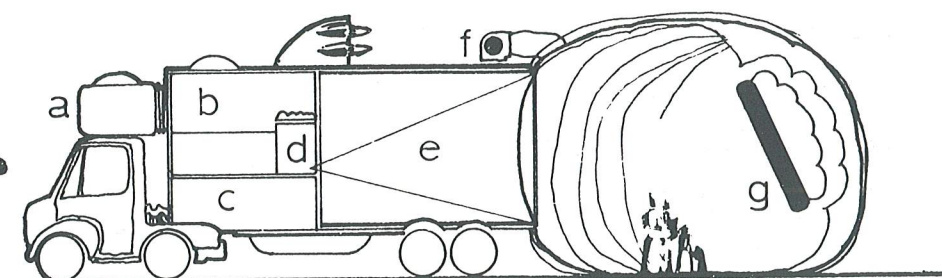
# THE WORLD'S LARGEST SNAKE

MEDIA VAN

★ ENTRANCE DETAIL

## FANTASY

The World's Largest Snake Alphabet  
Electroasis-instant media &  
The Universal Mass Consumption Grid  
Erection American shopping centers  
Livin' & jivin' - a & b  
or university automatons/sto. - c&e  
Ultrasonic media blasts from d  
Blow it up - f  
The World's Largest Snake eats  
videoscreens - g & a 5 man crew  
explores limits, blows up buildings,  
destroy Fat City, build real (C)ity  
Solar energy, dreams, enviroyesterday  
mobiletomorrow AND  
We give 10X energy credits with fillup.



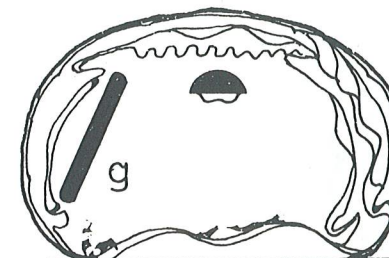
WORLD'S LARGEST SNAKE TRUCK SECTION

SNAKE RATTLE &amp; ROLL ROOM

57 CADDY



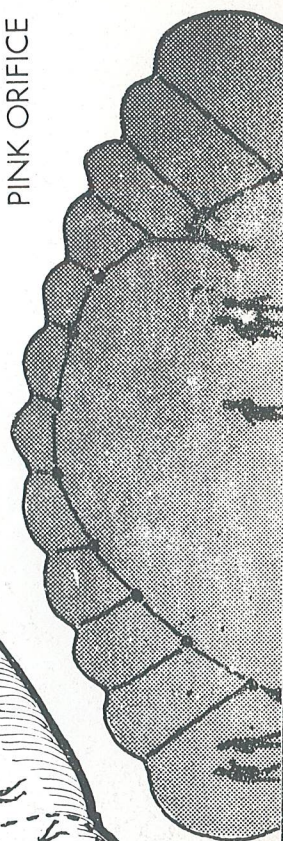
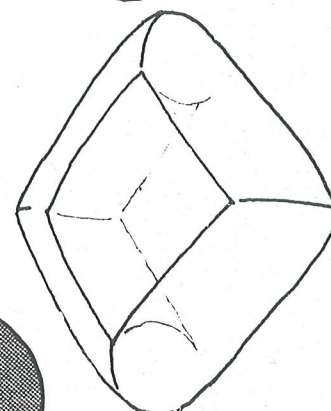
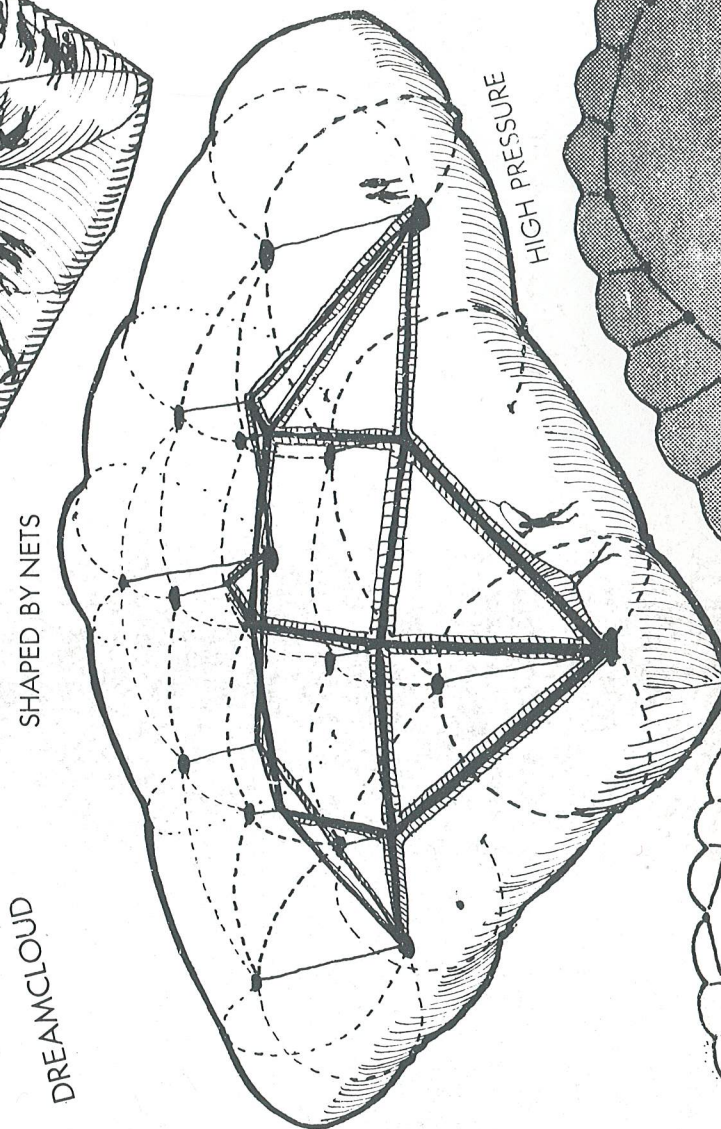
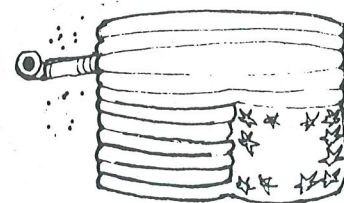
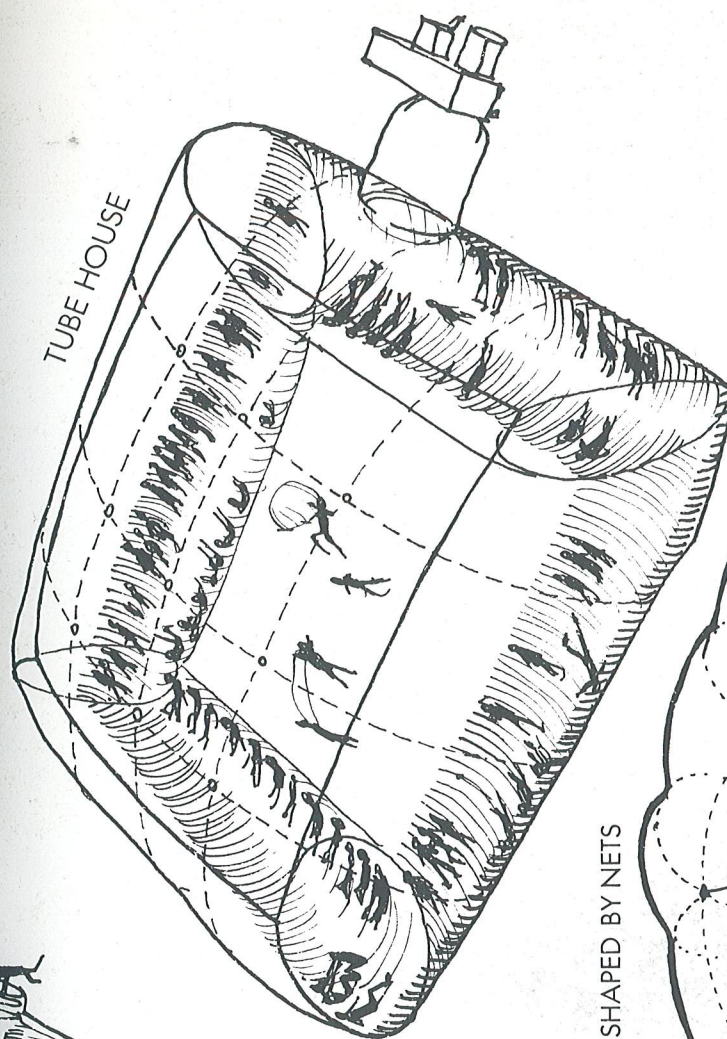
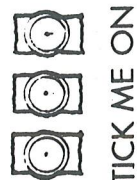
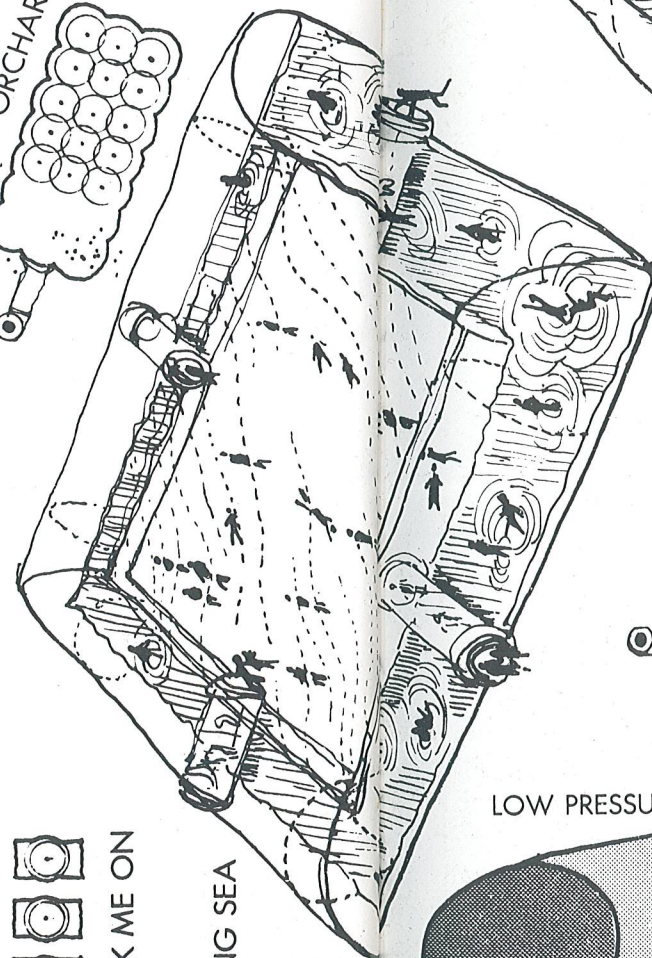
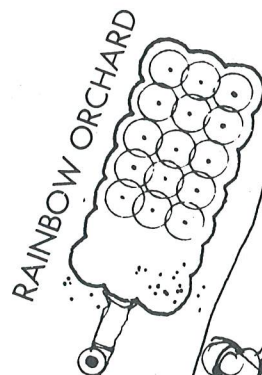
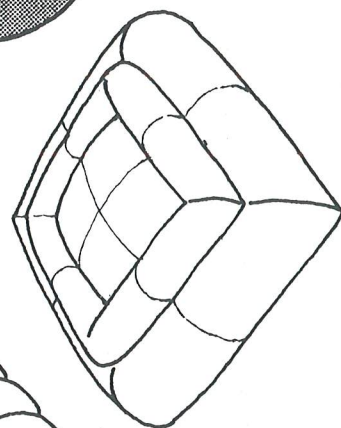
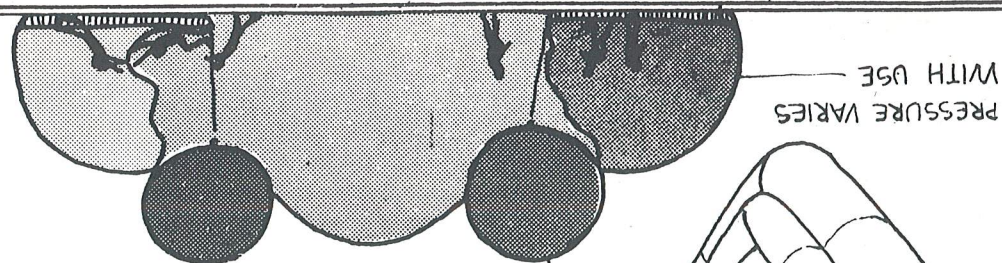
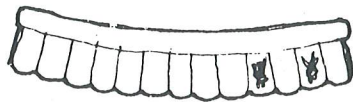
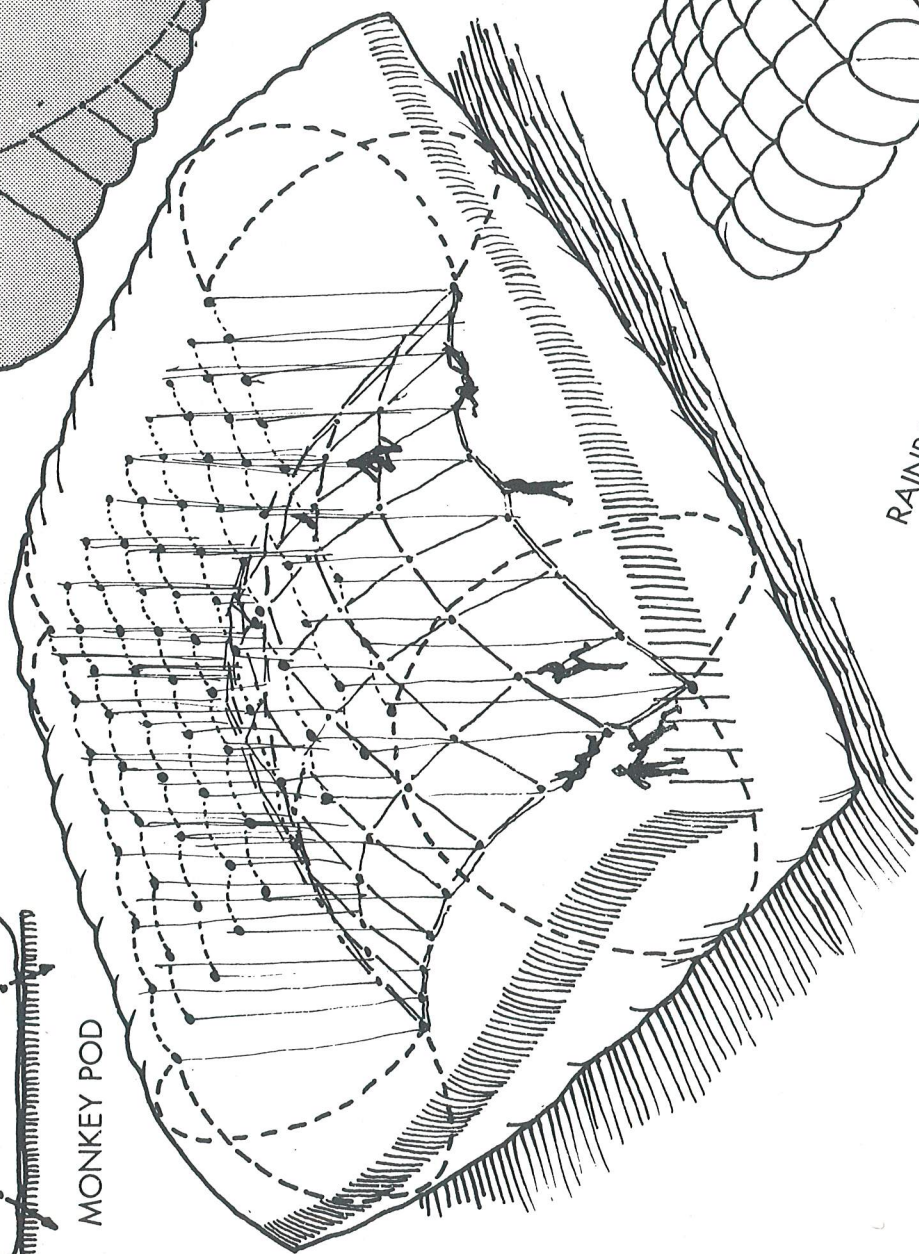
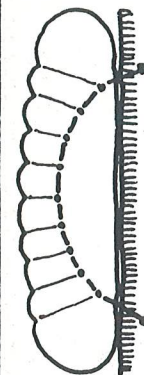
SECTION at CADDY



SECTION at CLOUD



# ENVIROMINTS



# ENVIRU-MENU



# PULSA OXFORD, CONNECTICUT

## PULSA—Harmony Ranch, Oxford, Connecticut

Submarine lights in a pond in an aristocratic city's central park glimmer, change, illuminate, and extinguish, fling a trajectory of light under the surface of the water. Sounds around the water echo traffic and urban noises synchronically programmed with the light show.

A young artist cybernetician mediates in some plastic-domed "experimental architecture" on a commune of artists, filmmakers, engineers, photographers, and musicians not far from a famous university town where the group teaches.

The interior of a noted work of modern architecture is transformed through sound, light, reflective mylar surfaces and made into a totally new sensory experience.

Heat in isolated spots of a cold environment, responsive machines, strobes—sound, light, and temperature changing as the participants in the scene change, make a kinetic, sensorily perceptual environment of the customarily static art-object display in the garden of a leading museum.

A scene that is daily the haunt of professors, athletic students, faculty wives, and university alumni is by night changed into an electronic Forest of Arden, a world of mystical fantasy.

"Everything that's experienced under normal conditions in an environment is seen in terms of some context of usefulness. The work that we're doing provides experiential alternatives to this use orientation by making environmental phenomena accessible on an abstract level."

The work of PULSA interfaces natural and manmade environments, people themselves, and their own cybernetic extravaganzas in situations of dramatic flux that derive their effectiveness from the group's attempts to "create energies that will flow in the environment."

In a discussion with critic David Shirey, PULSA described its work as "nonassociational, nonreferential." The open-endedness inherent in such displays and events allows the observer-participant to use his own inputs as a large part of his experience of what PULSA does, in some cases even causing effects by interacting with the technology of the events. PULSA's work "is a metaphor, but a metaphor of itself, a metaphor of electronic energies. It is a total abstraction, a network of energy living in its own time and space."

The events shown and described here—at the Swan Boat Pond in Boston's Public Garden, at PULSA's own commune in Connecticut, in Paul Rudolph's School of Art and Architecture at Yale, in the sculpture garden of New York's Museum of Modern Art, on the golf course of Yale University—utilized these "abstract" electronic means to transform quite different places into newly revealed environments.

Page 140:  
Light show in the Boston  
Public Garden

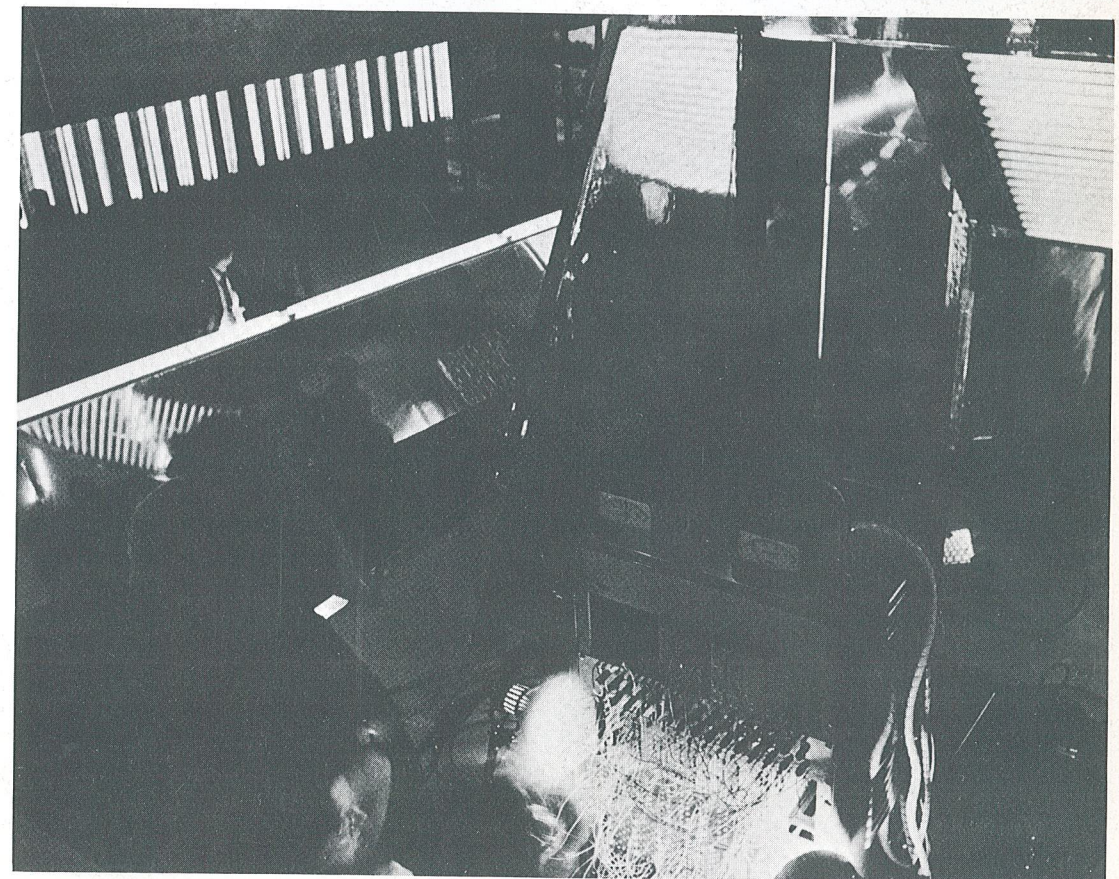
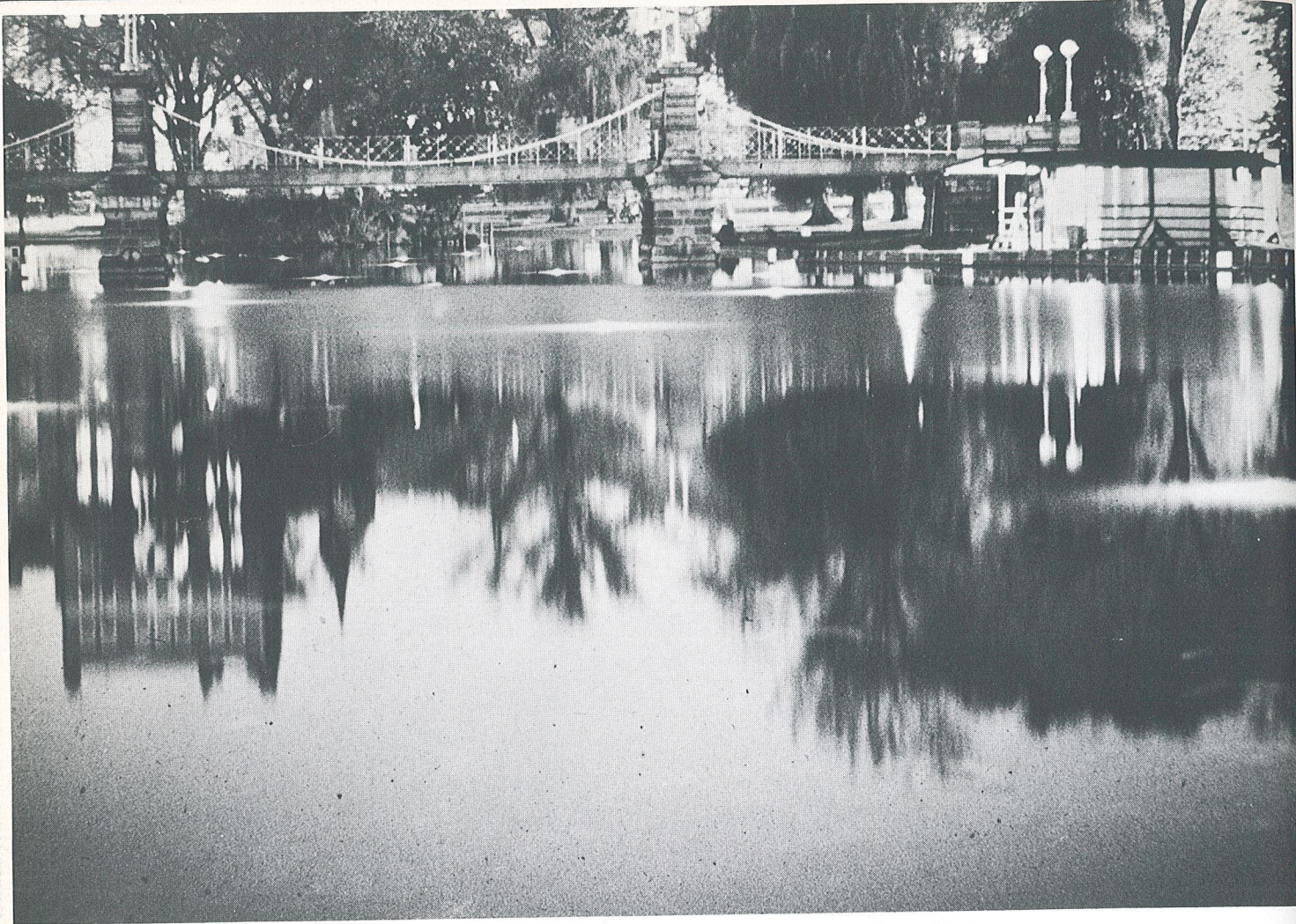
Page 141 (top):  
Experimental architecture

Page 141 (center):  
Environmental transformation  
at The Museum of Modern Art,  
New York

Page 141 (bottom):  
Interior transformation at the  
Yale School of Art and  
Architecture, New Haven

Page 142:  
Electronic event, Yale University  
Golf Course









# ARCHIZOOM FLORENCE





## Archizoom—Florence

New manifestos! A political, social, graphically stated thrust for the future. Archizoom says:

"Nowadays there can be no hesitation in admitting that the urban phenomenon is the weakest point in the whole industrial system. The metropolis, once the traditional 'birthplace of progress', is today, in fact, the most backward and confused sector of Capital in its actual state, and this is true to such an extent, that one is led to wonder if the modern city is nothing more than a problem which has not been solved; or if, in reality, it is not a historical phenomenon which has been objectively superseded. That is, we must determine whether Capital still confronts the task of managing its own organization and image on an urban level, as it did a hundred years ago, or whether the changes which have taken and are taking place have not altered its actual sphere of action, thus transforming the concept of the city. The problem, then, is no longer that of creating a metropolis which is more humane and better organized, but rather that of understanding the objective laws which control the shaping of the urban-architectural phenomenon, demystifying the complex ideology which surrounds the discussion, and conditions the form it takes.

"According to the naturalistic myth of free competition, it was the city, as a center for trade and commerce, that guaranteed ideal market conditions, making for a natural equilibrium between opposite interests, in the general background of the harmony reached between technology and nature. But now the use of electronic media takes the place of the direct urban praxis: artificial inducements to consumption allow a much deeper infiltration into the social structure than did the city's weak channels of information. The metropolis ceases to be a 'place,' to become a 'condition'; in fact, it is just this condition which is made to circulate uniformly, through consumer products, in the social phenomenon. The future dimension of the metropolis coincides with that of the market itself.

"The intensively concentrated metropolis corresponds to the now superseded phase of spontaneous accumulation of capital. In a programmed society, the management of interests no longer needs to be on the spot where trade is to take place. The complete penetrability and accessibility of the territory does away with the terminus city and permits the organization of a progressive network or organisms of control over the area.

"In the bourgeois ideology, ecological balance and social justice become part of the same battle: the appearance

of the city gives a formal verification of this equilibrium. In town planning, therefore, an attempt is made to achieve a not impossible harmony between the public interest and the private interest; these two categories, however, are always taken as antithetical, contrasting, and unreconcilable phenomena. The problem therefore becomes that of finding a two-dimensional net, to guarantee the fitting together of such components as are unreconcilable. Traffic can be taken as the most general link of communication between the two, as it becomes the objective and figurative schema of the functioning of urban life. In fact, roads do not merely serve the compact fabric of what is private, but they also dissect it and make it communicating, creating space for the emergence of architectonic language. The skyline becomes a diagram of the natural accumulation of Capital. So the bourgeois metropolis remains mainly a visual place, and its experience remains tied to that type of communication.

"The carrying out of a social organization of labor by means of planning, eliminates the empty space in which Capital expanded during its growth period. In fact, no reality exists any longer outside the system itself: the whole visual relationship with reality loses importance as there ceases to be any distance between the subject and the phenomenon. The city no longer 'represents' the system, but becomes the system itself, programmed and isotropic, and within it the various functions are contained homogeneously, with contradictions.

"Production and consumption possess one and the same ideology, which is that of programming. Both hypothesize a social and physical reality completely continuous and undifferentiated. No other realities exist. The factory and the supermarket become the specimen models of the future city: optimal urban structures, potentially limitless, where human functions are arranged spontaneously in a free field, made uniform by a system of micro-acclimatization and optimal circulation of information. The 'natural and spontaneous' balance of light and air is superseded: the house becomes a well-equipped parking lot. Inside it there exist no age hierarchies nor special configurations to control people.

"Typology, as a functional figuration of society, undecided between the certain datum of a survey of a social structure and the almost certain datum of an assumption of the aspirations of that society, rests entangled in the allegorical representation of such a conflict that it becomes an extra functional-cultural coefficient. In an attempt to supply the user with the highest degree of liberty within the most rigid possible 'figuration,' archi-

ecture comes to recognize its real destiny in the urban phenomenon, and its real nature in the private. Thus, in contradictory fashion, on each single occasion it will prefigure a general layout of things and, at the same time, set itself up to defend the partiality of the individual experience with respect to collective experiences. Thus it mediates between the contradicting forces of public and private; now, however this conflict is no longer left on the speculative level of existential consciousness. Economic planning, by organizing the whole of society productively, eliminates the conflict, considers the contradiction fictitious and takes any strictly individual datum as experimental.

"Up till now, the mass of the general public has been excluded from the architectonic phenomenon; being temporary guests of the integrative minimal-space structure of a much more real day's working environment, people have used the home only to eat and sleep in. Inside the house everything had been thought out by an architecture whose aim was to pacify—nothing was left but to hang a few pictures on the walls. The house was the first, most important step in the total adoption of the bourgeois way of life. But now people, being strengthened by the new and ever increasing capacity to decide for themselves, which they have won at work, must take housing into their own hands, freeing it from all pre-constituted cultural and social models, breaking the subtle intellectual links and linguistic knots which characterize architecture as the configuration of space. Freed from the armor of its own character, architecture must become an open structure, accessible to intellectual mass production as the only force symbolizing the collective landscape. Therefore, the problem becomes that of freeing mankind from architecture inasmuch as it is a systematized formal structure. The only utopia possible today is purely quantitative. Social conflicts can no longer be resolved by the direct confrontation of alternative models; it is in that dialectical negotiation between a balanced development of the system and the growing cost of the labor force. The clash no longer takes place in the field of ideology but in quantitative terms: quantitatively, it becomes possible for different phenomena which apparently have no link with one another to interrelate positively. Quantitative language replaces qualitative, thus becoming the only scientific means of approach to the undifferentiated stratification of production, and hence of reality. As general terms of references disappear, behavior becomes a structure free from moral allegories. Freedom, as an end, becomes an instrument of struggle."

Pages 146, 147:  
Three levels of *Non-Stop City*:  
Residential (top)  
Floor for services (center)  
Direct penetration of traffic (bottom)

Page 148:  
Homogeneous-living diagrams  
(variations in the megasociety)

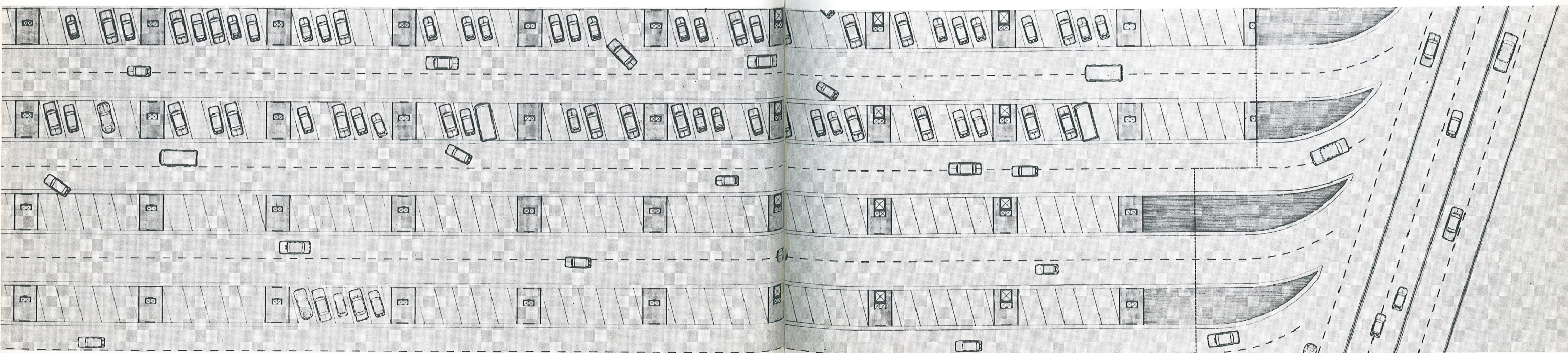
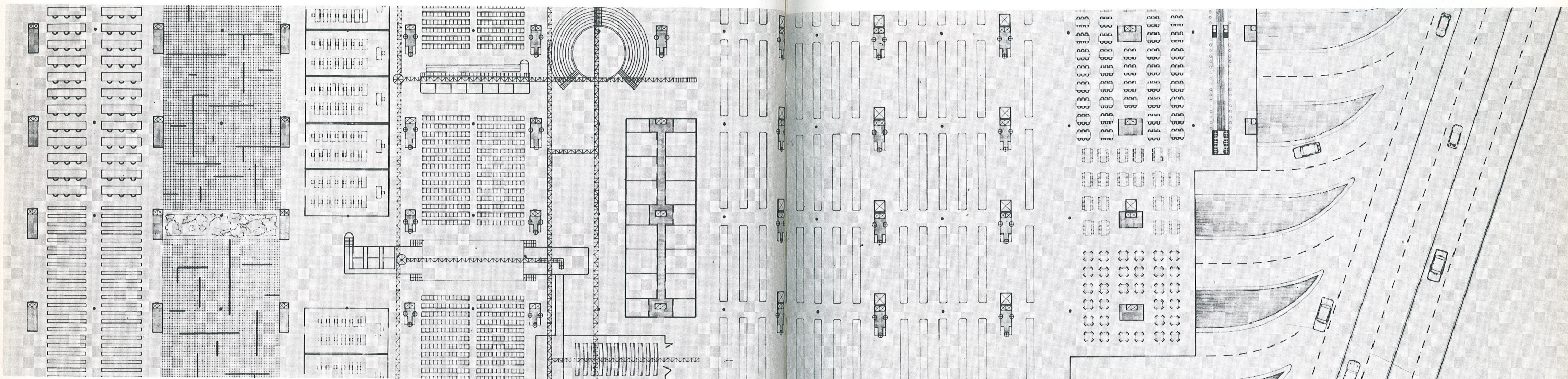
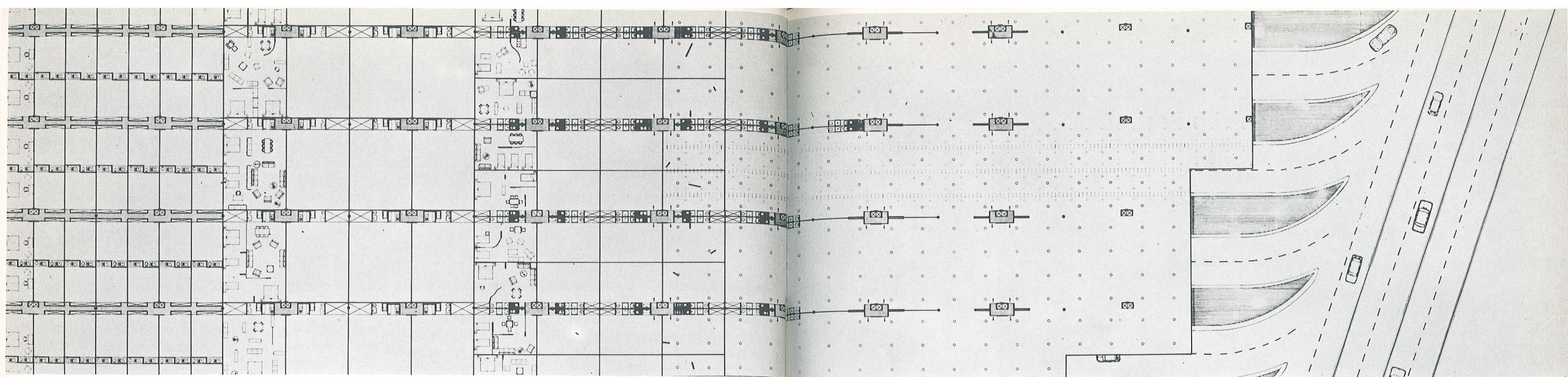
Page 149 (top):  
*Interior Landscapes*  
Man moves in to create his own relationships within a structured environment

Page 149 (center, bottom):  
*Residential Wood*  
The services exist, the pattern is nondirective, the options for variations permit a "burolandschaft" of community and individual choices

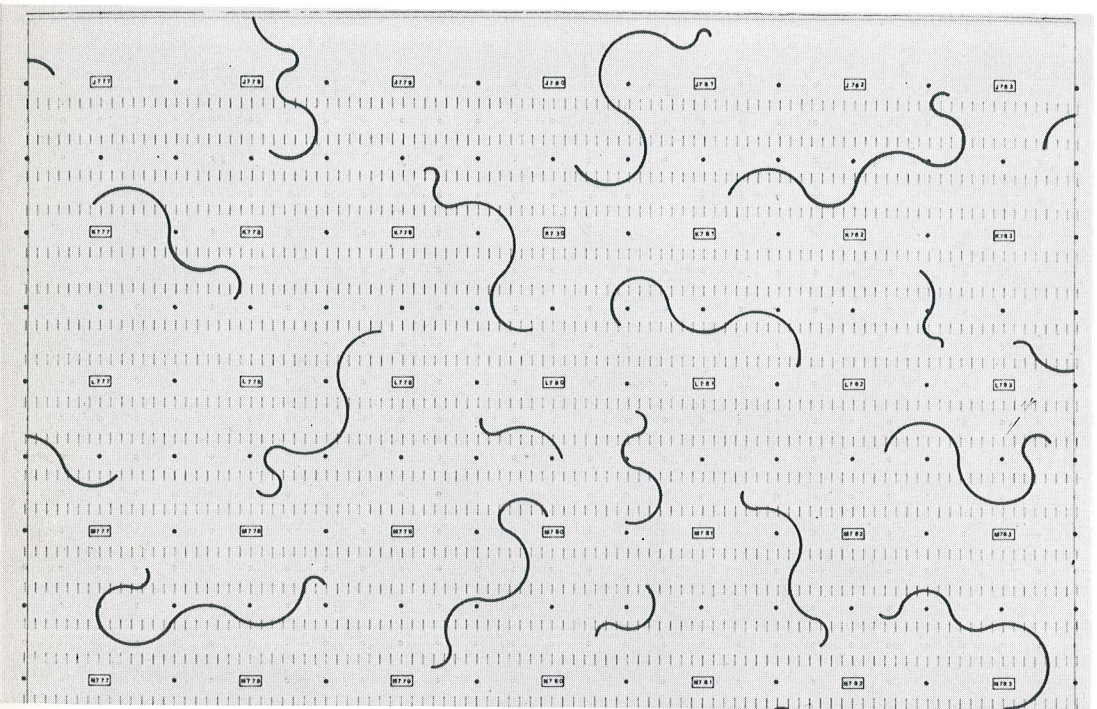
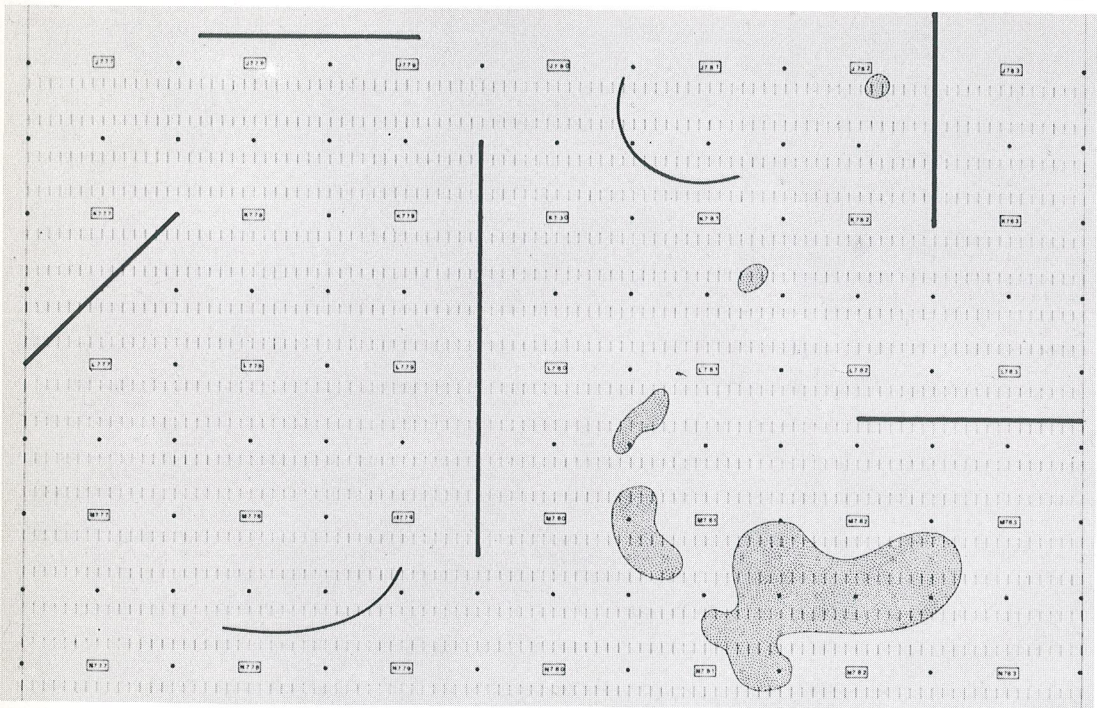
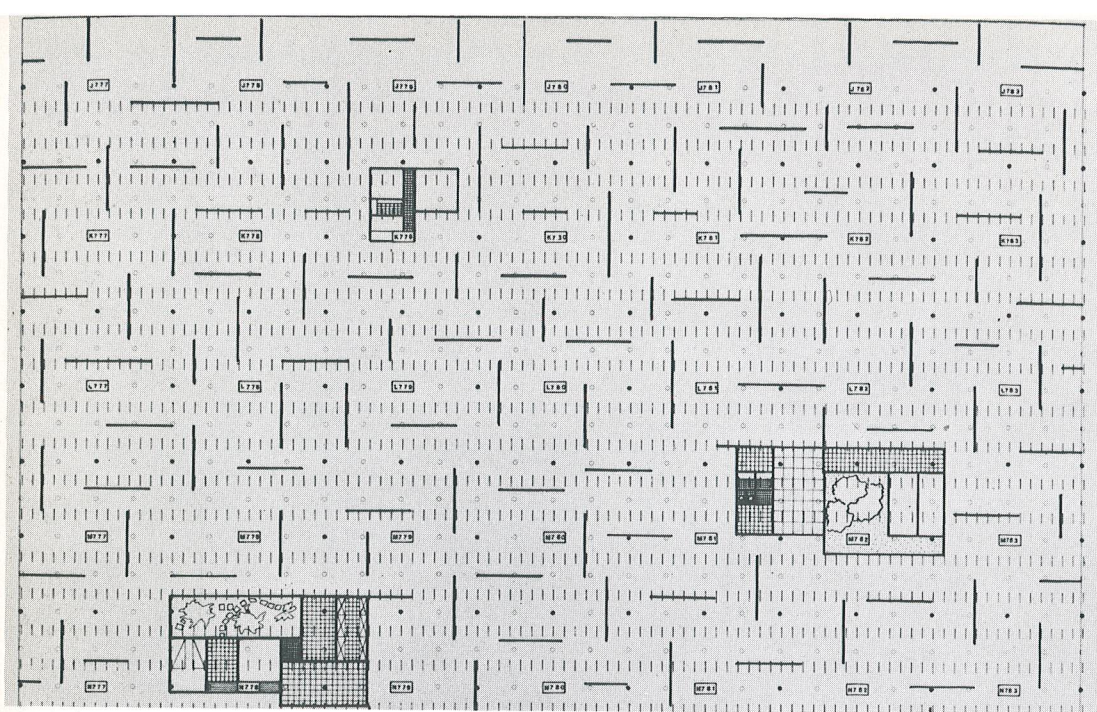
Page 150:  
*Temporary Residence System*  
It moves into a space, has the capabilities and life-support systems to make a living area. Can be repacked and removed.

Page 151:  
*Monomorphic Living Quarters*  
The possibilities inherent in dealing within a single megaform imposed on vast areas such as a river wall, plugged into a landscape of rivers and canyons, or marching along vast plains

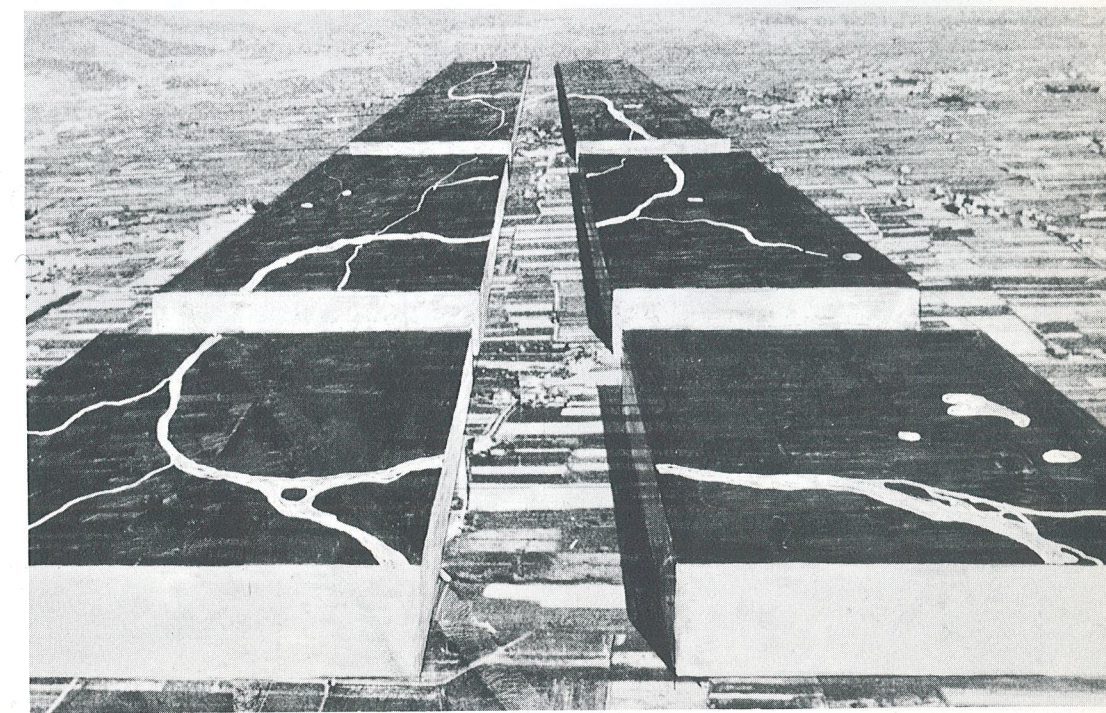
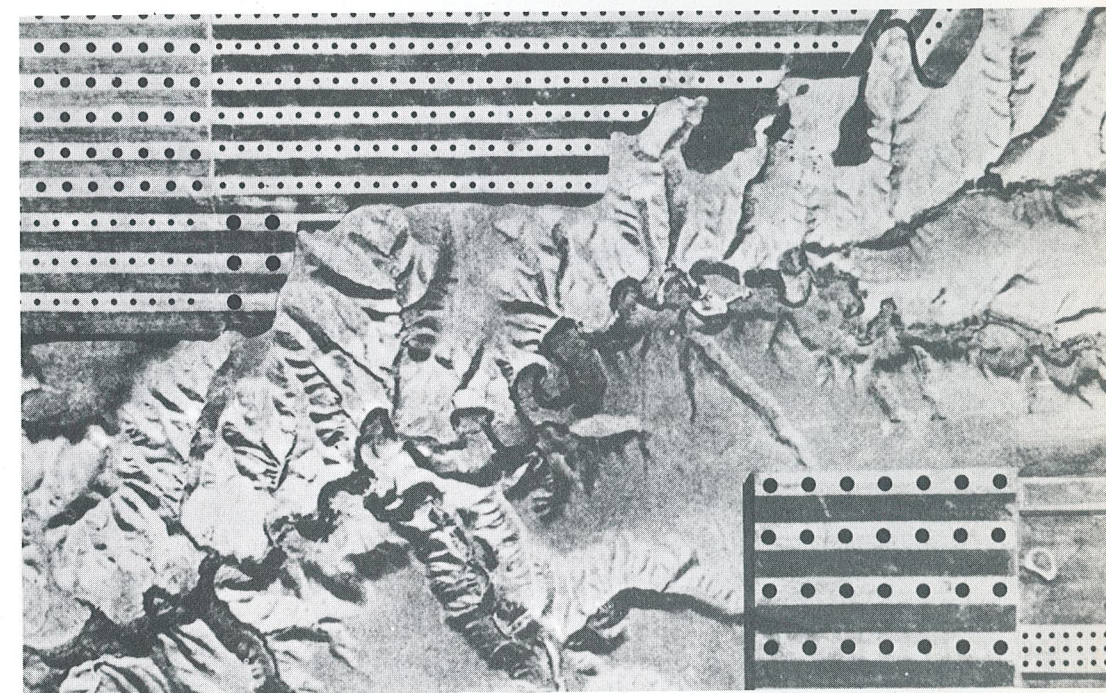
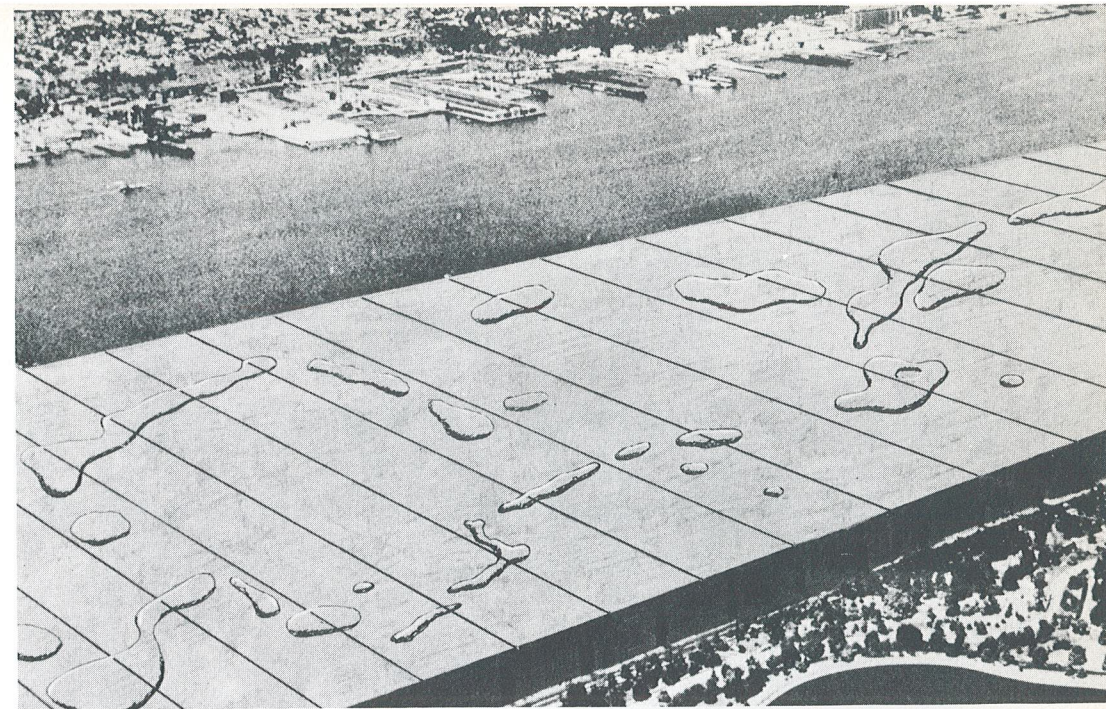
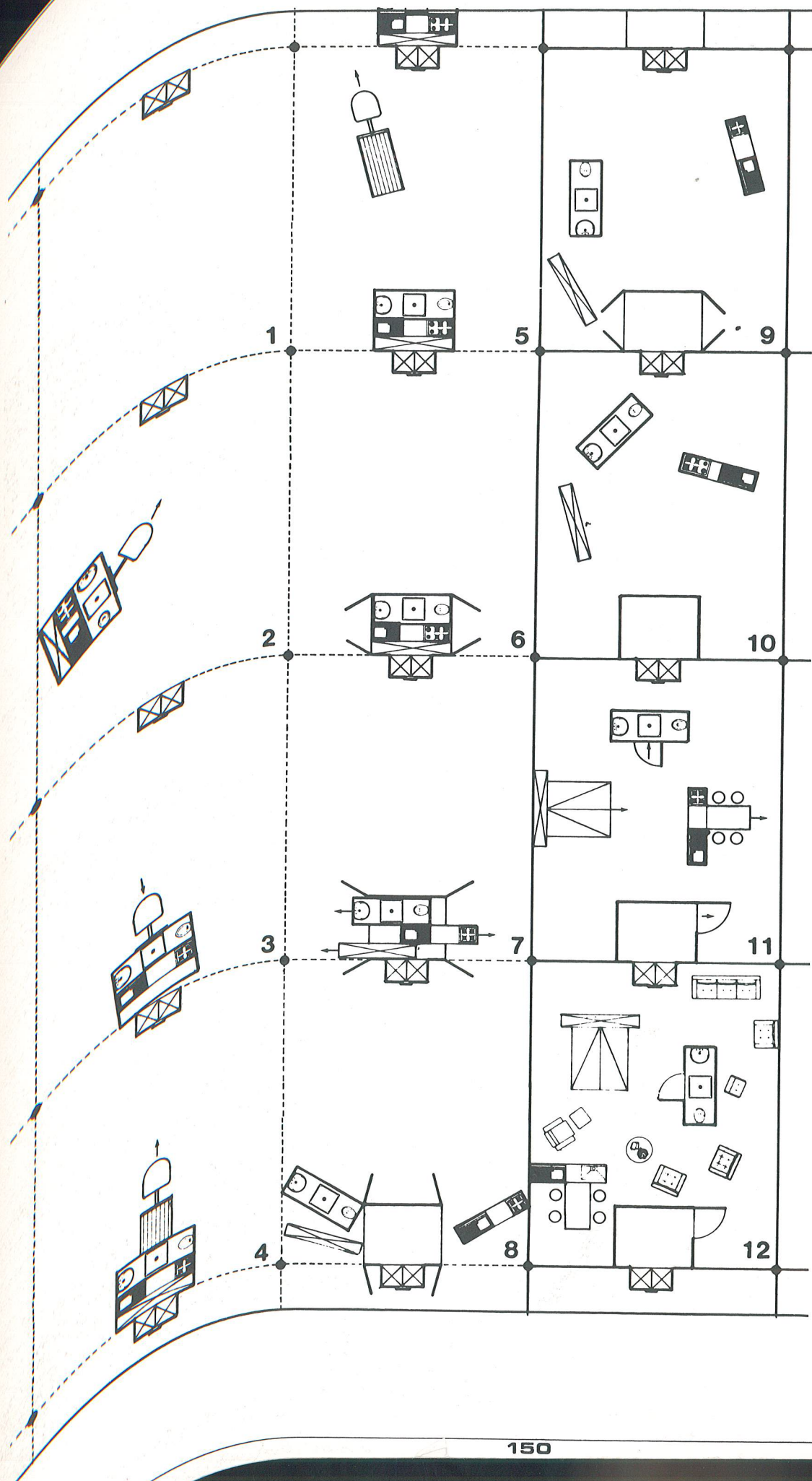














# EXPERIMENTS IN ENVIRONMENT SAN FRANCISCO

## Experiments in Environment (Ann and Lawrence Halprin)—San Francisco

A young architect stares at the multicolored, whirring wheels in San Francisco's Cable Car Barn and imagines himself "The Great Melini," throwing knives at his girl assistant lashed to the spokes: "thunkthunkthunkthunk oops, sorry!"

A group of people is led blindfolded up and down through eucalyptus and redwood groves below Mount Tamalpais, learning to depend on each other and to provide safety and support (see p. 42).

In the hot, dusty sacred lodge of the Pomo Indians high above the Pacific, Sister Ise, the shaman, speaks to a group of whites of the discovery of her mystic powers and the use of her healing gifts.

Reacting from suspicion and ignorance, inhabitants of a small ex-logging town on the Pacific coast threaten violence against a group of young professionals conducting a series of environmental events.

On a wind- and wave-swept beach, a driftwood community is created, destroyed, re-created, and invested with ritual.

Five people, involved in a "family graphics" event, get so deep into the feelings of it that tension, force, and agony must be enacted to exorcise the relationships.

Role-playing in the streets of a great city, a young man and a girl become swept up in a game of mystery, intrigue, and danger. Others affect the daily lives of people by posing as uncalled-for pizza-deliverers, drunken maintenance men, nouveau-riche oil families, and bickering mothers and children.

More than thirty young women and men strip on an open-air deck, oil and massage each other's bodies, bathe each other, and move together through the mountain woodland.

Trying to create its own community, a group of young people lives through the agonies and happinesses and involvement that go with environmental creation.

These were some of the activities and experiences in Experiments in Environment, the second Summer Environmental Workshop conducted in 1968 by dancer-choreographer Ann Halprin and environmental designer-

author Lawrence Halprin. For twenty-four days in San Francisco and its environs, thirty-five young people from the United States and Canada involved themselves with urban, suburban, and wild environments, with each other, with their own bodies, in a stirring series of perceptual and conceptual events. Participants included architects, writers, dancers, students, teachers, actors, photographers, social workers, housewives, and landscape architects. The workshop was designed to explore many aspects of man's effect on his environment and its effect on him and his community. Through the media of group events, movement, individual experiments, graphics, ritual, fantasy, body awareness, role-taking, building and taking apart, game playing, communal living, nudity, community and family structures, and the creation of temporary environments, an expanded and intensified awareness of both internal and external relationships with each other and with the outside community and environment was achieved.

The three directors of Experiments in Environment represented three distinct but interrelated disciplines: theater, movement, and body awareness (Ann Halprin); design, ecology, and planning (Lawrence Halprin); and Gestalt psychology and the creation of family and community structures (Dr. Paul Baum). Through the events they arranged in an open-ended manner, the thirty-five participants, dealing in knowledge and perception of their feelings, bodies, and environments, gained in their abilities to deal with the pains and pleasures of sharing in and creating the changing environment together. Then they took the knowledge and feelings back to their home cities for sharing with many other people in a multitude of ways—principally ways to get *real* people into *real* community change situations. (In the Halprin planning organization, community environmental planning workshops have since been successful in many cities, including San Francisco, Fort Worth, Wilmington, and Indianapolis.)

### Scores for Experiments in Environment

Move through Woolworth's as though it is a carnival. Buy a birthday gift (a).

Experience the Cable Car Barn as a world of fantasy. Record your feelings (b).



Move blindfolded in "trails" the length of your group, grasping each pair of clasped hands; never leave the trail. Everyone move without breaking contact (c).

Move on to this beach. Become aware of its resources. Alter it by building, alone or together, a community. This is Driftwood Village (d).

Move into the meadows and the ocean cliffs and beaches at Sea Ranch. Isolate your senses; dwell on and experience each separately. After, free-associate with whatever words come to mind in notebooks, writing with your unaccustomed hand. Share with the group (e).

Create a ritual and graphic environment on a meadow-land stage to re-create the Driftwood Village experience. Afterwards, ritually return the graphics to the sea in a performance of leaving the Sea Ranch (f, g).

Move together and experience gravity and trust. Manipulate each other respectfully and respond to the forces of gravity. Discover freedom and confidence in yourself and your fellows; fall into outstretched and waiting arms (h).

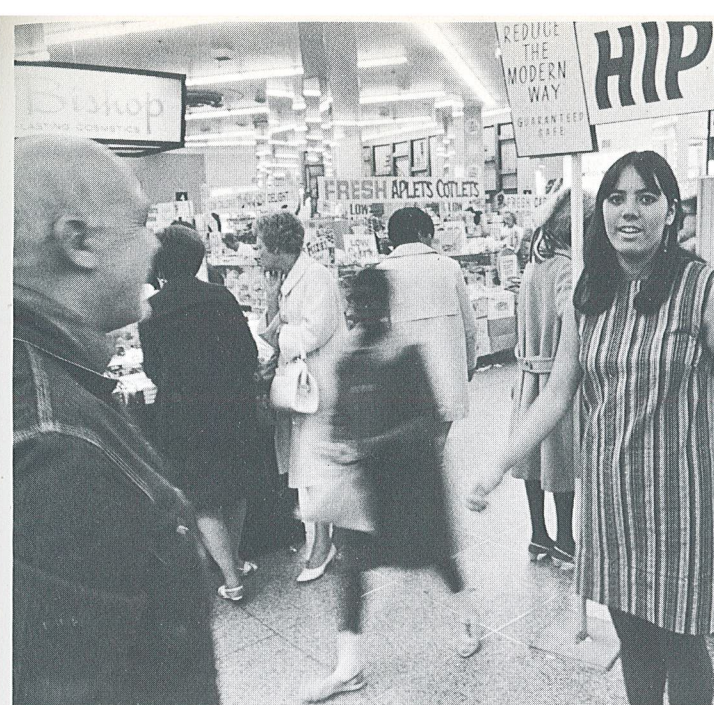
Create a mountainside environment with resources at hand. Don costumes and have a feast. Then, move through the created environment at night ritualistically, becoming involved with what you have created (i).

Go into the city, into the vertical high-rise towers and the streets. Assume a role from Dr. T. Leary's behavioral chart. Be aware of your effect on people and environments and theirs on you as you act with altered perceptions in your new personality (j).

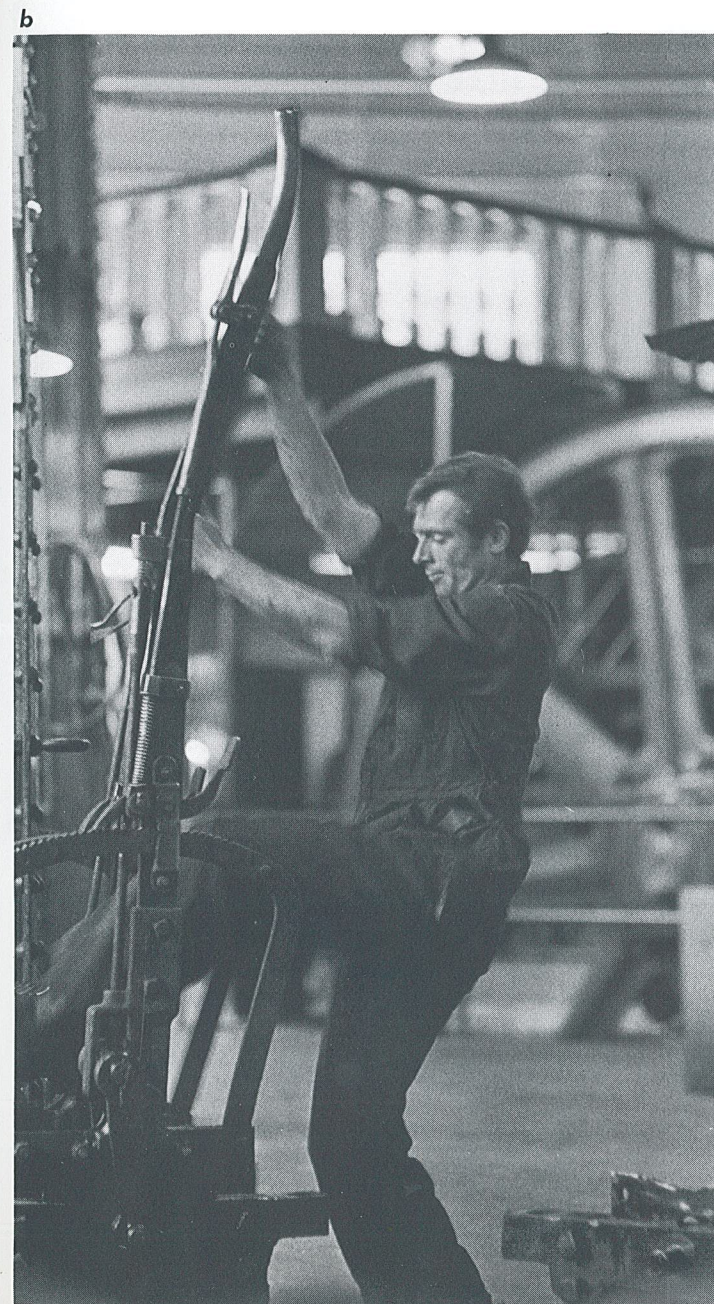
Move onto the sunlit deck, select a partner. Take off your clothes as you feel comfortable doing it. Oil each other's bodies, becoming aware of their structure, strengths, weaknesses, movements; stroke, mash, push, pull, pet, caress—discover what the body is. Then wash each other, and move together through the woodland fantasy environment (l).

You are men and women of a community that has been together for twenty-four days. Express your masculinity and femininity in spontaneous group movements. What do you want to have on the other group? How will you achieve it as a group? (k, m)

Pages 155, 156, 157:  
Activities at the second Summer  
Environmental Workshop



a



b



c



d





e



h



f



i



g

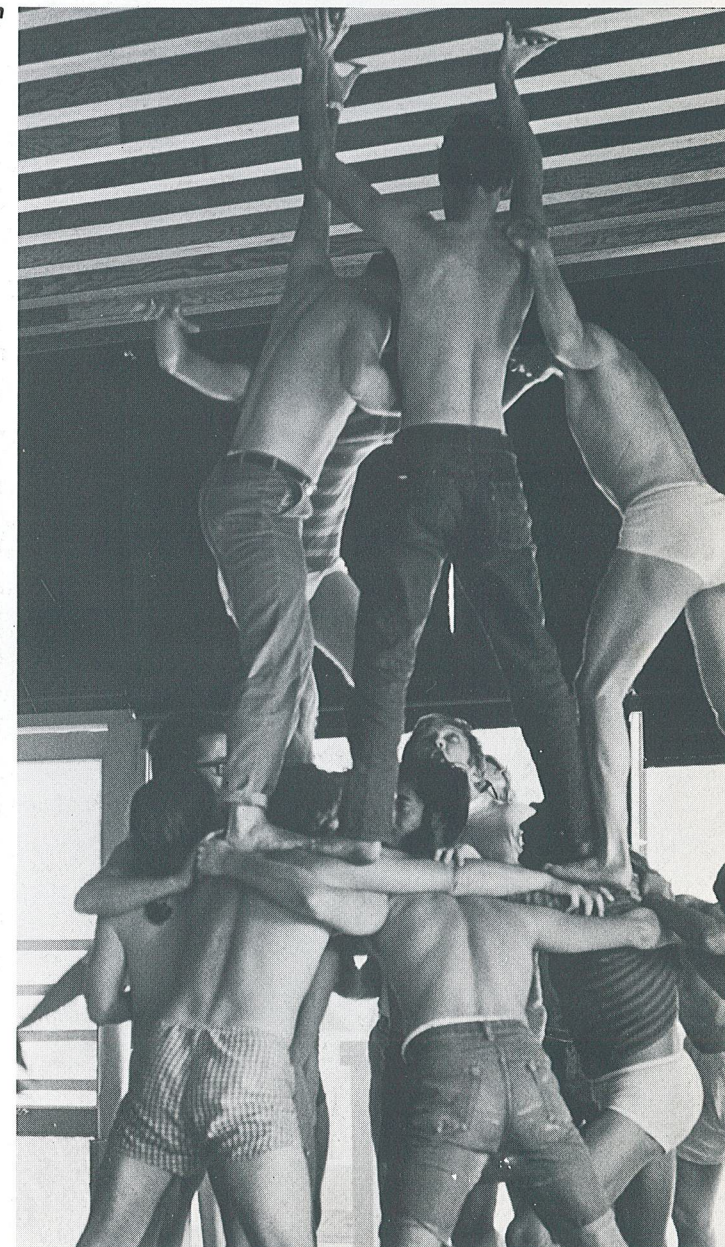


j

k



l  
m





# JOHN M. JOHANSEN

## NEW YORK

### John M. Johansen—New York

The most pertinent existing new example of Arthropod design at the time this book is being written (Spring, 1971) is the Mummers Theater in Oklahoma City, Oklahoma, by John M. Johansen of New York City. Johansen describes his design and planning attitudes as "concerned not with gestural form and with masterworks of architecture, but with processes, with action, with behavioral patterns, and how most simply all these may be accommodated" (*Architectural Forum*, May, 1968). His theater is not "architecture" in the ways we have known it in the leaden cultural repositories of the recent past (London's Festival Hall and galleries; New York's Lincoln Center; Berlin's symphonic hall; Washington, D.C.'s John F. Kennedy cultural *mishagayah*, etc.), but represents a physical response to the organizing elements that is visible and palpable to the involved beholder: places for public movement and assembly; places for experiencing theatrical performances of all sorts; places for involving the young with theater in ongoing learning situations; places for the professional and theatrical aspects of theater to occur; visible spaces and transmission lines for mechanical and support systems of many varieties. Stacking, joining, and interconnecting these elements in an experientially demanding and visually electrifying complex, Johansen has provided a place that is a paradigm of how architecture, planning, and construction can respond in increasingly kinetic ways to the needs of people and the ways they may want to live in the future.

No more the necessity—real or imagined—of monolithic concrete carapaces and supports for immovable pieces of gigantic architectural sculpture, of marmoreal monuments to commercial and governmental superegos, of immutable sarcophagi for the containment and control of people and their multifarious activities. Mummers Theater expanded in concept to a truly urban scale could show the way to a new environmental design of rapid, creative response to needful change through addition, subtraction, multiplication, and/or division of the elements that occur on and in the moving physical matrix of a society. Segmented, conjoined, interconnected buildings, neighborhoods, and cities, articulated into specific parts for the specific needs of the inhabitants but interwoven in a mutually supportive urban skein—this is the Arthropod environment!

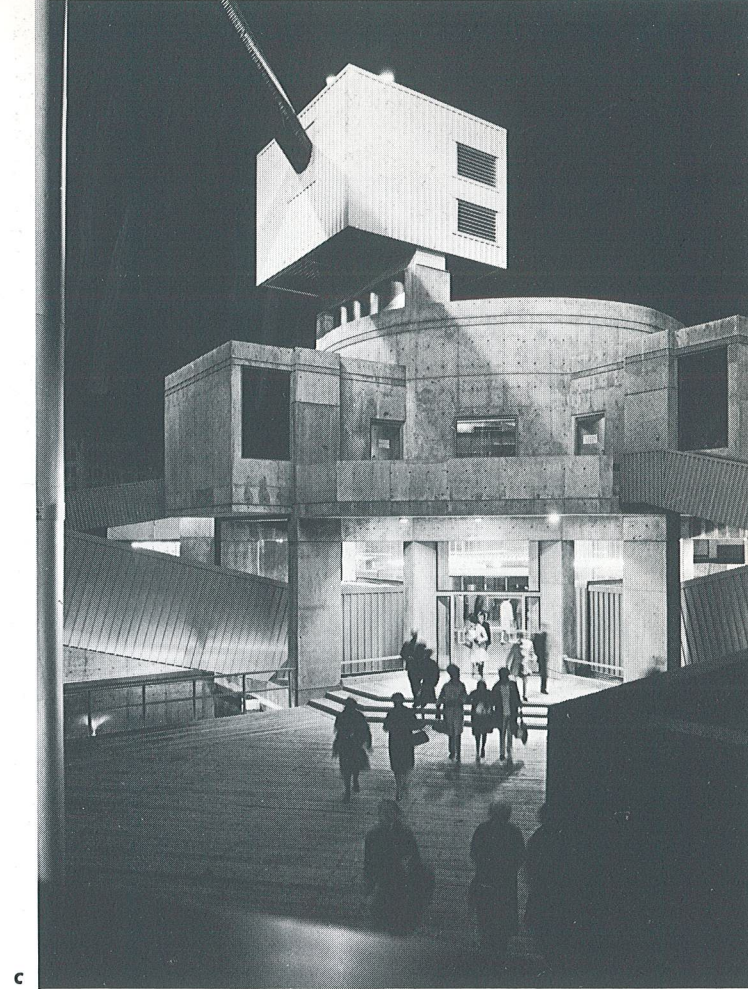
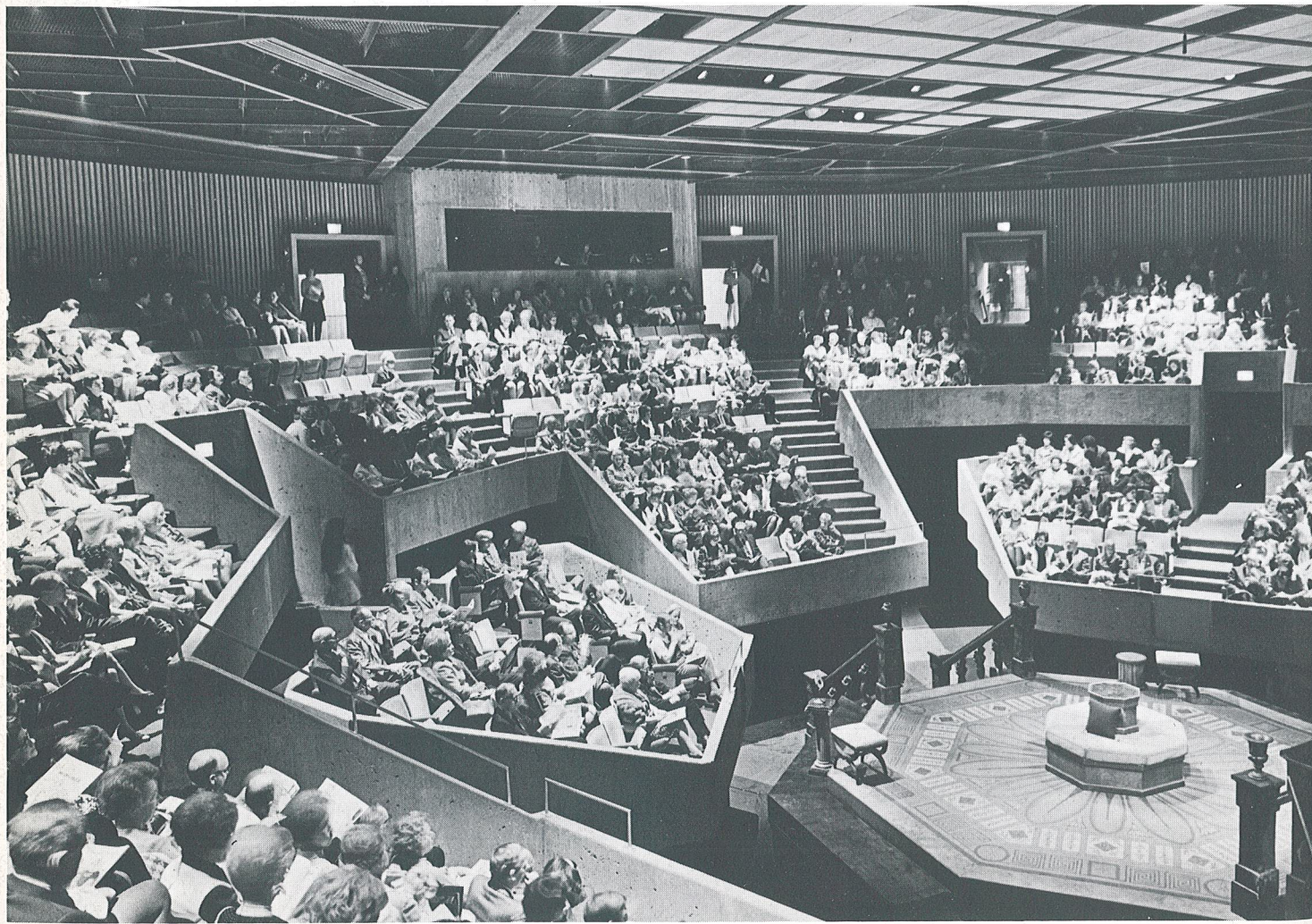




a

Mummery Theater, Oklahoma City  
The relationships of the theater to itself and its neighborhood promote vivacious movement of people and things, and ever changing aspects of building complexes against the natural and manmade backdrop (d). The central elevated plaza of the theater complex is akin to the vital nerve center of a giant arthropod system (c). The segmental units and connective tissues of the theater permit the involvement of people as well as the continual physical functioning of the building's system (a). The arthropod metaphor is supported inside the theater, the major auditorium being composed of segmented and articulated but related elements (b).

b



c



d



# ONYX NEW YORK



## Onyx—New York

Graphics symbolizations of process and change. Young designers and architects are communicating feelings and ideas about making our overcontrolled, overstatisticed world more mutable. Information exchange.

Above:  
Charles Albatross of ONYX  
1741  
528524117  
10028  
2117348513  
411 E82  
ER 19828027

Page 164:  
Poster by ONYX





## 7. CONCLUSION: ECOLOGICAL EXTENSIONS OF MAN

The most cogent description of ecology I have come across is: "the understanding of consequences."<sup>18</sup> This basic four-word phrase, it seems to me, can indicate where many people in the environmental design and planning fields are today in searching for adequately responsive ways to deal with change, both "designed" and "undesigned." Far from affecting an elitist attitude in design for aloof corporate, governmental or institutional clients on isolated building plots—resulting in the construction of unrelated, and most frequently alienated buildings-as-products—many younger, and a few older, designers and planners finally realize that they must deal with the

future  
consequences  
of  
what  
they  
do.

Needless to say, this innovative concept involves a considerable turnaround from today's ways of dealing with environmental problems. Not just for architects and designers and planners, but for anyone (politicians, psychologists sociologists, ecologists, etc.) responsible for how the environment affects people and how they affect it.

This is a good thing. It creates an awareness that what we do now will certainly have later effects—positive or negative consequences. A simplistic observation, you might say, but go ask the architects of the New York World Trade Center or the world's-tallest Sears-Roebuck Building in Chicago what social and/or ecological convictions led them to do what they did, and try to find what the consequential responsibilities are in *that* form of design! For your convenience, the responsible parties are Minoru Yamasaki (*address*: Birmingham, Michigan) for the World Trade Center, and Skidmore, Owings & Merrill (*address*: Chicago, Illinois) for the Sears-Roebuck Building.

The majority (though not all, by any means) of the Arthropods you have been reading about in this book are in a *responsive* process of environmental design, not a "thing-oriented" reaction to a client's demands, or an artistic ego-fulfillment *per se*.

The new thrust for environmental design—illustrated by many of these Arthropods—is to be aware of consequences, responsive to people's needs, and to make (or enhance) the positive physical and social connections that make human habitations human habitations.

It is easy to be poetic/dramatic about such a new, responsive view: one can face the future because, knowing of future consequences, one now can have confidence through the knowing, and so on. Actually, it is possible to be quite pragmatic and say if you don't know what's going to happen as a result of what you do, you are not very professional (*or* expert, intelligent, humane, foresighted, worthy of re-election, etc., etc.). This is something that evidently has not occurred to many creators of high-rise office buildings, Aswan Dams, world-trade cen-

ters, cultural complexes, Alaska oil speculations, interstate and international freeways, supersonic airliners, and other drastic alterations to our physical—and emotional—environments.

What many of the Arthropods are doing, and what I feel to be the importance of what they do—regardless of design-talent, architectural expertise, and other more ephemeral qualities—is to give men extensions of themselves to use, perceive and feel in becoming aware while dealing with their environments and with other people. These are new ways to get into the act of making responsive places where we can live positive lives together. Not tomorrow, either; the future is fine, but it is always the future, and always thinking about what we will do *when* we get there encourages relentless linear thinking. Environmental involvement in the changing present is the situation Arthropods find most laden with possibility. They realise the sense of the words of the fifteenth-century Arab Jaimi:

Experience is discrete not causal, synchronistic and the Universe consists of accidents pertaining to a single substance which is the Reality underlying all existences. This universe is changed and renewed unceasingly at every moment and every breath. Every instant one universe is annihilated and another resembling it takes its place. . . . In consequence of this rapid succession, the spectator is deceived into the belief that the universe is a permanent existence. . . . Thus it never happens that the very being is revealed for two successive moments under the guise of the same phenomena.<sup>19</sup>

At the end of the experience in Experiments in Environment, the young dancer and teacher Eve Corey observed: "We must go beyond past structures even if it means finding nothing this very day. Then we can understand *process* as an open-ended thing."

The ability and the willingness to change, to become involved in process, to open up to experiences with the environment and with other people, to work directly with environmental creation on all levels—these are the objectives, the attitudes, the aspects of the new Arthropods. Lest that strike the more cynical (or "pragmatic") among you as hopelessly naïve and/or utopian, I conclude with this stamp by my friend and former student, the architect Bob Silvestri.

Good luck.

Jim Burns





## NOTES

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J.B.



# Arthropods

*New Design Futures*

**JIM BURNS**

England's Archigram group proposes sensitizing the service network of a city to respond instantly to new situations by computer; Superstudio of Florence is into a series of investigations dealing with the impact of manmade buildings on the landscape that involves the creation of giant continuous monuments straddling the horizon; Missing Link Productions of Vienna has devised soft, amorphous "Children's Clouds" to hang between buildings in crowded cities, interconnecting the children of many families in a kid's play-community high above the traffic; Edward Suzuki of South Bend, Indiana, proposes an air-inflated system of plastic units to make a cheap, expandable, foldable, floatable, mobile home; in "Apparitions on the Ponte Vecchio," an environmental happening by 9999 of Florence, people's perception of an ancient monument was transformed for a brief period by projected Op-art slides and supergraphics.

Jim Burns has metaphorically termed these and many other flourishing groups of environmental designers "Arthropods" (invertebrate animals with articulate, segmented bodies and limbs) in order to reflect their flexibility, adaptability, and unique capacity for individual creativity within a cooperative venture. No longer affecting the old-fashioned elitist practice of designing exclusively for aloof corporate, governmental, or institutional clients on isolated building plots, these young designers and planners are trying to be responsive to the needs of people and to enhance the positive physical and social connections that make human habitations human. Their startling creations provide dynamic approaches at all levels of life—from sleeping and recreation to urban planning and ecological conservation.

In ARTHROPODS, Burns investigates the achievements and goals of more than thirty international groups and shows in an informed, sympathetic text, with a wealth of illustrations, how they intend to ameliorate man's lot in an increasingly desensitized atmosphere and put him in creative control of his environment.

THE AUTHOR: Jim Burns is a member of the environmental design and planning firm of Lawrence Halprin & Associates, where he concentrates on people's participation in planning processes. He also conducts an interdisciplinary information network with Nilo Lindgren and George Novotny, and leads workshops in participatory processes at the School of Art and Architecture, Cooper Union, New York. Articles and presentations of work by him have appeared in *Progressive Architecture* (where he was formerly Senior Editor); *Design & Environment*; *The Drama Review*; *Source*; *Crafts Horizons*; *New York Times*; *San Francisco Chronicle*; and a new volume in the *Vision + Value* series of Gyorgy Kepes. He has been involved in staging exhibits and events for the American Federation of Arts, Museum of Contemporary Crafts, and New York Parks, Recreation, and Cultural Affairs Administration.

Other books of interest include:

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