# THE NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS:

PILOT STUDY – BACKGROUND INFORMATION FOR THE FIRST DESIGN PHASE.

BY PAUL LAFFOLEY

# I THE FIRST DESIGN PHASE:

ALTOGETHER THERE SHOULD BE THREE DESIGN PHASES, ① THE CONCEPTUAL, ② THE DESIGN OF WHOLE CENTER, AND ③ THE FINAL PRESENTATION BOTH VERBAL AND VISUAL. THE FIRST DESIGN PHASE IS TO BE COMPLETELY CONCEPTUAL IN ALL ASPECTS. NO ATTEMPT SHOULD BE MADE TO TRY FOR A COMPLETE DESIGN, IN THIS PHASE, FOR THE CENTER. RANDOM IDEAS, SKETCHES AT ANY SCALE OR ANY PRESENTATION IS APPROPRIATE. ANY IDEA WILL DO AS THE PROBLEM OF UTOPIA HAS BEEN TRADITIONALLY ASSOCIATED WITH THE USE AND EXPANSION OF THE IMAGINATION. WE CAN NOT PREDICT AT THIS POINT WHAT WILL BE NECESSARY TO MAKE THE SOLUTIONS FOR THE CENTER EXPRESSIVE OR WORKABLE IN THE LONG RUN SO, THEREFORE, WE CAN NOT REJECT ANY POSSIBILITY OF DESIGN OR DESIGN METHODOLOGY. IN THIS CONNECTION WE CAN LIST SOME OF THE KNOWN OR MORE POPULAR WAYS TO STIMULATE THE PROCESS OF DESIGN. ULTIMATELY DESIGN IS A PERSONAL OPERATION WHICH MAY BE STRICT OR LOOSE DEPENDING UPON THE TEMPERMANT OF THE PERSON. IN ANY EVENT A REVIEW OF SOME CODIFIED DESIGN STRATEGIES WILL BE OF USE IN THE INITIAL PHASE OF DESIGN.

# II EXAMPLES OF DESIGN STRATEGIES:

## (A) LITERARY AND MYTHIC:

MANY WRITERS ON THE SUBJECT OF UTOPIA CONSIDER UTOPIA AS PURE SPECULATION AND THEREFORE LITERARY GENRE; AS NORTHROP FRYE HAS STATED: "THE UTOPIA IS A SPECULATIVE MYTH; IT IS DESIGNED TO CONTAIN OR PROVIDE A VISION FOR ONE'S SOCIAL IDEAS, NOT TO BE A THEORY CONNECTING SOCIAL FACTS TOGETHER. THERE HAVE BEEN ONE OR TWO ATTEMPTS TO TAKE UTOPIAN CONSTRUCTIONS LITERALLY BY TRYING TO SET THEM UP AS ACTUAL COMMUNITIES MAKE MELANCHOLY

READING. LIFE IMITATES LITERATURE UP TO A POINT, BUT HARDLY UP TO THAT POINT. THE UTOPIAN WRITER LOOKS AT HIS OWN SOCIETY FIRST AND TRIES TO SEE WHAT, FOR HIS PURPOSES, ITS SIGNIFICANT ELEMENTS ARE. THE UTOPIA ITSELF SHOWS WHAT SOCIETY WOULD BE LIKE IF THOSE ELEMENTS WERE FULLY DEVELOPED".

"UTOPIAN THOUGHT IS IMAGINATIVE, WITH ITS ROOTS IN LITERATURE, AND THE LITERARY IMAGINATION IS LESS CONCERNED WITH ACHIEVING ENDS THAN WITH VISUALIZING POSSIBILITIES.

THERE ARE MANY REASONS WHY AN ENCOURAGEMENT OF UTOPIAN THINKING WOULD BE OF CONSIDERABLE BENEFIT TO US. AN EXAMPLE WOULD BE AN ATTEMPT TO SEE WHAT THE SOCIAL RESULTS OF AUTOMATION MIGHT BE, OR MIGHT BE MADE TO BE; AND SURELY SOME SPECULATION ALONG THIS LINE IS ALMOST ESSENTIAL TO SELF-PRESERVATION."

WHETHER WE AGREE WITH FRYE'S CHARACTERIZATION OF UTOPIAS IS BESIDE THE POINT HERE. WE ARE ATTEMPTING TO DESIGN AN ENVIRONMENT THAT IS CONCERNED WITH UTOPIAN THINKING BOTH PRO AND CON, AND NOT A SPECIFIC UTOPIA. BY SEEING INDIVIDUAL UTOPIAS AS MYTHIC STRUCTURES WE CAN BEGIN TO PIECE TOGETHER A PHENOMENOLOGICAL DEFINITION OF UTOPIA WHICH SHOULD YIELD BITS OF EXPRESSIVE IMAGES CONCERNING THE UTOPIAN ENVIRONMENT AND REVERSE EXAMPLES OF ANTI OR DYSTOPIA. IN LITERATURE IT IS NOT EVERYDAY LIFE THAT IS OPPOSED TO UTOPIA BUT THE DYSTOPIA OR NEGATIVE UTOPIA THAT IS THE TRUE RIVAL. UTOPIA IS THE IMAGE OF HEAVEN ON EARTH, WHILE THE DYSTOPIA IS THE IMAGE OF HELL ON EARTH. EVERYDAY LIFE IS AT BEST A PURGATORY.

IMAGERY THE HALLMARK OF THE LITERARY AND THE VISIONARY, EXISTS IN THE MIND CREATING AMBIANCE AND RESONANCE OF MEANING TOWARD A PROJECTED ENVIRONMENT FAR MUCH BETTER THAN THE ADOPTION OF PREVIOUSLY EXISTING PHYSICAL FORMS.

EXAMPLES OF UTOPIAN IMAGRY WOULD BE THE WAY SIR THOMAS MORE AND HUXLEY USE THE IMAGE OF THE TOTALLY DESIGNED ISLAND AS THE VISION OF THE FUTURE AS A COMPLETE SOCIETY WITHIN ITSELF, OR SERIES OF COMPLETE SOCIETIES.

ANOTHER IMAGE WOULD THAT OF A MEDIEVAL MONASTARY, OR EVEN A MORE SPECIFIC IMAGE SUCH AS MONT-SAINT-MICHEL. THE NEW YORK OF THE MIND MIGHT EVEN SERVE AS OPPOSED TO THE REALITY OF THE CITY.

IN THIS CONNECTION A TENTATIVE READING LIST WAS BEGUN:


① COMMITMENT AND COMMUNITY — R.M. KANTER
② UTOPIAS — P.E. RICHTER
③ THE FEAST OF FOOLS — H. COX
④ ARCHITECTURE 2000 — C. JENCKS
⑤ THE STUBBORN STRUCTURE — N. FRYE
⑥ TOWARDS A NON-OPPRESSIVE ENVIRONMENT — A. TZONIS
⑦ THE REPUBLIC — PLATO
⑧ ONEIDA — M. L. CARDEN
⑨ THE STORY OF UTOPIAS — L. MUMFORD
⑩ THE TEILHARD REVIEW — VOL. 7, NO. 1, FEB. 1972
⑪ UTOPIA AND A DIALOGUE OF COMFORT — T. MORE
⑫ WALDEN TWO — B. F. SKINNER
⑭ UTOPIA OR OBLIVION — R. B. FULLER
⑮ THE NEW ATLANTIS — F. BACON
⑯ PATHS TO UTOPIA — M. BUBER
⑰ LOOKING BACKWARD — E. BELLAMY
⑱ NEWS FROM NOWHERE — W. MORRIS
⑲ A MODERN UTOPIA — H. G. WELLS
⑳ 1984 — G. ORWELL
㉑ WE — E. ZAMIATIN
㉒ BRAVE NEW WORLD — A. HUXLEY
㉓ THE ISLAND — A. HUXLEY
㉔ THE LORD OF THE FLIES — W. GOLDING
㉕ THE QUEST FOR UTOPIA — G. NEGLEY + J.M. PATRICK

(26) CITY OF THE SUN — T. CAMPENELLA
(27) EREWHON — S. BUTLER
(28) WALDEN - H. THOREAU
(29) MY FATHER'S HOUSE: AN ONEIDA BOYHOOD - P. B. NOYES
(30) DAEDALUS — SPRING ISSUE 1965 [AM. AC. OF A.+S.]
(31) THE IMAGE OF THE FUTURE — F. L POLAK
(32) GEORGE RAPP'S HARMONY SOCIETY — K. J. R. ARNDT
(33) THE NEW UTOPIANS - R. BOGUSLAW
(34) BROOK FARM — J. T. CODMAN
(35) A SEASON IN UTOPIA — E. R. CURTIS
(36) SOCIALISM: UTOPIAN AND SCIENTIFIC - F. ENGELS
(37) THE SHAKERS - F. W. EVENS
(38) THE BLITHEDALE ROMANCE — N. HAWTHORNE
(39) UTOPIA AND ITS ENEMIES — G. KATEB
(40) UTOPIAS AND UTOPIAN THOUGHT — F. MANUEL
(41) ROBERT OWEN: A BIOGRAPHY - F. PODMORE
(42) SYANON: THE TUNNEL BACK - L. YABLONSKY
(43) KING SOLOMON'S MINES - H. R. HAGGARD
(44) THE DIOTHAS - J. MACNIE
(45) JOURNEY THROUGH UTOPIA — M. L. BERNERI
(46) BACKWOODS UTOPIAS - E. A. BESTOR
(47) BRONSON ALCOTT'S FRUITLANDS — C. E. SEARS
(48) THE ANGEL AND THE SERPENT - W. E. WILSON
(49) THE MEASURE OF MAN — J. W. KRUTCH
(50) FROM UTOPIA TO NIGHTMARE — C. WALSH
(51) NOTES FROM UNDERGROUND - F. DOSTOYEVSKY
(52) THE FUTURE AS NIGHTMARE - M. R. HILLEGAS
(53) UTOPIA, THE PERENNIAL HERESY — T. MOLNAR
(54) AFTER UTOPIA - J. SHKLAR
(55) THE TIME MACHINE - H. G. WELLS
(56) THE ISLAND OF DOCTOR MOREAU — H. G. WELLS
(57) CITY IN THE STARS — A. C. CLARKE

(58) PROFILES OF THE FUTURE – A C. CLARKE

(59) FUTURE SHOCK – A. TOFFLER

(60) UTOPIA 1976 – M.L. ERNST

(61) THE YEAR 2000 – N. KAHN + A.J. WIENER

(62) TOMMORROW – E. HOWARD

63 THE UNIVERSAL BASEBALL ASSOCIATION LTD – ROBERT COOVER

(B) THE OCCULT DESIGN STRATEGIES:

THIS APPROACH TO DESIGN IS BASED ON THE IDEA THAT WITHIN THE NATURE OF TIME, THERE EXISTS A CRITICAL POINT [THE KIAROS] WHICH CONTROLS, PULLS, AND MAKE MEANIFUL ALL FACTS AND FORMS AS IT DRAWS EVENTS TO ITSELF AS THE CONSUMMATION OF THE UNIVERSE. AS PART OF THE COMPLETION OF SUCH A TELOS MAN'S SUBCONSCIOUS LIFE ACTS AS A MEDIUM FOR THE DICTATES OF THE KIAROS CALLING IT HISTORY AS A SET OF NON-REVERSIBLE EVENTS, THE SENSIBILITY OF THE TIMES OR THE ZEIT-GEIST.

IT IS ONLY THE AMBIANCE OF ANXIETY THAT SURROUNDS THE FINITE EGO THAT PREVENTS MAN FROM SEEING THE RELEVANT FORMS FOR HIS TIME. MAN HAS NATURAL URGES AND INTENTIONS FOR THE COMPLETION OF ACTIVITIES. THE EGO CLOUDS THE TOTAL MIND BY ANXIETY AND THEREBY CONFUSES MAN'S INTENTIONS.

IT IS A STRATEGY OF CIRCUMVENTING THIS CLOUDING ASPECT OF THE EGO THAT IS THE BASIS OF OCCULT DESIGN. THE USE, AS IN THE I CHING OR THE MAGIC SQUARES, OF CHANCE IS THE MECHANISM. CHANCE IN THIS CONTEXT IS NOT INTERPRETED AS AN ACCIDENT OR AN EXCEPTION TO THE NATURAL ORDER, BUT AS ACTUAL OCCURRANCES OF TRUE REALITY BREAKING THROUGH THE CLOUD OF ANXIETY AND PROVIDING REVELATION.

THE AREA OF THE HIGHEST INCIDENCE OF CHANCE IS OF COURSE THE KITSCH OR POP-CULTURE. THIS CULTURE IS OFTEN REFERED TO AS DIONYSIAN AS OPPOSED TO PEOPLE WHO IN AN APOLLONIAN CULTURE WHERE THEIR LIVES ARE CAREFULLY PLANNED FROM ANXIETY ABOUT THE FUTURE AND CHANCE RARELY ENTERS.

IT IS ONLY WITHIN THE KITSCH-CULTURE THAT WE FIND THE ANXIETY OF THE EGO AT ITS LOWEST

DEGREE. TASTE THE HALLMARK OF ANXIETY OF THE EGO LEADS TO STYLE AND UNIQUE FORMALISM OF VISION ONLY TO BECOME A BLINDNESS AND A DISREGARD OF CHANGES OF CIRCUMSTANCES AND CHANCE HAPPENINGS NO MATTER HOW COMPREHENSIVE THE "VISION" MAY SEEM TO THE CREATOR. THUS BY CHANCE MECHANISMS (OR CANNED CHANCE AS DUCHAMP PUT IT) WE OVERCOME OUR EGO'S AND FIND THE FORMS THAT ARE APPROPRIATE TO THE INTENTIONS WE FEEL IN THE PRESENT.

TO FIND THE FORMS THAT SOLVE THE PROBLEM OF THE UTOPIA CENTER WE MUST BECOME SYSTEMATICALLY OPEN TO THE CIRCUMSTANCES OF THE PRESENT TIME AS THIS THE TIME IN WHICH THE INTENTION OF THE UTOPIA CENTER EMERGED.

THE FIRST THING TO BE DECIDED IN ANY SUCH METHOD AS THIS, IS WHETHER OR NOT THE PROBLEM WE ARE DEALING WITH IS ACTUALLY A NEW PROBLEM OR NOT. THIS POINT CAN BE DEBATED BUT I THINK AS FAR AS WE KNOW THE IDEA OF A CENTER TO STUDY IN A COMPARATIVE WAY THE STRUCTURES OF HISTORICAL AND CONTEMPORARY PROPOSALS FOR UTOPIAS IS A NEW ARCHITECTURAL PROBLEM. THE PROBLEM, OF COURSE, HAS BEEN ANTICIPATED BY GROUPS CONCERNED WITH STUDYING THE FUTURE AND THERE EXIST COMPARISONS OF UTOPIAS ON THE LITERARY LEVEL SUCH AS THAT PRODUCED BY LEWIS MUMFORD. WHAT WE ARE PROPOSING IS A COMPARASION OF UTOPIAS ON A MUCH BROADER BASE, BOTH PRO AND CON, AND UTILIZING AS MANY MEDIA AS POSSIBLE BESIDES LITERATURE COMBINED WITH AN UP TO DATE IDEA AND INFORMATION INPUT.

THE SECOND ASPECT OF THE OCCULT METHOD IS TO DETERMINE THE SIGNIFICANT INPUT FROM THE POP-CULTURE THAT IS TO BE INCLUDED IN AN ARTIFICAL MICROCOSM OF WORLD CULTURE. BUCKMINSTER FULLER IN DISCUSSING HIS METHOD OF COMPREHENSIVE ANTICIPATORY DESIGN SCIENCE COMES CLOSE TO THE PRINCIPLE OF THE OCCULT METHOD WHEN HE TALKS OF ARRANGING THE PRESENT UNIVERSE OF DISCRETE EVENTS INTO VARIOUS ORDERS OF MAGNITUDE AND TYPES BY WHICH ONE CAN INTUITIVELY SEPARATE THESE VARIOUS SETS INTO

RELEVANT AND NON-RELEVANT ASPECTS IN RELATION TO THE PROBLEMS AT HAND. WE CAN, I THINK, BEGIN THIS PART OF THE PROCESS BY SIMPLY COLLECTING EVERY FORM WE HAPPEN TO LIKE AT THE PARTICULAR MOMENT REGARDLESS OF THE MEDIA. IN SOME CASES THE FORMS MUST BE ALTERED OR REPRESENTED FOR EASE OF HANDLING THE MATERIAL. THESE COLLECTIONS FROM THE POP-CULTURE WILL, OF COURSE, BEGIN TO RESEMBLE WHAT WE KNOW AS THE COLLAGE EITHER TWO OR THREE-DIMENSIONAL. THE COLLAGE, A FOLK ART TRADITION, HAS THE CAPACITY OF ACCEPTING EVERYTHING AND REVEALING THE STRUCTURE OF THAT WHICH IS COLLECTED. THE WAYS OF COLLECTING VARY FROM PICKING UP, CUTTING OUT, TO DESCRBING PROCESSES OF DAILY LIFE.
WAYS OF CATEGORIZING THE INFORMATION GAINED ARE NUMEROUS BUT THE MORE COMPREHENSIVE THE SYSTEM THE MORE EASILY IT IS TO RECOGNIZE THE RELEVANCE OF AN INDIVIDUAL PIECE OF INFORMATION. FRANCIS BACON'S CONCEPT OF "THE INTELLECTUAL GLOBE IS A GOOD EXAMPLE OF INFORMATION COLLECTING METHODS':

HUMAN LEARNING

<table>
<tr><td rowspan="11">REASON [PHILOSOPHY AND THE SCIENCES]</td><td rowspan="9">NATURAL PHILOSOPHY</td><td rowspan="3">MAN</td><td colspan="2">CIVIL PHILOSOPHY [STANDARDS OF RIGHT IN]</td><td colspan="2">INTERCOURSE<br>BUSINESS<br>GOVERNMENT</td></tr>
<tr><td colspan="2" rowspan="2">PHILOSOPHY OF HUMANITY [ANTHROPOLOGY]</td><td>BODY</td><td>MEDICINE, ATHLETICS</td></tr>
<tr><td>SOUL</td><td>LOGIC<br>ETHICS</td></tr>
<tr><td rowspan="4">NATURE</td><td rowspan="2">SPECULATIVE</td><td colspan="2">PHYSICS [MATERIAL AND SECONDARY CAUSES]</td><td>CONCRETE<br>ABSTRACT</td><td rowspan="4">MATHEMATICS</td></tr>
<tr><td colspan="2">META-PHYSICS [FORM AND FINAL CAUSES]</td><td>CONCRETE<br>ABSTRACT</td></tr>
<tr><td rowspan="2">OPERATIVE</td><td colspan="3">MECHANICS</td></tr>
<tr><td colspan="3">PURIFIED MAGIC</td></tr>
<tr><td>GOD</td><td colspan="5">NATURAL THEOLOGY, NATURE OF ANGELS AND SPIRITS</td></tr>
<tr><td>DIVINITY</td><td colspan="5">REVELATION</td></tr>
<tr><td rowspan="3">IMAGINATION [POESY]</td><td colspan="6">NARRATIVE OR HEROICAL</td></tr>
<tr><td colspan="6">DRAMATIC</td></tr>
<tr><td colspan="6">PARABOLIC [FABLES]</td></tr>
<tr><td rowspan="6">MEMORY [HISTORY]</td><td rowspan="3">CIVIL</td><td colspan="2">POLITICAL [CIVIL HISTORY PROPER]</td><td colspan="3">MEMORIALS<br>ANTIQUITIES<br>PERFECT HISTORY</td></tr>
<tr><td colspan="2">LITERARY</td><td colspan="3">LEARNING<br>ARTS</td></tr>
<tr><td colspan="2">ECCLESIASTICAL</td><td colspan="3"></td></tr>
<tr><td rowspan="3">NATURAL</td><td>BONDS [CONTROL BY MAN]</td><td>ARTS</td><td colspan="3">MECHANICAL<br>EXPERIMENTAL</td></tr>
<tr><td>ERRORS</td><td colspan="4">PRETERGENERATIONS [MONSTERS]</td></tr>
<tr><td>FREEDOM [NOMIC LAW]</td><td>GENERATIONS</td><td colspan="3">ASTRONOMICAL PHYSICS<br>GEOGRAPHY<br>PHYSICS OF MATTER<br>ORGANIC SPECIES</td></tr>
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ONCE THE COLLECTIONS ARE MADE AND THE RELEVANT-IRRELEVANT ASPECTS HAVE BEEN SETTLED, THE THIRD ASPECT OF THE METHOD CAN PROCEED; WHICH IS TO APPLY THE VARIOUS TYPES OF "CANNED" CHANCE TO THE GIVEN ELEMENTS TO YIELD SPECIFIC SOLUTIONS AND HINTS TO SPECIFIC PROBLEMS.

AN EXAMPLE WOULD BE THE USE OF THE MAGIC SQUARE OF MERCURY THE GOD OF REVELATION. THE NUMERS 1 TO 64 ARE ARRANGED ON A CHESS BOARD PATTERN SO THAT EACH COLUMN OF NUMBERS ADDS UP TO 260 AND THE SUM OF THE SQUARE IS 2080:

THE MAGIC SQUARE OF MERCURY

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 8 | 58 | 59 | 5 | 4 | 62 | 63 | 1 |
| 49 | 15 | 14 | 52 | 53 | 11 | 10 | 56 |
| 41 | 23 | 22 | 44 | 45 | 19 | 18 | 48 |
| 32 | 34 | 35 | 29 | 28 | 38 | 39 | 25 |
| 40 | 26 | 27 | 37 | 36 | 30 | 31 | 33 |
| 17 | 47 | 46 | 20 | 21 | 43 | 42 | 24 |
| 9 | 55 | 54 | 12 | 13 | 51 | 50 | 16 |
| 64 | 2 | 3 | 61 | 60 | 6 | 7 | 57 |

BY SELECTING 64 ITEMS NUMBERED FROM 1 TO 64 AS THE FORM DOMAIN FOR EACH PROBLEM OR ASPECT OF THE PROBLEM ONE CAN FIND THE SOLUTION BY CHANCE METHODS. IN DESIGNING AN AUDITORIUM, FOR INSTANCE, AS AN EXTERIOR FORM, ONE MIGHT SELECT 64 CONVEX FORMS OF INTEREST AND TOSS A COIN INTO A BOX THAT HAS THE BOTTOM MARKED OFF AS A MAGIC SQUARE. A SECOND EXAMPLE IS TO USE THE I CHING IN THE SAME WAY AS THE MAGIC SQUARE OF MERCURY; THAT IS BY ASSIGNING A DOMAIN OF FORMS TO THE 64

HEXAGRAMS AND THEN CASTING THE STRAWS OR COINS TO YEILD A PARTICULAR HEXAGRAM.
OTHER MORE IMPRECISE METHODS ARE POSSIBLE, USING THE OCCULT PRINCIPLE, SUCH AS ARRANGING PICTURES OR OBJECTS ON WALLS OR FLOORS AND THROWING DARTS OR OTHER MISSILES THAT MARK SPECIFIC TARGETS. ON THE WHOLE THESE METHODS ARE LESS EFFECTIVE AS THEY OFTEN DEVELOPE PATTERNS OF BEHAVIOR IN THE OPERATOR THAT TENDS TO BLOCK THE PURE RANDOMNESS WHICH THE I CHING AND THE MAGIC SQUARE OF MERCURY HAVE TRADITIONALLY MOVED TOWARD.

(C) THE TRADITIONAL DESIGN METHOD:

THE IMAGE OF THIS METHOD OF DESIGN IS THE DESIGNER AT THE DRAFTING BOARD PRODUCING PILES OF FREEHAND SKETCHES IMPELLED BY VAGUE NOTIONS THAT COME TO MIND AND ARE MADE PRECISE BY THE USE OF DRAFTING INSTRUMENTS. IN THEORY THIS METHOD HAS SIMILARITIES TO ALL OTHER SPECFIC DESIGN METHODS AS IT REACTS STRONGLY TO CHANGES IN FASHION IN THOUGHT AS HISTORY UNFOLDS. IN FACT IT IS THE AUTHORITY OF HISTORY, PAST AND CONTEMPORARY, THAT IS THE HEART OF THE METHOD. THE IDEA IS THAT THE FORMS WE SEE AND EXPERIENCE ARE THERE BECAUSE THEY ARE RELEVANT TO THE TIME IN WHICH THEY FIRST EMERGED. THIS IS SIMILAR TO OCCULT DESIGN THEORY, BUT IT IS THE FACT OF SURVIVAL OF CERTAIN FORMS IN HISTORY THAT INDICATES RELEVANCE. UNDER AUTHORITY BY SURVIVAL, A POTENTIAL DESIGNER IS ADVISED BY THE VETRAN TRADITIONAL DESIGNER TO LOOK AROUND AND SEE WHAT IS HAPPENING IN ART AND DESIGN AT THE PRESENT MOMENT AND START IMITATING SOMEONE WHO IS "KNOWN" AS OPPOSED TO BEING "UNKNOWN", OR SOME PARTICULAR TREND, UNTIL THESE IDEAS CAN BE CONCEPTUALLY ANALYZED SO THAT INDIVIDUAL CHANGES CAN BE MADE AND AN "UNIQUE" STYLE SECURED WHICH RELATES TO WHAT PEOPLE ARE AWARE OF AT THE MOMENT. ACCOMPANING THE DESIGNERS ARE THE HISTORIANS AND CRITICS OF DESIGN WHO SPOT EMERGING TRENDS AND PERSONALITIES AND FIT THE NEWLY CREATED FORMS INTO THE SO-CALLED "LOGIC OF FORMS" OF DESIGN HISTORY.

IN THIS METHOD WHAT THE INDIVIDUAL DESIGNER SAYS OR THEORIZES IS CONSIDERED LESS VALUABLE OR EVEN AS SYMPTOMS OF ENERGY RATHER THAN ANY CLARIFICATION OF MEANING. WHAT IS IMPORTANT IS VISUAL PRODUCTS AND THE STYLE THAT UNITES THESE WORKS.

THE OPERATION OF THIS METHOD IS FOR A DESIGNER TO BECOME VERSED INTHE FORM LANGUAGE OF HIS IMMEDIATE PREDECESSORS AND THEN AT THE SAME TIME BE LOOKING AROUND FOR A SET OF FORMS FROM CONTEMPORARY CULTURE THAT HAVE HITHERTO BEEN IGNORED. BY GRAFTING THESE FORM LANGUAGES TOGETHER DESIGN MOVES INTO THE FUTURE WHILE MAINTAINING THE CONTINUITY OF THE PAST.

THEORISTS OF BAUHAUS IN THE TWENTIES AND THIRTIES TRIED TO SHORT CIRCUIT THIS PROCESS BY TRYING TO CUT THEIR STUDENTS OFF FROM THE PAST STATING THAT CREATIVITY CAN BE TRAINED BY THE "ETERNAL PRINCIPLES" OF THE HANDICRAFT METHOD WITHOUT RESORT TO TRAINING IN HISTORY AND PRACTICE OF THE FINE ARTS. STUDENTS WERE TOLD TO BE OPEN TO CHANGES OF CIRCUMSTANCES AND CONTEMPORARY FORMS, WHICH AT THAT TIME WERE MECHANICAL DEVICES BASED ON EUCLIDIAN FORMS. AT THE SAME THE THEORISTS OF BAUHAUS MOTIVED BY UTOPIAN AIMS "INTRODUCED" THE TRADITIONAL FORMOLOGY OF OCCULT AND MYSTICAL SYMBOLISM IN A WAY THAT SEEMED "MACHINE LIKE". BY THIS SUBTERFUGE THEY HOPED TO PROMOTE WORLD REVOLUTION. THEY ONLY SUCCEEDED IN REINFORCING THE TRADITIONAL METHOD OF DESIGN BECAUSE AS SOON AS IT WAS DISCOVERED THAT TWO SETS OF FORMS WERE BEING ADJUSTED TO EACH OTHER, MOST DESIGNERS WENT BACK TO HISTORICAL MODELS FOR TRAINING IN PERCEPTION. THE BAUHAUS TRIED TO GIVE THE IMPRESSION THAT THEY WERE TRAINING HIGH-ENERGY GENIUSES THAT WERE ABLE TO CREATE EX-NIHILO WITHOUT BEING HELD DOWN BY THE [redacted] CRUSTACEANS OF THE PAST. BY USING OCCULT FORMS, WHICH WERE DISCREDITED AT THE TIME BECAUSE THEY WERE USED BY THE PRECEDING GENERATION OF ARTISTS KNOWN AS THE SYMBOLISTS, WHO OPPOSED THE OPTIMISTIC MATERIALISM OF END OF THE NINETEENTH CENTURY, THE BAUHAUS THEORISTS HOPED [redacted], BESIDES REVOLUTION, TO INTRODUCE AN ABSOLUTE SCIENCE OF PERCEPTION FREED FROM THE EXIGENCIES OF TIME. THIS AIM MAY NOT BE REALIZED BUT IT WILL OCCUR OUT OF THE CONTEXT OF THE TRADITIONAL DESIGN METHOD.

THIS METHOD LOOKS BOTH AT WHAT IS HAPPENING IN UNDISCOVERED FORM RIGHT NOW AND AT THE SAME AT

HISTORICAL FORM WHICH TRAINS PERCEPTION TO THE RELATIVITY OF TIME. THE METHOD DIFFERS FROM THE LITERARY OR MYTHIC METHOD IN THAT THE TRADITIONAL METHOD DEALS WITH SPECFIC FORMS SEEN IN THE CONTEXT OF MOVING TIME. THIS IS WHY THE CONCEPT OF FUNCTIONALISM WAS NEVER REALLY CRITICAL TO THE TRADITIONAL METHOD OF DESIGN BECAUSE OF THE EMPHASIS ON FORM IN THE RENAISSANCE SENSE.

SO-CALLED ADVOCATES OF FUNCTIONALISM SUCHAS WRIGHT ACTUALLY ADJUSTED THE FORMS OF ANCIENT CIVILIZATIONS AND NATURE TO THE DISCIPLINE OF MACHINE FORMS TO PRODUCE A KIND OF BIO-MECHANICAL FORMOLOGY NOW CARRIED ON BY DESIGNERS LIKE PAOLO SOLERI. LE CORBUSIER BY USE OF CLASSIC GREEK RULES OF PROPORTION AND SCALING WAS ABLE TO TAME THE ENERGY OF MODERN MACHINERY INTO SOME OF THE MOST AND POWERFUL ARCHITECTURE OF THE TWENTIETH CENTURY. IN HIS WRITINGS OF THE TWENTIES HE WOULD OFTEN JUXTAPOSE PICTURES OF GREEK MONUMENTAL ARCHITECTURE WITH PICTURES OF AUTOMOBILES OF THE TIME OR THE MORE MACHINE-LIKE FORMS OF ARCHITECTURE LIKE SILOS. THE FUNCTION OF MACHINES IS COMPREHENSIBLE AND THEREFORE EXPRESSION OF THEIR FORMS DIRECT AND INHERENTLY VISUAL. THERE IS NONE OF CONFUSED AND MESSY FUNCTIONING ASSOCIATED WITH THE ORGANIC.

FOR ALL HIS TALK ABOUT FUNCTIONALISM WRIGHT GAVE HIMSELF AWAY WHEN HE EXHORTED DESIGNERS TO PUT AS MUCH ENERGY AND BEAUTY INTO THE DESIGN OF A CHICKEN-COOP AS ONE WOULD EXPEND IN DESIGNING A PALACE. IT IS LOOKS NOT FUNCTION THAT MATTERS.

## (D) THE FUNCTIONAL DESIGN METHODS:

THE CONCEPT OF FUNCTIONAL DESIGN THAT WAS PREACHED IN THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES WAS NEVER PRACTICED THEN. LOUIS SULLIVAN, LE CORBUSIER, AND DESIGNERS LIKE ROYAL BARRY WILLS ALL CLAIMED TO PRODUCE "FUNCTIONAL" ARCHITECTURE AND YET THE COMPARISON REMAINS ODIUS TO MANY BELYING A VISUAL BIAS.

TRUE FUNCTIONALISM IS FOR THE MOST PART ANTI-FORMAL AND ALMOST MORALISTIC. ALEXANDER TZONIS A STRONG CRITIC OF MODERN FUNCTIONALISM

AND A MUCH STRONGER CRITIC OF UTOPIA WOULD AGREE WITH CHARLES JENCKS CHARACTERIZATION OF THE FUNCTIONAL METHODOLOGY OF DESIGN BUT NOT OF THE OPTIMISM HE EXUDES ABOUT IT. IN "ARCHITECTURE 200" JENCKS SAYS:

"AS ALREADY MENTIONED, THE PRIME REASON FOR SYSTEMATIC DESIGN IS THAT IT ALONE CAN HANDLE A GREAT AMOUNT OF COMPLEX REQUIREMENTS. NOWHERE ARE THEY GREATER THAN IN SPACE EXPLORATION AND SO IT IS NATURAL THAT THIS FIELD HAS PRODUCED THE EPITOME OF PARAMETRIC DESIGN. THE RESULTS ARE ALWAYS CLEAR, PRECISE, PURIST AND EIGHTEENTH-CENTURY. THAT IS THEY ALWAYS HAVE THAT COOL, ASCETIC QUALITY WHICH SPEAKS OF SELF-DISCIPLINE AND A CLEAR SEPARATION BETWEEN NATURE AND CULTURE. NO ONE WOULD DARE DESIGN A MESSY, RUSTY SPACE-CRAFT OR DEFILE AN UNTOUCHED PLANET WITH ADVERTISEMENT AND URBAN DETRITUS. ALL THE SPACE CITIES OF THE ARTISTS AND ACTUAL DESIGNERS APPEAR AS THE OLDEST UTOPIAN DREAMS OF MAN: THE WELL ORDERED CITY WITH ALL SYSTEMS WORKING EXACTLY ON COMMAND ACCORDING TO REASON AND PRECISE CALCULATION. PARTIALLY THIS IS A RESULT OF NECESSITY, SINCE A MISTAKE OR UNPREMEDITATED ACT WOULD BE QUICKLY FATAL. BUT ALSO THE PSYCHIC FORCES OF COLONIZING SPACE SHOULD NOT BE UNDERRATED, SINCE THEY POINT TO THE ETERNAL DESIRE TO START AGAIN IN A NEW ENVIRONMENT WITHOUT THE PRECONCEPTIONS AND ENTANGLEMENTS OF THE PAST. THE IMMINENT POSSIBILITY OF HAVING MANY SPACE STATIONS ON PROLONGED JOURNEYS INTO THE UNKNOWN MEANS THAT MEN WILL ONCE AGAIN EXPLORE AN UNTOUCHED, POTENTIALLY HOSTILE NATURE WHERE THEY CAN SET UP LOCAL ISLANDS CUT OFF FROM PREVIOUS CIVILIZATION. ALTHOUGH THIS DREAM OF THE UTOPIAN ISLAND COMPLETELY ISOLATED AND SECURE FROM ITS MOTHER COMMUNITY CAN BE SEEN AS AN INFANTILE FORM OF ESCAPISM, IT CAN ALSO BE SEEN AS A MATURE FORM OF RETURNING TO THE

SCALE OF ASKING COSMOLOGICAL QUESTIONS. IT IS PROBABLY BOTH. IN THE SECOND CASE, THERE ARE LIKELY TO BE FUNDAMENTALLY NEW DISCOVERIES ON SUCH SUBJECTS AS REVERSIBLE TIME, ANTIMATTER, QUARKS, AND GRAVITY WAVES, AS WELL AS THE MOST GENERAL QUESTION OF ALL, THE CREATION OF THE UNIVERSE. CURRENTLY, THE BIG BANG, THE STEADY STATE AND THE STEADY BANG ARE ALL COMPETING THEORIES WHICH MAKE THEIR EXITS AND REENTRIES WITH INCREASING SPEED. THE NEXT THIRTY YEARS PROMISES TO BE SO SATURATED WITH SCIENTIFIC DISCOVERIES THAT COSMOLOGICAL WATCHING, LIKE STAR-GAZING, WILL BECOME A POPULAR SPORT TO BE INCLUDED IN EVERY FUN PALACE."

OUTSIDE OF PROFESSIONAL ARCHITECTURE, THE CONCEPT OF FUNCTIONALISM FINDS ITS MOST CRITICAL EXPRESSION IN RELATION TO UTOPIA. EVERYONE IS AWARE OF THE "FUNCTIONAL" DESIGN OF THE FURNITURE, HOUSING AND EQUIPMENT OF THE VARIOUS SHAKER COMMUNITIES OF THE NINETEENTH CENTURY. THE MORALITY MOTIVE OF THE SHAKERS WAS CHANGED INTO THE MOTIVE OF UTILITY BY TWENTIETH CENTURY THEORISTS OF FUNCTIONALISM. DESCRIBED IN ALMOST ECONOMIC NOMENCLATURE OF DESIGN PROFITS AND LOSSES.

IT WAS B.F SKINNER, ONE OF FOUNDING FORCES OF MODERN FUNCTIONALISM, WHO REALIZED THE NECESSITY FOR MOMENT BY MOMENT PLANNING OF THE SOCIOLOGY OF THE UTOPIA FAR MORE THAN ANYONE ELSE IN THE TWENTIETH CENTURY WHEN HE HIS UTOPIA WALDEN TWO IN 1948.

THE STRUCTURE OF SOCIAL INTERACTION OF PEOPLE WITHIN THE CLOSED COMMUNITY OF AN UTOPIA MUST BE CAREFULLY UNDERSTOOD WELL BEYOND A VAGUE NOTION OF WHAT THINKS IS GOING ON BEHAVIORALLY. THE INTRODUCTION OF DICORDANT ELEMENTS IN AN UTOPIA SPELL THE END OF IT IF CONDITIONS ARE NOT IMMEADIATELY CORRECTED. THIS IS A FAR DIFFERENT IMAGE OF PLANNING OR PROGRAMMING THAN IS PRESENTED BY A CLIENT COMING TO AN ARCHITECT WITH A SET REQUIREMENTS OR DESIRES WHICH THE ARCHITECT MUST GIVE FORM TO.
IN TRADITIONAL DESIGN THE CLIENT IS SUPREME.

THE ARCHITECT CAN DO NOTHING ABOUT A BAD PROGRAMME EXCEPT ARGUE OR QUIT. IN THE FIELD OF FUNCTIONALISM THE REVERSE IS TRUE. THE ARCHITECT AS PROGRAMMER HAS SUCH AN ELABORATE DISPLAY OF DIAGRAMS CHARTS, INTERACTION PATTERNS, CYBERNETIC DEVICES ETC., THAT THE CLIENT FEELS HE HAS ENTERED THE OFFICE OF A DOCTOR OF APPLIED SOCIOLOGY AND HIS OWN DESIRES ARE BUT SYMPTOMS OF HIS PERSONAL LACK OF SOCIOLOGICAL FREEDOM WHICH IS ABOUT TO BE CURED.

AS AN EXAMPLE OF HOW MODERN FUNCTIONAL THEORY IS PUT INTO PRACTICE, CHERMAYEFF AND ALEXANDER DISCUSS THE PATTERNS IN DESIGN PROBLEMS:

"THERE IS AN IMPORTANT WORKING PRINCIPLE TO NOTE AT THE OUTSET: EVERY PROBLEM HAS A STRUCTURAL PATTERN OF ITS OWN. GOOD DESIGN DEPENDS ON THE DESIGNER'S ABILITY TO ACT ACCORDING TO THIS STRUCTURE AND NOT TO RUN ARBITRARILY COUNTER TO IT. THE STANDARD WAYS OF STATING A PROBLEM OFTEN CUT ACROSS THE PATTERN AND DESTROY IT. TO AVOID THE DANGER OF RUNNING COUNTER TO THE PATTERN, LET US LOOK ONLY AT THE FAMILIAR, WELL-KNOWN ASPECTS OF THE HOUSE AND ITS ATTACHMENT TO THE CITY, SELECTING ONLY THOSE REQUIREMENTS THAT ARE SPECIFIC, ARE NOT OBSCURED BY SEMANTIC MISAPPREHENSION, THAT CAN BE PRECISELY DESCRIBED, THAT WILL BE RECOGNIZED AS FUNCTIONAL COMMONPLACES OF OUR DAY TO DAY LIVES, AND ARE NOT A MATTER OF TASTE.

IT IS NOT POSSIBLE TO LIST, AD HOC, ALL THE MINUTE REQUIREMENTS THAT MAKE UP THE PROBLEM. THEY ARE TOO NUMEROUS AND TOO DETAILED FOR US TO FIND THEM WITHOUT A WAY OF AWAKENING OUR MEMORIES. WE, THEREFORE, ATTACK OUR SPECIFIC PROBLEM, THE ATTACHMENT OF THE PUBLIC AND PRIVATE DOMAINS, BY USING THE NINE FUNCTIONAL CATEGORIES BELOW AS KEY WORDS. THE IMPORTANT THING ABOUT THESE CATEGORIES IS THAT THEY SHOULD, AS FAR AS POSSIBLE, AVOID CONFUSING SIMPLE ISSUES BY CONJURING UP VIVID OR IRRELEVANT IMAGES. THEY ARE CONVENIENT PIGEONHOLES FOR THE PRELIMINARY SORTING OF COMMONPLACE ISSUES.

ACCOMMODATION AND LAND USE: SPACES FOR GROUP OCCUPANCY.

PROBLEMS OF PROTECTION: SECURITY DEVICES FROM SOCIETY, SAFTY FROM ACCIDENTS, IMMUNITY FROM INFESTATION AND POLLUTION.

RESPONSIBILITY: THE QUESTION OF OWNERSHIP AND MAINTENANCE, WHO DOES WHAT, INVOLVING CLARITY OF BOUNDARIES.

CLIMATIC CONTROL: HOW MUCH AND WHAT MAY BE CONTROLLED TO MAKE THE ENTRY COMFORTABLE AS A LINK BETWEEN THE CLIMATICALLY CONTROLLED AUTOMOBILE OR PUBLIC VEHICLE AND THE CLIMATICALLY CONTROL DWELLING ITSELF.

ILLUMINATION: GOOD VISIBILITY IN RELATION TO ALL QUESTIONS OF BOTH SAFTY AND PLEASURE, DAY AND NIGHT.

ACOUSTICS: TRANSITION AND INSULATION FROM THE NOISE ENVIRONMENT TO TRAFFIC THROUGH THE PROGRESSIVELY REDUCED BACKGROUND NOISE TO THE SET OF SEMI-PRIVATE, PRIVATE, INNERMOST PRIVACY REALMS.

CIRCULATION: AS THIS RELATES TO THE TRANSITION BETWEEN MECHANIZED VEHICLES, NON-MECHANIZED VEHICLES AND THE PEDESTRIAN HIMSELF.

COMMUNICATION: LONG-DISTANCE COMMUNICATION BETWEEN THE FIRST ENTRY POINT OF THE CLUSTER AND THE FINAL ENTRY POINT INTO AN INDIVIDUAL DWELLING, FOR THE PURPOSES OF CONVENIENCE AND SECURITY AT BOTH POINTS.

EQUIPMENT AND UTILITIES: ADEQUATE ACCOMMODATION AND ACCESS TO BE PROVIDED BY PUBLIC AUTHORITY OR BY MANAGEMENT OR BY INDIVIDUAL OWNERS OR TENANTS IN THE SEMI-PRIVATE "NO MAN'S LAND" OF ENTRY ZONE.

IT MUST BE EMPHASIZED AGAIN THAT THESE CATEGORIES DO NOT IN THEMSELVES ELUCIDATE THE STRUCTURE OR PATTERN OF THE PROBLEM, WHAT THEY DO, BY BEING EMOTIONALLY NEUTRAL, IS TO HELP US ENUMERATE AT THE NEXT STAGE MORE PRECISE

REQUIREMENTS CALLED FOR BY THE NEED FOR PRIVACY. UNDER THESE HEADINGS WE CAN GO ON TO LOOK FOR DETAILED PRESSURES THAT WOULD AFFECT THE PLAN."

THE THIRTY-THREE DEVELOPED FUNCTIONAL REQUIREMENTS ARE ENUMERATED, AND THEN:

"BUT THE THIRTY-THREE REQUIREMENTS DO NOT IN THEMSELVES CONSTITUTE THE PROBLEM. IT IS TRUE THAT THE TASK IS TO FIND A FORM THAT REFLECTS EACH OF THE REQUIREMENTS, BUT THE PROBLEM IS ONLY HALF DEFINED BY THEM. BEFORE WE CAN GRASP THE PROBLEM FULLY, WE MUST LOOK AT THE LINKS THAT BIND THE PROBLEM, FOR IT IS ONLY THESE LINKS THAT GIVE IT ANY PATTERN OR INTERNAL LOGIC.
THIS SECOND HALF OF THE STATEMENT OF THE PROBLEM, AS CRUCIAL AS THE FIRST HALF, IS SHOWN DIAGRAMMATICALLY. A BLACK DOT INDICATES THAT TWO REQUIREMENTS ARE LINKED, A CLEAR INTERSECTION OF LINES THAT THEY ARE NOT.

EACH LINK OR ABSENCE OF A LINK IS A STATEMENT ABOUT THE INTERACTION BETWEEN THE TWO ISSUES CONCERNED. IF WHAT WE CAN DO PHYSICALLY ABOUT ACCOMODATING ONE ISSUE IN THE FORM INEVITABLY AFFECTS WHAT WE CAN DO ABOUT THE OTHER (WHETHER POSITIVELY OR NEGATIVELY), WE CALL THEM LINKED. IF THERE IS NO SUCH INTERACTION, WE CALL THEM INDEPENDENT."

THE NEXT ASPECT OF THE PROCESS IS BY AIDS TO SEPARATE THESE MANY INTERACTIONS INTO SUB-PROBLEMS WHICH CAN BE ANALYZED AND DIAGRAMMED AND FINALLY A MASTER DIAGRAM CAN EMERGE DISPLAYING THE ENTIRE FUNCTIONAL PROBLEM.

THERE ARE MANY BOOKS WHICH DEAL WITH FUNCTIONAL THEORY BUT THESE 3 BOOKS WILL, I BELIEVE, GIVE THE FLAVOUR OF THE METHOD:

(1) NOTES ON THE SYNTHESIS OF FORM — C. ALEXANDER
(THIS IS NOW CONSIDERED THE CLASSIC WORK)

(2) COMMUNITY AND PRIVACY — C. ALEXANDER + S. CHERMAYEFF

(3) PERSONAL SPACE: THE BEHAVIORAL BASIS OF DESIGN — R. SOMMER

(4) THE SILENT LANGUAGE — E. HALL

(5) THE HIDDEN DIMENSION — E. HALL

(6) THE STRUCTURE AND DYNAMICS OF ORGANIZATIONS AND GROUPS — E. BERNE

(7) THE POLITICS OF EXPERIENCE — R. D. LAING

(8) THE POLITICS OF THE FAMILY — R. D. LAING

## (E) THE [redacted] DIONYSIAN ACTIVISTS

SO FAR THE DESIGN METHODS THAT HAVE BEEN OUTLINED HAVE ASSUMED THAT THE LAG BETWEEN THE RECOGNITION OF A PROBLEM AND THE TIME IT TAKES TO EFFECT SOLUTIONS IS UNCRITICAL OR AT LEAST OF LESS IMPORTANT THAN A FORM-ORIENTED SOLUTION. THE DIONYSIAN ACTIVISTS SAY IT JUST THIS NOTION, THAT FAILS TO RECOGNIZE THE ACTION OF TIME, THAT HAS PRODUCED THE OPPRESSION OF SOCIETY AS A WHOLE, THAT UTOPIA SEEKS TO REMEDY. AT THE SAME THE DIONYSIANS STATE THAT THE CONCEPT OF UTOPIA IS THAT WHICH IS THE SOLUTION LEAST LIKELY TO REMOVE THE OPPRESSIVE ENVIRONMENT FORM SOCIETY, IN AS MUCH AS UTOPIA IS BASICALLY AN A-HISTORICAL AND ANTI-TIME CONCEPT. THE UTOPIAN IS DESCRIBED BY THE DIONYSIANS AS THE VOUNEURISTIC APOLLONIAN WHO SEEKS TO REMOVE THE WORLD [redacted] FROM THE ACTION OF TIME AND THEREBY FROM LIFE ITSELF PRODUCING NOT MAN'S IMAGE OF THE HIGHEST GOAL OF ULTIMATE REALITY, HEAVEN ON EARTH, BUT SIMPLY AN IMAGE OF DEATH.

TIME BRINGS EXISTENTIAL FACTS TO BEAR ON A PERSON'S BEHAVIOR AND THOUGHT. WE ALL EXPERIENCE A DESIRE FOR PRIVACY, THE INEQUALITY OF TALENT [redacted] AND PHYSICAL BEAUTY, AGING ETC. THESE ARE ALL ASPECTS OF EXISTENCE, THE DIONYSIANS SAYS, THAT MAN HAS ALWAYS CONTENDED WITH [redacted] AND ALWAYS WILL. SCIENCE FICTION SOLUTIONS TO THESE PROBLEMS, THEY SAY, ARE THE WORK AND THOUGHT OF UTOPIANS WHO SEE IN THE MECHANICS OF TIME AN ESCHATOLOGY — THE MOVEMENT TOWARD A CRITICAL POINT IN TIME WHEN ALL INEQUALITIES AND INJUSTICES WILL BE RESOLVED IN THE CONSUMMATION OF THE UNIVERSE. TO THE DIONYSIANS TIME COMES INFINITELY OUT THE PAST AND MOVES INFINITELY INTO THE FUTURE AND MANS LIVES ON WITH THE ESSENCE OF HIS HUMAN NATURE AS UNKNOWABLE

AS EVER. THUS ONLY THROUGH IMMEDIATE ACTION ADJUSTING TO CONSTANT CHANGES OF CIRCUMSTANCES — THE TACTICS OF GUERRILLA WARFARE — CAN MAN EVER HOPE TO MAINTAIN A SENSE OF FREEDOM IN RELATION TO HIS ENVIRONMENT. AS ALEXANDER TZONIS A PROPONENT AGAINST UTOPIA SAYS:

"THE DESPAIR ABOUT THE FUTURE OF ARCHITECTURE TODAY AND THE PESSIMISM OF EVER ACHIEVING A NON-OPPRESSIVE ENVIRONMENT REFLECTS THE FACT THAT THE AUTHORITARIAN SOCIETY HAS EXHAUSTED ITS ABILITY TO INVENT NEW PRODUCTS, TO IDENTIFY NEW OBJECTIVES AND NEW UTILITIES. "AFFLUENT SOCIETY", AS A CONSUMER SOCIETY OR A WELFARE STATE, HAVING EXHAUSTED ITS RESOURCES, WILL SOON HAVE VERY LITTLE TO SELL OR TO DISTRIBUTE FOR WHICH PEOPLE WILL BE WILLING TO ABANDON IN RETURN FOR THEIR REMAINING POWER AND TIES IN COMMUNITY. IT IS IMPOSSIBLE FOR A DESIGNER LIVING IN AN OPPRESSIVE SOCIETY TO GRASP AND PROJECT THE PHYSICAL ORGANIZATION OF A NON-OPPRESSIVE ENVIRONMENT ANY LONGER. THE NON-OPPRESSIVE ENVIRONMENT IS A MAN-MADE ENVIRONMENT WITHIN WHICH MAN DOES NOT OPPRESS MAN, WITHIN WHICH MAN IS FREE TO BE IN COMMUNION WITH MAN. THIS IS HIS LIBERATION, AND THE ENVIRONMENT WITHIN WHICH SUCH LIBERATION IS REALIZED IS THE SYSTEM OF COMMUNICATION THROUGH WHICH THE SOCIAL ORGANIZATION IS MAINTAINED. BUT SUCH A SYSTEM OF SYMBOLIC REPRESENTATION CANNOT BE CREATED IN ANTICIPATION OF THE SOCIAL ORGANIZATION THAT WILL EMPLOY IT.

ONLY DIRECT EXPERIENCE OF RELATIONSHIPS BETWEEN MEN CAN GIVE THE TASTE OF A LIBERATED ENVIRONMENT. THIS IS WHERE THEORY ALSO ENDS, CONFINED TO DESCRIBING ONLY THE ABSTRACT ORGANIZATION OF SUCH A SOCIETY. FOR THIS REASON, AS RATIONAL DESIGN HAD TO INTRODUCE VERIFICATION, INCORPORATING THE SCIENTIFIC METHOD, TO ACHIEVE ITS OBJECTIVES,

POST-RATIONAL DESIGN HAS TO INTRODUCE ACTION THAT AFFECTS SOCIAL RELATIONS IN ITS METHODOLOGY TO ACCOMPLISH ITS NEW OBJECTIVES. BECAUSE THE BITTER OR SWEET TASTE OF RELATING TO MAN IN OPPRESSION OR IN LIBERATION CAN BE FOUND ONLY IN ACTION."

TZONIS CHARACTERIZES THE OPPRESSION OF TODAY'S MAN-MADE ENVIRONMENT IN THREE WAYS:

"FIRSTLY, THE OPPRESSION RESULTING FROM THE INCREASING DISPARITY BETWEEN THE MAN-MADE ENVIRONMENT AND THE NATURAL ENVIRONMENT; THE UNQUESTIONABLE COST OF ARTIFICIALITY; THE VIOLATION OF MAN'S BIOLOGICAL NATURE. FROM THIS POINT OF VIEW, THE CLAIMS OF THE SUPERIORITY OF THE "HUMBLE PEASENT HUT" THEORY HOLDS TRUE. THE GAP BETWEEN THE NATURAL ENVIRONMENT AND THE MAN-MADE ENVIRONMENT IS AN INEVITABILITY, REGARDLESS OF METHODOLOGIES. IT IS AN IRREVOCABLE PROCESS FOR AS LONG AS SOCIETY IS DOMINATED BY SUCH MOTIVES AS THE ACCUMULATION AND CONCENTRATION OF POWER.

SECONDLY, THE OPPRESSION RESULTING FROM THE INCREASING DISPARITY BETWEEN MEN. IN PRE-RATIONAL SOCIETY EVEN THE DISTRIBUTION OF ESSENTIAL UTILITIES WAS VIEWED AS A SIGNIFIER OF HUMAN CONTACT. IN THE AUTHORITATIVE SOCIETY EVERY HUMAN INDIVIDUAL BECOMES UTILITY. IN THE ATTEMPT TO GET OUT OF THIS SITUATION, MAN TURNS INTO A CONSUMER OF OBJECT-COMMODITIES, THEREFORE SUBMITTING HIMSELF TO A SELF-DEFEATING VICIOUS CIRCLE. THE IMAGE OF THE INDIVIDUAL ECONOMIC MAN OF THE NINETEENTH CENTURY BECOMES THE REALITY OF THE TWENTIETH CENTURY LONELY MAN.

FINALLY, AS A RESULT OF THE ABOVE, MAN, HAVING CURTAILED HIS FREEDOM, ATTEMPTS TO FIND AN ESCAPE IN CONSUMPTION WHICH TURNS OUT TO HAVE THE OPPOSITE EFFECT. IN ALL THREE CASES, LIBERATION THROUGH THE ACQUISITION OF INANIMATE FETISHES

IS ACCOMPANIED BY A TIGHTER GRIP OF OPPRESSION. THE PROCESS CONTINUES UNTIL NO FETISH CAN COMPENSATE FOR THE PRISON THE MAN-MADE ENVIRONMENT INCREASINGLY BECOMES. NO AFFLUENCE AND EXCELLENCE OF MATERIAL OBJECTS PRODUCED AND DISTRIBUTED BY ADVANCED TECHNOLOGY, WISE MARKETING OR SOCIAL WELFARE CAN BRING LIBERATION. IN THE EXPANSION OF THIS SYSTEM A PARADOX DEVELOPES, WHEREBY THE NEGATIVE, DESTRUCTIVE, OR GENERALLY OPPRESSIVE FORCES WHICH OPERATE WITHIN THE MAN-MADE ENVIRONMENT, INSTEAD OF BEING CONCEALED, MAKE EXTENSIVE USE OF PUBLICITY WHICH IS EXPECTED TO INCREASE THE CONSUMPTION OF COMMODITIES THROUGH THE SYSTEMATIC MANIPULATION OF THE PUBLIC. SIMILAR TECHNIQUES ARE IN CAMPAIGNS ON SUCH ISSUES AS HOUSING, TRANSPORTATION AND THE NATURAL ENVIRONMENT, THE EVILS OF WHICH ARE SUPPOSED TO BE CURED BY THE CONSUMPTION OF NEW PRODUCTS. IN THIS WAY, THE ACCUMULATION OF POWER IN SMALLER AND DENSER CONCENTRATIONS GROWS WHILE THE SYSTEM EXPANDS.

THERE CAN BE NO LIBERATING OR NON-OPPRESSIVE ENVIRONMENT WHICH RELIES SOLELY ON THE QUANTITY AND THE QUALITY OF THE DESIGN OBJECTS THAT CONSTITUTE IT. SUCH AN ENVIRONMENT CAN ONLY BE EITHER THE DEAD-END OF A SUPERMARKET GALLERIA OR THE EQUALLY DEAD-END ILLUSION OF AN ESCAPE TO FANTASY, OR TO A UTOPIA, TO A HOPELESS ARCADIA."

TZONIS IN SPEAKING OF OPPRESSION IS NOT CONFINING HIMSELF TO PURE POLITICAL PRESSURES IF LIFTED COULD RESULT IN THE UTOPIAN IMAGE OF MARTIN BUBER, WHERE IT IS POSTULATED THAT IF WE DEVELOPE A SCIENCE OF HUMAN COMMUNAL INTIMACY, EVERYONE WILL ALWAYS SOMEHOW BE ABLE TO GIVE TIME TO EVERYONE ELSE WITHOUT A DESIRE FOR PRIVACY AND HOARDING TIME TO ONE'S SELF.

THE CONCEPT OF OPPRESSION MUST BE SEEN AS PART OF THE OPERATIONS OF TIME AND THEREFORE CAN ONLY

BE CURED WITHIN THE PARAMETERS OF THE OPERATION OF TIME.

HELMUT SCHOECH IN A [redacted] BOOK DESCRIBING A THEORY OF SOCIAL BEHAVIOR BASED ON THE NOTION OF ENVY AS A MAJOR FORCE SHAPING SOCIETY COMES TO GRIPS WITH THE DIONYSIAN NOTION OF TIME. ENVY, IS TRADITIONALLY CONSIDERED ALONG WITH PRIDE AND ANGER AS THE MAJOR TRIAD OF THE SEVEN DEADLY SINS, AS BEING SOCIALLY THE MOST REPREHENSIBLE. THE NOTION OF SIN IS A TIME-ORIENTED CONCEPT IN THAT MAN IS OUT OF MEASURE WITH THE UNIVERSE BY BEING CAST FROM THE ORIGINAL PARADISE - THE IMAGE OF THAT WHICH UTOPIA MUST RETURN TO. TO THE DIONYSIAN TO APPLY THE NOTION OF SIN TO THESE MOTIVATIONS RECOGNIZES THEIR TIME-ORIENTED NATURE BUT FAILS TO RECOGNIZE THESE MOTIVATIONS AS MAN'S BASIC SURVIVAL MECHANISMS WHEN CONTROLLED BY SOCIAL INTERACTION. AS SCHOECH SAYS: "NEARLY ALL UTOPIAS IN WHICH ULTIMATE AND UNIVERSAL PEACE AND CONTENTMENT REIGN, AS WELL AS ALL MARKEDLY "PRACTICAL" PROGRESSIVE PROGRAMES FOR A HARMONIOUS HUMANITY, ASSUME THAT IT IS SOMEHOW POSSIBLE TO "DE-ENVIFY" HUMAN BEINGS. IF ONLY ALL WERE WELL HOUSED AND FED, IN GOOD HEALTH AND EDUCATED TO AT LEAST MINOR UNIVERSITY LEVEL, ALL CONFLICT, PREJUDICE AND CRIME ATTRIBUTABLE TO ENY-MOTIVES WOULD DISAPPEAR.

THIS BELIEF DERIVES PARTLY FROM THE MISTAKE OF CONSIDERING ONLY WHAT PROVOKES ENVY, AND REGARDING THE ENVIOUS MAN AS A NORMAL PERSON WHO WOULD, PRESUMABLY, CEASE TO ENVY ONCE THE ENVIED OBJECT HAD DISAPPEARED. AN ATTEMPT, THEREFORE, IS MADE TO REMOVE ENVY'S TARGETS, OR TO RAISE ALL THE ENVIOUS TO A LEVEL WHERE THERE IS NOTHING LEFT FOR THEM TO ENVY. BUT SINCE ENVY IS USUALLY ABLE TO CREATE ITS OWN TARGETS, AND IS IN NO WAY DEPENDENT ON THE DEGREE OF INEQUALITY, SUCH A SOLUTION IS VAIN.

MORE DECISIVELY, HOWEVER, TO HOPE FOR A SOCIETY DEVOID OF ENVY IS TO OVERLOOK THE FACT THAT, WITHOUT THE CAPACITY FOR ENVY, NO SORT OF SOCIETY COULD EXIST. IN ORDER TO BE ABLE TO FIT INTO HIS SOCIAL ENVIRONMENT, THE INDIVIDUAL HAS TO BE TRAINED, BY EARLY SOCIAL EXPERIENCES, WHICH OF NECESSITY INVOLVE THE TORMENT, THE CAPACITY, THE TEMPTATION, OF ENVYING SOMEBODY SOMETHING. IT IS TRUE THAT HIS SUCCESS AS A MEMBER OF A COMMUNITY WILL DEPEND ON HOW WELL HE IS ABLE TO CONTROL AND SUBLIMATE THIS DRIVE, WITHOUT WHICH, HOWEVER, HE WOULD NEVER BE ABLE TO GROW UP.

WE ARE THUS CONFRONTED BY AN ANTINOMY, AN IRRECONCILABLE CONTRADICTION: ENVY IS AN EXTREMELY ANTI-SOCIAL AND DESTRUCTIVE EMOTIONAL STATE, BUT IT IS, AT THE SAME TIME, THE MOST COMPLETELY SOCIALLY ORIENTED. AND WITHOUT UNIVERSAL CONSIDERATION OF AT LEAST A POTENTIAL OR IMAGINARY ENVY IN OTHERS, THERE COULD NOT BE THE AUTOMATIC SOCIAL CONTROLS UPON WHICH ALL ASSOCIATION IS BASED. WE NEED ENVY FOR OUR SOCIAL EXISTENCE, THOUGH NO SOCIETY THAT HOPES TO ENDURE CAN AFFORD TO RAISE IT TO A VALUE PRINCIPLE OR TO AN INSTITUTION."

AS A DESIGN METHODOLOGY DIONYSIAN ACTIVISM APPEARS, AS WELL AS BEING DIFINETELY ANTI-UTOPIAN, TO BE THE EXTREME OF ANTI-FORMALISM. EVEN FUNCTIONAL METHODOLOGIES EVENTUALLY RESULT IN A FORMALISM, ALTHOUGH THE ROUTE IS CIRCUITOUS AND FILLED WITH MORAL SANCTIONS FORBIDDING THE FREE PLAY OF FANCY WHICH WOULD TEND TO PRODUCE IRRELEVANT FORMS. THE SENSE OF ANTI-FORMALISM THAT IS MEANT DOES NOT PRECLUDE THE PRODUCTION OF FORM TO SOLVE DESIGN PROBLEMS; IT IS THE SIGNIFICANCE THAT IS GIVEN TO THE FORMS OF THE DESIGN SOLUTIONS THAT CONSTITUTES THE CRITICAL DIFFERENCE. TO THE FORMALIST WHO EXPECTS HIS DESIGN SOLUTIONS TO LAST ALONG TIME THE AIM OF ACHEIVING A PERSONAL STYLE IS APPROPRIATE, WHILE TO THE DIONYSIAN THE PERMANANCE OF ANY DESIGN SOLUTION IS CONSIDERED NOT ONLY IMPOSSIBLE BUT ALSO AN ANATHEMA. THIS IS WHY

DESIGNERS OF THIS GROUP AND METHODOLOGY HAVE TURNED TO THE KITSCH-ANTI-FORMALISM OF THE POP CULTURE AS A SOURCE OF FORMS WHICH CAN BE USED FOR A SHORT TIME AND THEN "THROWN AWAY" CULTURALLY WITHOUT THE LEAST REGRET. KITSCH APPEARS INEXHAUSTIBLE IN REGARD TO INVENTIVENESS AND IT IS ALWAYS CONSIDERED AS A DIRECT AND UP TO THE MOMENT EXPRESSION OF THE GOALS AND INTENTIONS OF SOCIETY AS A WHOLE IN MUCH THE SAME WAY THAT PRIMITIVE ART EXPRESSES THE GOALS AND INTENTIONS OF TRIBAL LIFE. THE DIFFERENCE IS THAT AS PRIMITIVE ART IS RELATIVELY UNCHANGING IN FORM, WHILE KITSCH REFLECTS THE CHANGE AND DYNAMISM OF MODERN LIFE. AS ROBERT VENTURI, ARCHITECT, SAYS IN HIS MANIFESTO: "I LIKE COMPLEXITY AND CONTRADITION IN ARCHITECTURE. I DO NOT LIKE THE INCOHERENCE OR ARBITRARINESS OF INCOMPETENT ARCHITECTURE NOR THE PRECIOUS INTRICACIES OF PICTURESQUENESS OR EXPRESSIONISM. INSTEAD, I SPEAK OF A COMPLEX AND CONTRADICTORY ARCHITECTURE BASED ON THE RICHNESS AND AMBIGUITY OF MODERN EXPERIENCE, INCLUDING THAT EXPERIENCE WHICH IS INHERENT IN ART. EVERYWHERE, EXCEPT IN ARCHITECTURE, COMPLEXITY AND CONTRADICTION HAVE BEEN ACKNOWLEDGED, FROM GODEL'S PROOF OF ULTIMATE INCONSISTENCY IN MATHEMATICS TO T. S. ELIOT'S ANALYSIS OF "DIFFICULT" POETRY AND JOSEPH ALBERS DEFINITION OF THE PARADOXICAL QUALITY OF PAINTING.

BUT ARCHITECTURE IS NECESSARILY COMPLEX AND CONTRADICTORY IN IT'S VERY INCLUSION OF THE TRADITIONAL VITRUVIAN ELEMENTS OF COMMODITY, FIRMNESS, AND DELIGHT. AND TODAY THE WANTS OF PROGRAM, STRUCTURE, MECHANICAL EQUIPMENT, AND EXPRESSION, EVEN IN SINGLE BUILDINGS IN SIMPLE CONTEXTS, ARE DIVERSE AND CONFLICTING IN WAYS PREVIOUSLY UNIMAGINABLE. THE INCREASING DIMENSION AND SCALE OF ARCHITECTURE IN URBAN AND REGIONAL PLANNING ADD TO THE DIFFICULTIES. I WELCOME THE PROBLEMS AND EXPLOIT THE UNCERTAINTIES. BY EMBRACING CONTRADICTION AS WELL AS COMPLEXITY, I AIM FOR VITALITY AS WELL AS VALIDITY.

ARCHITECTS CAN NO LONGER AFFORD TO BE INTIMIDATED

BY THE PURITANICALLY MORAL LANGUAGE OF ORTHODOX MODERN ARCHITECTURE. I LIKE ELEMENTS WHICH ARE HYBRID RATHER THAN "PURE", COMPROMISING RATHER THAN "CLEAN", DISTORTED RATHER THAN "STRAIGHTFORWARD," AMBIGUOUS RATHER THAN "ARTICULATED", PERVERSE AS WELL AS IMPERSONAL, BORING AS WELL AS "INTERESTING", CONVENTIONAL RATHER THAN "DESIGNED", ACCOMMODATING RATHER THAN EXCLUDING, REDUNDANT RATHER THAN SIMPLE, VESTIGIAL AS WELL AS INNOVATING, INCONSISTENT AND EQUIVOCAL RATHER THAN DIRECT AND CLEAR. I AM FOR MESSY VITALITY OVER OBVIOUS UNITY. I INCLUDE THE NON SEQUITUR AND PROCLAIM THE DUALITY.

I AM FOR RICHNESS OF MEANING RATHER THAN CLARITY OF MEANING; FOR THE IMPLICIT FUNCTION AS WELL AS THE EXPLICIT FUNCTION. I PREFER "BOTH-AND" TO "EITHER-OR", BLACK AND WHITE, AND SOMETIMES GRAY, TO BLACK OR WHITE. A VALID ARCHITECTURE EVOKES MANY LEVELS OF MEANING AND COMBINATIONS OF FOCUS: ITS SPACE AND ITS ELEMENTS BECOME READABLE AND WORKABLE IN SEVERAL WAYS AT ONCE. BUT AN ARCHITECTURE OF COMPLEXITY AND CONTRADICTION HAS A SPECIAL OBLIGATION TOWARD THE WHOLE: ITS TRUTH MUST BE IN ITS TOTALITY OR ITS IMPLICATIONS OF TOTALITY. IT MUST EMBODY THE DIFFICULT UNITY OF INCLUSION RATHER THAN EASY UNITY OF EXCLUSION. MORE IS NOT LESS."

A LIST OF BOOKS RELATED TO THIS DESIGN METHOD MIGHT INCLUDE:


1. TOWARDS A NON-OPPRESSIVE ENVIRONMENT — A. IZONIS
2. COMPLEXITY AND CONTRADICTION IN ARCHITECTURE — R. VENTURI
3. LEARNING FROM LAS VEGAS - VENTURI, BROWN + IZENOUR
4. WHERE THE WASTELAND ENDS — T. ROSZAK
5. EXPERIENCES IN VISUAL THINKING - R. H. MCKIM
6. ENVY: A THEORY OF SOCIAL BEHAVIOR — H. SCHOECK
7. A CLOCKWORK ORANGE — A. BURGESS
8. THE LAST WHOLE EARTH CATALOG

## (F) MORE RECENT DESIGN METHODS:

THE MORE RECENT DESIGN METHODS WHICH CENTER ABOUT THE CONCEPTS OF LINGUISTICS AND SEMEIOLOGY ARE AS YET NOT COMPLETELY INDEPENDENT FROM THE METHODOLOGIES MENTIONED. THE CORE IDEAS OF THIS METHODOLOGY CENTER AROUND CULTURE AS A PERPETUALLY CHANGING BUT PERPETUALLY COHERENT SYMBOLOGY, WHEREBY A FULL UNDERSTANDING OF THE SYNTAX OF CULTURAL SYMBOLOGY IS THE STEP TO UNIFYING THE WORLD CULTURALLY. IT MEANS ONTHE ONE HAND AN END TO CLOSED STYLISM OF INDIVIDUALS AND PARTICULAR AREAS AND ON THE OTHER HAND AN OPENING UP OF WORLD PERSPECTIVE AND COMMUNICATION. IN A SENSE THIS METHODOLOGY TAKES THE INTUITED INTENTIONS OF THE TRADITIONAL NOTION OF THE VISIONARY AND APPLIES THESE INTENTIONS TO THE UNDERSTANDING OF A WORLD SOCIOLOGY. AS JACK BURNHAM SAYS IN HIS BOOK "THE STRUCTURE OF ART":

"ART IS DISAPPEARING BECAUSE THE OLD SEPARATIONS BETWEEN NATURE AND CULTURE NO LONGER HAVE ANY CLASSIFICATION VALUE. BIOLOGY TELLS US THAT WHAT IS CULTURAL IS ULTIMATELY NATURAL OR IT DOES NOT SURVIVE. ECOLOGISTS INSIST THAT WHAT IS NATURAL MUST BECOME AN INTEGRAL AND VALUED PART OF OUR CULTURE. ALL CLASSIFICATORY SYSTEMS REQUIRE A DIVISION OF THE WORLD. OBVIOUSLY THE BASIC SOCIAL REVOLUTIONS CURRENTLY UNDER WAY PRESENT US WITH AN EXTREMELY ALTERED SET OF DIVISIONS, IMPLYING NEW PRIORITIES AND PATTERNS OF EXISTENCE. IF IN LEVI-STRAUSS'S TERMS HUMANIZATION OF THE NATURAL IMPLIES RELIGION, AND NATURALIZATION OF THE CULTURAL IMPLIES MAGIC, THIS SHOULD NOT THREATEN OUR SENSE OF RATIONALITY NOR PREVENT US FROM UNDERSTANDING THAT THE TWO PROCESSES ARE AN INTEGRAL AND NATURAL FUNCTION OF HUMAN THOUGHT— BOTH PREVIOUSLY AND FOR THE FUTURE. RELIGION AND MAGIC ARE SIMPLY PEJORATIVE EXPRESSIONS FOR MENTAL PROCESSES WITH

EXHAUSTED CONTENT. QUITE LIKELY WE ARE ALREADY FORMULATING MORE SUITABLE EPISTOMOLOGICAL STRUCTURES EMBODYING THE FUNCTIONS OF RELIGION AND MAGIC. THESE WILL BE CONSIDERED EMINENTLY LOGICAL AND PRAISEWORTHY. IF HE UNDERSTANDS HIS WORK, AND THE FACT THAT IT NO LONGER DEMANDS MYSTIFICATION, THE ARTIST CAN STILL BE A TREMENDOUSLY VALUABLE FIGURE IN SOCIETY.

IT APPEARS THAT WE HAVE COME FULL CIRCLE. CLASSICISM HAS CEASED BECAUSE THE CENTER OF ARTISTIC GRAVITY IS A MYTHICAL DEGREE ZERO IN SPACE-TIME. WE HAVE REACHED THAT POINT. ONE REMEMBERS ONE OF THE NOTES PLACED BY MARCEL DUCHAMP IN THE GREEN BOX: REGIME OF COINCIDENCE
MINISTRY OF GRAVITY
THEN DUCHAMP SUPPLIES DIRECTIONS FOR A PAINTING OR SCULPTURE: "FLAT CONTAINER. IN GLASS -[HOLDING] ALL SORTS OF LIQUIDS. COLORED, PIECES OF WOOD, OF IRON, CHEMICAL REACTIONS. SHAPE THE CONTAINER. AND LOOK THROUGH IT—".

"COINCIDENCE" IN THIS INSTANCE RELATES TO THE AMBIGUITY BETWEEN NATURAL AND CULTURAL ELEMENTS SUBJECTED TO THE MOST RANDOM AND OFFHAND METHODS OF ALTERATION BY THE ARTIST. "GRAVITY" OF COURSE IS THE ULTIMATE FORCE CONTROLLING ALL NATURALIZING EFFECTS. DUCHAMP'S LIQUID-FILLED CONSTRUCTION REPRESENTS THE RANDOMIZATION OF ARTISTIC ORDER - A WORK OF ART WHICH IS NEITHER THAT NOR THAT, ART WHOSE INTENTIONALITY LIES IN ITS AMBIGUITY AND LACK OF A SECOND SIGNIFIED. TOGETHER THE TWO PHRASES SIGNIFY THE TERMINATION OF ARTISTIC LOGIC, ART DEGREE ZERO.

POSSIBLY WE ARE WITNESSING THE GLOBAL VILLAGE IN ITS FIRST STAGES OF DEVELOPMENT. SINCE ART HAS REACHED DUCHAMP'S JURA MOUNTAINS, PERHAPS WE ARE ALREADY ON THE MOON, AND LOOKING BACK FROM THAT VANTAGE POINT WE SEE ONLY OVERALL PATTERNS AND A TOTALITY OF EXISTENCE ON THE EARTH THAT WAS NEVER BEFORE AVAILABLE FOR OUR PERCEPTION. HAVING LONG BEEN SHOCKED BY THE SEPARATENESS OF THINGS, PEOPLES, CITIES, COUNTRIES, AND CONTINENTS,

THESE PREMONITIONS APPEAR HOPEFUL."

AS THE TRADITIONAL NOTIONS OF OCCULT AND HIDDEN KNOWLEDGE BECOME EXPOSED MORE AND MORE IN GENERAL CULTURE IT IS BEING SHOWN THAT THERE EXISTS A SYNTAX OF SYMBOLOGY BY WHICH ALL CULTURAL FORMS CAN BE RELATED. THIS WOULD MEAN THAT MAN CAN DEVELOPE A WORLD IN WHICH SOCIOLOGY CAN BE ADJUSTED TO THE STRUCTURE OF THE MYSTICAL EXPERIENCE. TEILHARD DE CHARDIN HINTED AT THIS IN THE PHENOMENON OF MAN" AS DID JUNG; AND RECENT STUDIES IN EXPERIMENTAL MYSTICISM ARE BEGINNING TO VERIFY THIS PROPOSITION.

A BOOKLIST MIGHT INCLUDE:

(1) THE STRUCTURE OF ART - J. BURNHAM
(2) NINE CHAINS TO THE MOON - R.B. FULLER
(3) THE SUPREME IDENTITY - A. WATTS
(4) THE BOOK OF CEREMONIAL MAGIC - A.E. WAITE
(5) AN ENCYCLOPEDIC OUTLINE OF MASONIC, HERMETIC, QABBALISTIC AND ROSICRUCIAN SYMBOLICAL PHILOSOPHY - M.P. HALL
(6) THE PHENOMENON OF MAN - P. TEILHARD DE CHARDIN
(7) THE FUTURE OF MAN - P. TEILHARD DE CHARDIN
(8) IN SEARCH OF THE MIRACULOUS - P.D. OUSPENSKY
(9) EXPANDED CINEMA - E. YOUNGBLOOD
(10) YESTERDAY'S TOMORROW - W.H.G. ARMYTAGE
(11) THE SIRENS OF TITAN - K. VONNEGUT
(12) BETWEEN TIME AND TIMBUKTU - K. VONNEGUT
(13) THE VONNEGUT STATEMENT - K. VONNEGUT
(14) THE ANTHROPODS - A PRAEGER PAPERBACK
(15)

## III THE PROJECT DESCRIPTION:

(A) THIS IS A PILOT STUDY TO PROMOTE THE ESTABLISHMENT OF A NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS. R. BUCKMINSTER FULLER, HERBERT MARCUSE AND MANY OTHERS HAVE STATED THE NEED FOR UTOPIAN THINKING AS THE MAJOR TECHNIQUE FOR SOLVING OUR FUTURE ENVIRONMENTAL PROBLEMS; PROBLEMS WHICH WILL ASSUME DESPERATE PROPORTIONS IN TERMS OF HUMAN SURVIVAL AND QUALITY OF LIFE. OPPONENTS

OF UTOPIAN TECHNIQUES SUCH AS ALEXANDER TZONIS WOULD BE ABLE TO VOICE THEIR CRITICISMS WITH THE AID OF CONCRETE PRESENTATIONS.

THE STUDY WOULD INCLUDE CONNECTING WITH FULLER'S WORLD GAME ENVIRONMENTAL ANALYSIS, WAYS OF PRESENTING THE THEORY AND PHYSICAL IMPLICATIONS OF VARIOUS UTOPIAS AND HOW TO ENCOURAGE PROFESSIONALS AND THE PUBLIC-AT-LARGE TO PARTICIPATE IN THE CENTER BY SUBMITTING THEIR OWN UTOPIAN SUGGESTIONS.

THE PROPOSED SITE FOR THE CENTER WOULD BE BENEATH AND SURROUNDING THE NOW DISCONTINUED ROLLER-COASTER AT REVERE BEACH. THE ROLLER-COASTER WOULD BE RESTORED AS A WALKWAY AND AN ARCHITECTURAL HISTORIC MONUMENT. THE ROLLER-COASTER COULD ACT BOTH AS PHYSICAL ACCESS TO SOME ASPECTS OF THE CENTER AND AS A PART OF THE MEANS OF FINANCIAL SUPPORT FOR THE CENTER AS THE SKYWALK WOULD BE ONE OF THE ASPECTS OF THE CENTER TO WHICH ADMISSION WOULD BE CHARGED.

THE CENTER ITSELF WOULD BE IN THE FORM OF A NON-PROFIT CORPORATION CREATED FOR EDUCATIONAL PURPOSES. ITS AIMS WOULD MOST LIKELY INCLUDE:

(A) CONTINUAL RESEARCH AND EXPOSITION INTO THE THEORY OF UTOPIAN THINKING BOTH PRO AND CON ON BOTH A HISTORICAL AND CONTEMPORARY BASIS. THIS WOULD IN ESSENCE FORM THE IDEOLOGICAL BACKBONE OF CENTER. FROM THESE STUDIES WOULD PROCEED METHODS OF HOW TO PRESENT CONCRETE PROPOSALS OF UTOPIAS IN RELATION TO THE TRADITIONAL PROBLEMS AND LIMITS OF UTOPIA SUCH AS: HOW DOES A GIVEN SOCIETY PROCEED FROM EXISTING REALITY TO THE UTOPIAN CONDITION?; IS THE UTOPIA WORLD-ORIENTED OR SELECTIVE OF SOCIETY IN GENERAL?; IS THE UTOPIA PARASITICAL OR AUTONOMOUS IN RELATION TO THE REST OF SOCIETY IF IT IS SELECTIVE?; OR HOW DOES AN UTOPIA, VIEWED TRADITIONALLY AS A CULTURAL STASIS, DEAL WITH CHANGES OF CIRCUMSTANCES CONTINUALLY CREATED BY REALITY?..

(B) THE CENTER SHOULD ACHIEVE CONTACT AND CONTINUOUS INFORMATION EXCHANGE WITH GROUPS AND INDIVIDUALS SUCH AS THE FOLLOWING:
MANKIND 200,
CONSTANTIOS DOXIADES,
WORLD DESIGN SCIENCE DECADE - WORLDRESOURCESINVENTORY,
THE TEILHARD CENTRE FOR THE FUTURE OF MAN,
AMERICAN ACADEMY OF ARTS AND SCIENCES COMMISSION, ON THE YEAR 2000,
THE INSTITUTE FOR THE STUDY OF THE FUTURE,
THE WORLD FUTURE SOCIETY,
PROJECT PLATO,
ART GROUPS AND INDIVIDUAL ARTISTS AROUND THE WORLD,
INSTITUTES OF SCIENCE AND INDIVIDUAL SCIENTISTS,
ETC.

(C) IN ACTING AS AN OPEN-TO-THE-PUBLC CENTER FOR UTOPIAN THOUGHT THE CENTER SHOULD:
① PROMOTE SPONTANEOUS DISCUSSIONS AS WELL AS PLANNED DISCUSSION GROUPS BY PROFESSIONALS,
② GIVE LECTURES AND PLANNED COURSES ON UTOPIAN DESIGN
③ MAINTAIN OPEN WORKSHOPS FOR PEOPLE TO DEVELOPE THEIR UTOPIAN IDEAS.
④ PLAN AND MOUNT EXHIBITIONS OF PROPOSED UTOPIAS WITH THE WIDEST POSSIBLE PUBLIC EXPOSURE
⑤ HOLD COMPETITIONS FOR UTOPIAN PROPOSALS
⑥ DEVELOPE METHODS OF MASS MEDIA PRESENTATION OF INFORMATION ON UTOPIAS BOTH HISTORICAL AND CONTEMPORARY

(B) <u>THE FINAL PRESENTATION:</u>

FOR THE FINAL PRESENTATION WE SHOULD HAVE:
① A VERBAL AND DIAGRAMMATIC PROPOSAL FOR THE DESIGN PROGRAM OF THE CENTER. THIS SHOULD INCLUDE NOT ONLY THE FUNCTIONAL REQUIREMENTS FOR THE PLANNING AND PHYSICAL FORMS OF THE CENTER BUT ALSO MAKE RECOMMENDATIONS AS TO THE NATURE AND ACTIVITIES OF THE STAFF AND OTHER RELATED RECOMMENDATIONS.
AS THERE ARE TO BE INDIVIDUAL DESIGN SOLUTIONS TO THE PROBLEM OF THE CENTER SO THERE WILL

BE INDIVIDUAL PROGRAMES FOR THE CENTER. I ASSUME A CERTAIN LEVEL AGREEMENT AMONG OURSELVES AS TO WHAT IS NECESSARY FOR THE BOT EXPECT A LOT OF VARIATION AS WE PROCEED.

② THE VARIOUS DESIGN SOLUTIONS FOR THE CENTER: IN ORDER TO FACILITATE THE PRESENTATION OF MANY ARCHITECURAL MODELS IN TERMS OF ECONOMY OF TIME AND EFFORT WE HAVE PLANNED A COMMON BASE MODEL WHICH IS TO INCLUDE A MODEL OF THE EXISTING ROLLER-COASTER AND AS MUCH OF THE SURROUNDING AREA AS DEEMED NECESSARY BY THE SCOPE OF OUR SOLUTIONS. WE SHOULD MAKE OUR INDIVIDUAL MODELS IN SUCH A MANNER THAT THEY CAN BE TAKEN APART.

③ WE SHOULD, AT LEAST, PRESENT A METHOD BY WHICH THE ROLLER-COASTER AND THE SITE CAN BE PRESERVED AS A NATIONAL MONUMENT. IF WE DISCOVER THAT THIS IS POSSIBLE IT WILL PROVIDE A FURTHER LIMITATION TO THE PROGRAM IN THAT THERE MAY BE RESTRICTIONS AS NOW AND WHEN WE MAY BE PERMITTED TO BUILD IN CONNECTION WITH A NATIONAL MONUMENT. IF THE RESTRICTIONS TURN OUT TO BE TOO PROHIBITIVE WE WILL HAVE TO OUTLINE ANOTHER METHOD OF ACQUIRING THE SITE.

④ IF POSSIBLE WE SHOULD SHOW HOW THE CENTER WOULD BE USED BY INDIVIDUALS OR GROUPS WHO WOULD BE FOR OR AGAINST THE NOTION OF UTOPIA.

## ⓒ POSSIBLE PROGRAM REQUIREMENTS:

SO FAR THE GROUP AS A WHOLE HAS PRESENTED THE FOLLOWING PROGRAM REQUIREMENTS:

① A LIBRARY OF UTOPIAN LITERATURE

② A MUSEUM FOR UTOPIAN PROPOSALS BOTH HISTORICAL AND CONTEMPORARY. THIS WILL INCLUDE VARIOUS GALLERIES FOR PERMANENT AND CHANGING EXHIBITIONS

③ THE SKY-WALK (THE FORMER ROLLER-COASTER)

④ CLASS ROOMS (FOR CLASSES IN UTOPIAN DESIGN)

⑤ OPEN WORKSHOPS AND MATERIALS SUPPLY AREAS

⑥ AN AUDITORIUM COMPLEX [LARGE AND SMALL LECTURE HALLS]

(7) A REFECTORY AND LOUNGE [OPEN TO PUBLIC AND STAFF]
(8) PRIVATE LOUNGE AND FACILITIES FOR THE STAFF
(9) A THEATER [CINEMA AND RELATED PRESENTATIONS ABOUT UTOPIA]
(10) A SACRED SPACE [NON-DENOMINATIONAL]
(11) MAIN ENTRANCE [RECEPTION] [redacted]
(12) ADMINISTRATION OFFICES
(13) PARKING, SERVICE ENTRANCE
(14) A PUBLIC COMMUNICATIONS COMPLEX [RADIO AND TELEVISION BROADCASTING STUDIOS] [OFFICES OF THE PUBLICATION OF THE UTOPIA CENTER]
(15) HOUSING FOR COMPUTER BANKS [POSSIBLY UNDERGROUND]
(16) RESEARCH LABORATORIES
(17) UTILITY SPACES [MECHNICAL, CLIMATE CONTROL, SOUND CONTROL] [SAFTY AND SECURITY FACILITIES]
(18) ACTIVE RECREATION AREAS
(19) A DISPENSARY AND PATIENT ROOMS
(20) HOUSING FOR STAFF AND GUESTS TO THE CENTER ON EXTENDED VISITS
(21) STORAGE [COVERED VEHICLE PARKING] [RAW AND FINISHED STORAGE] [BULK AND SELECTIVE MATERIAL STORAGE]
(22) A CONSERVATORY, GARDEN, AN AVIARY, A SMALL AQUARIUM AND ZOO FOR MYTHICAL ANIMALS
(23) AN ENVIRONMENTAL SIMULATOR COMPLEX

## IV THE SITE:

THE SITE IS THE AREA NOW OCCUPIED BY THE DISCONTINUED ROLLER-COASTER AT REVERE BEACH. THAT SITE IS APPROXIMATELY 450 FT TO 500 FT LONG BY 150 FT WIDE. UPON INVESTIGATING THE SITE IT WAS DETERMINED THAT MOST OF THE LAND SURFACE IS OCCUPIED BY THE STRUCTURE OF THE ROLLER-COASTER. WE MAY, THEREFORE HAVE TO EXTEND THE WORKING SITE TO INCLUDE AREA BEHIND THE ROLLAR-COASTER WHICH IS NOW OPEN OR A PARKING LOT. PART OF THE SITE PROBLEM IS NOW TO PRESERVE THE VISUAL PRESENCE OF THE ROLLAR-COASTER WHILE ADDING OTHER STRUCTURES AROUND IT. THE ONE STORY FLAT FACADE OF

THE EXISTING STRUCTURES AROUND THE ROLLAR-COASTER PRESERVE THE [redacted] APPEARANCE OF THE ROLLAR-COASTER. OF A HIGH FREE AND OPEN STRUCTURE. THE OTHER STRUCTURES BY BEING LOW AND CONTINUOUS FORM A FRONT CREATING A SPACE BETWEEN THE STREET FACADE AND THE ROLLAR-COASTER BEHIND.

IN LIGHT OF THE POSSIBILITY THAT THE ROLLAR-COASTER MAY BECOME A NATIONAL MONUMENT IT WOULD SEEM BETTER NOT TO BUILD SO THAT THE ROLLAR-COASTER BECOMES OBSCURED OR ITS SCALE IS DESTROYED.

## V EXPRESSION:

THE ARCHITECTURAL EXPRESSION SHOULD BE RELATED TO THE POSSIBLE ATTITUDES ONE CAN TAKE TOWARD THE NOTION OF UTOPIA AND THE DEFINITIONS OF UTOPIA.

THE GENERIC TERM UTOPIA MIGHT BE DEFINED AS A PLACE OF PHYSICAL MANIFESTATION IN WHICH THE ACTION OF TIME HAS BEEN CONTROLLED OR OVERCOME, THE NOPLACE THAT IS SOMEWHERE. UTOPIA AS A PURE STRUCTURE CAN THEN BE SEEN AS ULTIMATELY GOOD OR BAD FOR HUMANITY.

EUTOPIA IS THE GOOD PLACE, A PLACE OF SOCIETAL PERFECTION, IN OTHER WORDS HEAVEN ON EARTH.

DYSTOPIA OR KAKOTOPIA IS THE BAD PLACE, A PLACE OF SOCIETAL IMPERFECTION - HELL ON EARTH.

UTOPIA IS THEN THE COMBINATION OF THE ESCHATOLOGICAL AND THE PHYSICAL IN SOME ABSOLUTE FORMULATION.

OPPOSED TO BOTH THE GOOD AND BAD VALUE JUDGEMENTS OF UTOPIA IS THE IDEA LIFE LIVED WITHIN IT'S NORMAL RELATIVE VALUE SYSTEM AND CONSTANT CHANGES OF CIRCUMSTANCES. TO ONE WHO BELIEVES IN RICHNESS AND CHANGE OF WHAT IS CALLED EXISTENCE OR "LIFE" THE UTOPIAN AIM OF PERFECTING OR IMPERFECTING [redacted] HUMAN SOCIETY SEEMS PURE FANTASY DOOMED TO THE FAILURE OF ESCAPING THE PROBLEMS OF LIFE OR AT BEST PROVIDING MODELS BY WHICH EXISTING SOCIETY MIGHT STRUCTURE IT'S FLOW.

TO THE TRUE UTOPIAN THE IDEA OF UTOPIA IS A CONSTANTLY IMPENDING POSSIBILITY AND IT CAN BE BROUGHT ABOUT BY HUMAN EFFORT BECAUSE THE NATURE OF MAN CAN BE DISCOVERED OR REVEALED.

TO THOSE WHO ARE ANTI-UTOPIAN OR "PRO-LIFE", UTOPIA CAN NEVER BE REALIZED BECAUSE IT IS BELIEVED THAT THE NATURE OF MAN WILL NEVER BE KNOWN. MAN IS VIEWED AS CONTINUALLY IN THE CREATIVE PROCESS OF DISCOVERING HIMSELF, A PROCESS THAT DOES NOT END OR EVEN FORM PATTERNS WHICH LAST ALTHOUGH PEOPLE OF VARIOUS TIME PERIODS THINK THEY HAVE DISCOVERED THE PATTERNS.

IT IS BECAUSE UTOPIANS BELIEVE THEY CAN DISCOVER THE PATTERN OF HUMAN EXISTANCE THAT UTOPIA MAKES SENSE TO THEM. WHEN HUMAN NATURE IS UNDERSTOOD ITS AIMS BECOME APPARENT AND STEPS CAN BE TAKEN TO EFFECT THESE TRANSCENDENT AIMS.

AS DESIGNERS, THEREFORE, WE CAN TAKE AS THE MOTIF OF OUR EXPRESSION OF THE ENTIRE CENTER:

① AN ANTI-UTOPIAN ATTITUDE

② AN UTOPIAN ATTITUDE [EITHER EUTOPIAN OR DYSTOPIAN]

WHICHEVER ATTITUDE WE CHOOSE TO TAKE WE ARE COMPELLED TO COME TO GRIPS WITH THE OPINION OPPOSITE TO THAT WHICH WE HAVE TAKEN AND PROVIDE EXPRESSION FOR IT. WE HAVE, THEREFORE, AN ALMOST ALCHEMICAL FORMULA OF UTOPIAN THOUGHT TO DEAL WITH:

UTOPIAN THOUGHT

EUTOPIA = SULPHUR

NORMAL LIFE = SALT

DYSTOPIA = QUICKSILVER

VI DEVELOPMENT OF EXPRESSION:

(A) UTOPIA APPEARS STATIC, ABSOLUTE, A PLACE WHERE THE PROBLEMS OF LIFE ARE SETTLED. - PURE BEING.

① EUTOPIA IS A PLACE OF JOY, CONTINUOUS SATISFACTION, SECURITY, PERFECT COMMUNICATION WITH OTHERS, A SENSE OF HOME IN ITS POSITIVE SENSE, LIBERATION OF ENERGY, FREEDOM TO ACT IN ACCORDANCE WITH ONE'S DESIRE WITH PERFECT ACCORD WITH THE DESIRES OF OTHERS; THUS THE OVERCOMING OF DESIRE, COMPLETE HARMONY WITH NATURE, IN SHORT, BLISS, PURE LOVE, ABSOLUTE OPPORTUNITY AND COMMUNITY.

② DYSTOPIA IS A PLACE OF HORROR, A PRISON, CONTINUOUS DISSATISFACTION, COMPLETE AND ABSOLUTE CYCLES OF

SELF-DEFEATING PROCESSES, ABSOLUTE ISOLATION, EVERY ACT LEADS TO FURTHER AND FURTHER LEVELS OF DISPAIR, DISHARMONY REIGNS, ENERGY IS CONTINUOUSLY DRAINED SO THAT OPPORTUNITIES DWINDLE AND DISSAPPEAR BEFORE OUR EYES AND WE ARE POWERLESS TO STOP THE PROCESS, A PLACE PURE HATE AND HUMILIATION THAT DOES NOT END, CONFLICT IS SUPREME - IN SHORT A PLACE SO EVIL THAT WE ARE NOT EVEN ALLOWED THE MEMORY OF YESTERDAY'S TORTURE WHICH WAS LESS THAN WHAT WE WILL RECIEVE TOMORROW.

(B) NORMAL LIFE APPEARS DYNAMIC, RELATIVE, CONTRADICTORY, TENTATIVE, AMBIGUOUS, IN A STATE OF BECOMING WHERE PROBLEMS ARE NEVER REALLY SETTLED, WE JUST BECOME FATIGUED WITH SOME PROBLEMS AND BEGIN TO BE INTERESTED IN NEW ONES. IT IS A STATE OF DUALITY AND FINITENESS AND CREATIVITY. THE VARIOUS DICHOTOMIES REIGN TOGETHER, LIKE GOOD AND EVIL, LOVE AND HATE, BOREDOM AND CARE, COMMUNION AND ISOLATION, BIRTH AND DEATH, FAME + OBSCURITY, SUCCESS AND FAILURE, CONFLICT AND RESOLUTION, SECURITY AND RISK, WAR AND PEACE, EQUALITY AND DISEQUALITY, CRUELTY AND MERCY, SERIOUSNESS + PLAY JOY AND HORROR, THE ANGELIC AND THE ANIMAL, THE CONSCIOUS EGO AND THE UNCONSCIOUS ID, ENVY AND PITY, HUMOR + TRAGEDY, SELF-SACRIFICE AND SELF-INTEREST, TALENT AND LACK OF TALENT, WISDOM AND FOOLISHNESS, SENTIMENTALITY AND HARDNESS OF HEART. TIME IS CONSIDERED AS NEVERENDING. IT CAME INFINITY OUT OF THE PAST AND WILL MOVE INFINITELY INTO THE FUTURE. MAN CAME INTO HISTORY AT SOME POINT KNOWING NOTHING ABOUT LIFE AND THE MYSTERIES OF THE UNIVERSE AT SOME TIME AND WILL DIE OFF, AS A SPECIES STILL KNOWING JUST ABOUT AS MUCH ABOUT LIFE AS HE DID WHEN HE CAME IN. AS SHAKESPEARE PUT IT: "A TALE TOLD BY A IDIOT, FULL OF SOUND AND FURY, SIGNIFYING NOTHING."

## VII SOLUTIONS TO EXPRESSION:

ONE MAN'S EUTOPIA IS ANOTHER MAN'S DYSTOPIA IS AN UNDENIABLE CLICHE', BUT THIS FACT DOES NOT PRECLUDE THE NECESSITY OF OUR GIVING EXPRESSION TO THE OPPOSING SENSES OF JOY AND HORROR AND THE AMBIGUITY OF NORMAL LIFE. WE CAN, I THINK, DO THIS IN ONE OF TWO WAYS, EITHER BY DEVELOPING A FORM LANGUAGE WHICH CAN SIMULTANOUSLY EXPRESS ALL THREE INTENTIONS OR THREE DISTINCT VISUAL EXPRESSIONS FOR EACH INTENTION. REGARDLESS OF WHICH APPROACH WE CHOOSE SOME HISTORY IN UTOPIAN DESIGN WOULD BE HELPFUL. WHAT IS MEANT BY UTOPIAN DESIGN IS NOT THE DESIGN OF PARTICULAR UTOPIAS PER SE BUT THOSE ARCHITECTURAL PROJECTS IN

WHICH THE UTOPIAN INTENTION AND DREAM IS WEDDED TO ESSENTIALLY NON-UTOPIA PROGRAMES. A SINGLE FAMILY HOUSE [redacted] IN THE SUBURBS CAN BE DESIGNED BY A DEVELOPER WITH NO PARTICULAR TALENT OR UTOPIAN INTERESTS AND PEOPLE WILL REFER TO IT AS ANOTHER UTILITARIAN HOUSE, INNOCUOUS AND WITHOUT SIGNIFICANCE. GIVE THE SAME PROGRAM TO A DESIGNER WITH STRONG UTOPIAN DREAMS AND YOU ARE LIKELY TO SEE A HOUSE WHICH PEOPLE WILL DESCRIBE AS FANTASTIC, WIERD, OTHER-WORLDLY, FRIGHTENING ETC. THE BIZARRE AND VISIONARY APPEARANCE OF THE HOUSE IS THE RESULT OF THE DESIGNER BEING AWARE OF THE PHENOMONOLOGICAL STRUCTURES OF UTOPIA AND THEIR VISUAL EXPRESSIONS OR TRANSLATIONS AND APPLYING THESE VISUAL EXPRESSIONS TO THE PROGRAME AT HAND. THE TRADITIONAL EXCUSE OR RATIONALIZATION THE UTOPIAN DESIGNER GIVES FOR DOING WHAT SOME PEOPLE MIGHT DESCRIBE AS A GROTESQUE AND BARBARIC INTRUSION ON AN OTHERWISE QUIET AND OBSCURE NEIGHBORHOOD, IS, OF COURSE, THAT OF THE MISSIONARY. UTOPIA IS COMING MAYBE NOT IN THE DESIGNER'S LIFETIME OR FOR CENTURIES TO COME, BUT SOMEDAY IT WILL. IT IS PART OF THE NATURE OF TIME ITSELF THAT THERE IS A CRITICAL POINT TO WHICH ALL EVENTS FOCUS, THE CRISIS OF THE WORLD WHICH CAN ONLY BE EXPRESSED BY UTOPIA. OUR PROGRAM IS ONE STEP CLOSER TO UTOPIA IN THAT WE ARE DESIGNING A CENTER THAT IS DEDICATED TO UTOPIAN THINKING AND, THEREFORE, IT IS EVEN MORE NECESSARY THAT OUR BUILDINGS EXPRESS THE VARIOUS ASPECTS OF UTOPIA THAN HAS YET OCCURRED IN THE HISTORY OF ARCHITECTURE.

HISTORICALLY UTOPIAN ARCHITECTURE AS WITH UTOPIAN THOUGHT APPEARS TO HAVE REACHED APEX IN THE LATE NINETEENTH AND EARLY TWENTIETH CENTURIES, THAT IS THE IDEA OF APPLIED UTOPIAN PRINCIPLES. FURTHER BACK IN HISTORY IT IS THE ITALIAN MANNERIST AND BAROQUE MOVEMENTS THAT WE FIND ANY CONSCIOUS EFFORT TO PROMOTE THE FANTASTIC AND VISIONARY. THUS THE NOTION OF THE CONSCIOUS USE OF FANTASY IN ARCHITECTURE IS A RATHER RECENT DEVELOPMENT AND IS THE CREATIVE POWER OF THE FIRST HALF OF THE TWENTIETH CENTURY WHICH REYNER BANHAM CALLS THE FIRST MACHINE AGE. I THINK THIS IS AN ERRONEOUS DESCRIPTION OF WHAT WAS HAPPENING. MACHINE FORMS WERE THE ACADEMIC RED HERRING, IT WAS UTOPIAN CONCEPTS OF BUILDING THAT [redacted] WAS THE REAL POWER.