

APPENDIX II

AN EXPLANATION OF THE "ATLANTIS PROJECT";
AND "THE NEW ENGLAND CENTER FOR
COMPARATIVE UTOPIAS"

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"THE ISLAND OF ATLANTIS ACCORDING TO PLATO - MODEL [228]"

"THE NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS,
LEVITATED CENTER" [229.]

"THE APOLLO SKY-WALK" [230].

¶ ①

THE PROBLEM I AM CONCERNED WITH IN THE ATLANTIS PROJECT AND THE NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS IS THE ARCHITECTURAL EXPRESSION OF AN IDEA THAT HAS APPEARED TO BE WITHOUT CULTURAL OR HISTORICAL RESOLUTION. WHAT I MEAN BY THIS CAN BE SENSED BY COMPARING THE PROBLEM OF UTOPIA WITH THE PROBLEM OF HOUSING. REGARDLESS OF THE REASSESSMENT ~~OF~~ OF THE NATURE OF HOUSING OVER TIME, THERE ARE VERY FEW WHO WOULD NOT CONSIDER HOUSING A DESIRABLE GOAL OF ARCHITECTURAL EFFORT. THIS IS NOT THE CASE WITH THE CONCEPT OF UTOPIA.

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THE IDEA OF UTOPIA EVOKES A SET OF ATTITUDES THAT RENDER IT A SOURCE OF CONTINUOUS DEBATE AS TO ITS EXISTENCE. INITIALLY THE ATTITUDES ARE TWO. ON THE ONE HAND, IT IS BELIEVED THAT UTOPIA TAKEN LITERALLY, AS NO PLACE AT NO TIME, CANNOT, THEREFORE, EXIST. ON THE OTHER HAND, IT IS BELIEVED THAT UTOPIA CAN EXIST. FROM THERE THE ATTITUDES FRAGMENT QUICKLY, AND MANY OF THEM ARE NOT LOGICALLY CONSISTENT, DEMONSTRATING THE EMOTIONAL BIAS THAT SURROUNDS ^{IT} ~~THE~~ UTOPIA. TO SOME PEOPLE UTOPIA IS SIMPLY A WORD WITH LITERARY ASSOCIATIONS ~~TO~~ TO THE WORKS OF PLATO OR A BOOK WRITTEN IN 1516 OF THE SAME NAME BY SIR THOMAS MORE OR THE WORK OF OTHERS. TO OTHER PEOPLE THE LITERARY TRADITION, WHICH TO THEM SEEMS ITS ONLY FORM OF EXISTENCE, HAS MADE THE CONCEPT OF UTOPIA INTO A SOURCE UNGOING UNCONSCIOUS HUMOR AT THE EXPENSE OF ITS TRUE BELIEVERS.

¶ ③

FOR THOSE WHO ARE CONVINCED OF THE EXISTENCE OF UTOPIA, WHETHER IN THE PAST, PRESENT OR FUTURE, NO CONTRARY VERBAL ARGUMENTS SEEM SATISFACTORY. BETWEEN THE EXTREME ATTITUDES, THERE EXISTS THE ATTITUDE THAT APPEARS MORE UNIVERSALLY ACCEPTABLE WHICH STATES THAT UTOPIA IS LIKE A PLATONIC ARCHETYPE CONTINUALLY MANIFESTING ITSELF AS THE GOAL OF HUMAN SOCIETY RATHER THAN A LITERAL FACT. PAUL TILICH BECAME THE CHIEF EXPONENT OF THIS POSITION IN THE TWENTIETH CENTURY WHEN HE WROTE: "THE VERTICAL ORDER PARTICIPATES IN THE HORIZONTAL ORDER - THAT IS, THE KINGDOM OF GOD ~~IS~~ ACTUALIZES ITSELF IN HISTORICAL EVENTS. IT BOTH ACTUALIZES ITSELF AND AT THE SAME TIME IS RESISTED, SUPPRESSED, VANQUISHED. YET IT IS THIS FIGHTING KINGDOM OF GOD IN HISTORY THAT CANNOT DISILLUSION BECAUSE IT DOES NOT CONFER UTOPIAN FINALITY TO ANY PLACE OR TIME IN HISTORY; RATHER IT ALWAYS MAKES ITSELF KNOWN AGAIN AND AGAIN IN EVER NEW ACTUALIZATIONS, SO THAT THE TRUTH OF UTOPIA IS ALWAYS BORNE OUT. THIS RECIPROCAL PARTICIPATION OF THE TWO ORDERS IS THE SOLUTION TO THE PROBLEM OF UTOPIA." ¹

FOOTNOTE 1 - FROM CRITIQUE AND JUSTIFICATION OF UTOPIA BY PAUL TILICH ON PAGE 308 OF UTOPIAS AND UTOPIAN THOUGHT. ED. BY FRANK E. MANUEL, BEACON PRESS, BOSTON, MASS.

¶ ④

REGARDLESS OF WHAT ATTITUDE MAY BE HELD CONCERNING THE EXISTENCE OF UTOPIA, IT CAN BE DESCRIBED, I BELIEVE, AS THE RESOLUTION OF THE INDIVIDUAL AND COLLECTIVE ASPECTS OF HUMAN CONSCIOUSNESS. THIS IS BEYOND ANY TECHNOLOGICAL, ARTISTIC, RELIGIOUS, OR POLITICAL MANIFESTATION OF A PARTICULAR UTOPIA. IN THIS SENSE UTOPIA CAN BE REGARDED AS THE SPIRIT OF MANY SECULAR PHILOSOPHIES OF HISTORIES OF BOTH THE EASTERN AND WESTERN TRADITIONS. IN THE WEST MANY PEOPLE, FOR INSTANCE, HAVE DEFINED UTOPIA AS THE DIRECT CONCEPTUAL TRANSLATION OF CHRISTIANITY IN HISTORY. FROM A DEFINED BEGINNING THE REVELATION OF GOD IS RELATIVIZED IN TIME AS THE KAIROS. THIS IS THE SET OF CRISIS MOMENTS WHICH LEAD BY A NON-REVERSIBLE PROCESS TO A NEW HEAVEN AND A NEW EARTH. IN LIKE MANNER THE TRUTH OF UTOPIA IS RELATIVIZED THROUGH TIME. THE TIME LINE OF UTOPIA IS NOT A SEGMENT OF A STRAIGHT LINE LIKE IN CHRISTIAN TIME, NOR IS IT THE INFINITE EXTENSION OF SINE-WAVE LINE OF HINDUISM, NOR IS IT THE INFINITE EXTENSION OF THE SO-CALLED STRAIGHT LINE OF PURE SECULARISM, IT IS THE LINE DESCRIBED BY THE EQUIANGULAR OR LOGARITHMIC SPIRAL.

FROM THE ORIGIN OF ALL UNITY, THE ONE FALLS INTO THE MANY AS THE RADIUS OF THE ETERNAL NOW BECOMES THE UNIVERSAL FEMININE BREATHING OUT. WHEN THE DIVERSITY REACHES ITS PAROXYSM OF INFINITE COMPLEXITY THE REVERSE OF THE UNIVERSAL MASCULINE BREATHING IN TAKES PLACE. TIME IS GENERATED.

¶ ⑥

A CIRCLE AT INFINITY HAS ALL OF ITS RADIUS AT RIGHT ANGLES TO ITS PERIMETER. THIS PROVIDES THE WAY IN WHICH THE MANY IS TO RETURN TO THE ONE - BY MEANS OF THE 60° EQUIANGULAR SPIRAL. ITS FORMATION OCCURS WHEN THE PLATONIC PRIMARY BODY [THE HALF-EQUILATERAL TRIANGLE] IS PLACED ON ONE RADIUS. THE LINE THEN APPROACHES THE NEXT RADIUS AT 90° AND SO ON UNTIL THE MOST BEAUTIFUL OF ALL EQUIANGULAR SPIRALS IS PRODUCED, AS IT CONSTANTLY MAINTAINS A THRUST TOWARD THE RIGHT ANGLE. OTHER ANGULAR VELOCITY SPIRALS REPRESENT THE MOVEMENT OF NON-HUMAN CONSCIOUSNESS, IN CONTRAST TO THE MOVEMENT TOWARD UTOPIA REPRESENTED BY THE 60° EQUIANGULAR SPIRAL.

¶ ⑦

ALL EQUIANGULAR SPIRALS BECOME THE EQUILIBRIUM IN TENSION OF THREE STATIC VECTORS: A LINE INTO THE FOCUS, A LINE OUT OF THE FOCUS, AND A CIRCLE OF THE FOCUS. I AM EQUATING THE 60° EQUIANGULAR SPIRAL WITH THE TRUE PATH TO UTOPIA, WHICH AS A CONCEPT WOULD INCLUDE ALL HUMANS THAT EVER EXISTED FORWARDS AND BACKWARDS IN TIME, SINCE THE LENGTH OF AN EQUIANGULAR SPIRAL IS INFINITE.

¶ ⑧

THE THREE STATIC VECTORS, THEREFORE, REPRESENT THE WAYS IT IS POSSIBLE TO FALL AWAY FROM THE TRUE PATH TO UTOPIA. TAKEN IN TURN: ① THE VECTOR INWARD IS EUTOPIA, THE MOVEMENT TOWARD THE GOOD PLACE OR HEAVEN ON EARTH; WHAT MAKES IT VITIATE UTOPIA IS THAT ON THE HISTORICAL PLANE EUTOPIA CAN BE ACHIEVED ONLY BY THE INDIVIDUAL; IT IS LIFE LIVED IN RELATION TO THE MYSTICAL EXPERIENCE ON A CONTINUOUS BASIS; ALL SOCIAL RESPONSIBILITY IS ABANDONED; ② THE VECTOR OUTWARD IS KAKOTOPIA, THE MOVEMENT TOWARD THE BAD PLACE OR HELL ON EARTH; [THIS VECTOR IS THE RESULT OF THE FACT THAT AN EQUIANGULAR SPIRAL MAKES AN INFINITE NUMBER OF REVOLUTIONS AROUND ITS FOCUS, WHICH IT NEVER REACHES]; AS THIS VECTOR PROCEEDS TOWARD INCREASING DIVERSITY IN OBJECTHOOD, THE INDIVIDUAL EXPERIENCES THE DEMONIC COLLECTIVE ALIENATION, WHERE THE INDIVIDUAL IS CONSIDERED TO HAVE NO "WITHIN" OR CONSCIOUSNESS; ③ THE CIRCLE VECTOR IS KENOTOPIA, THE KITCHEN PLACE OR EMPTINESS AND EXHAUSTION OF CONSCIOUSNESS ON EARTH; JUST AS ANY CIRCLE IS A CARICATURE OF ITS FOCUS, KENOTOPIA BECOMES THE CARICATURE OF HAVING ARRIVED AT UTOPIA; CONSCIOUSNESS MOVES NEITHER TO A GREATER NOR TO A LESSOR UNITY AS THE WILL TO PURE SURVIVAL ENGULFS THE INDIVIDUAL AND IS MANIFESTED BY THE ARCHETYPAL LOVE OF OBJECTHOOD.

¶ (9)

AS A RESULT OF THE FORGOING ANALYSIS OF UTOPIA, I FELT THE APPROPRIATE BUILDING PROGRAM SHOULD BE PLACES OR CENTERS FOR THE STUDY OF THE CONCEPT OF UTOPIA ITSELF. THESE CENTERS WOULD BE USED BY PEOPLE WHO ARE ~~AGAINST~~ AGAINST OR FOR THE CONCEPT, OR THOSE IN A DOUBT STATE. THESE CENTERS, THEREFORE, WOULD NOT BE PROPOSALS FOR PARTICULAR UTOPIAS, ALTHOUGH THE BUILDING MOTIFS WOULD BE DERIVED FROM TRADITIONAL UTOPIAN IMAGERY. ALSO THE CENTERS WOULD NOT BE UNDER THE CONTROL OF ANY UNIVERSITY OR GOVERNMENTAL AGENCIES. HOPEFULLY THE CENTERS WOULD ATTRACT FROM THE GOVERNMENT AND UNIVERSITIES THOSE PERSONNEL AND FACILITIES THAT ARE NOW DEVOTED TO UTOPIAN-LIKE STUDIES.

¶ (10)

IN ESSENCE THE BUILDING MOTIF OF THE CENTERS WOULD BE LIKE AN ALCHEMICAL RELATION BETWEEN THE OPPOSING ATTITUDES ABOUT UTOPIA [HELD WITH AN ALMOST RELIGIOUS FEROCITY], IN TERMS OF ARCHITECTURAL EXPRESSION. TO CLAIM THAT SUCH A PROPOSAL AS THIS HAS NO "ESSENCE" OR "CONCEPT" IS TO MISS THE POINT ABOUT THE NATURE OF UTOPIA. IN A SHOPPING CENTER OR A UNIVERSITY, THERE IS USUALLY VERY LITTLE DOUBT AS TO TYPE OF ACTION AND THOUGHT THAT WILL OCCUR. IN THE CASE OF UTOPIA CENTERS, THE ACTION AND THOUGHT ARE DISCOVERED DURING THE PROCESS OF THEIR OPERATION. THE CONCEPTUAL POWER OF THE UTOPIA CENTERS DERIVES DIRECTLY FROM THE FUTURE. THIS RELATION TO THE FUTURE IS NOT THE SAME RELATIONSHIP THAT IS THE BASIS OF AN ORGANIZATION SUCH AS "THE WORLD FUTURE SOCIETY" - FROM A POSITION OF RELIANCE ON THE EXPERIENCES OF THE PAST AND PRESENT, AND THE PROCESS OF HUMAN CREATIVITY. THE FUTURE IS VIEWED AS A PROCESS OF ^{OF} PLANABLE ALTERNATIVES. ^{CONVERSELY} THE UTOPIAN POSITION IS THAT THE FUTURE CAN AFFECT THE PRESENT DIRECTLY BY ACTUALLY OVERCOMING THE HISTORICAL LIMITS OF HUMAN CREATIVITY, THUS IN ESSENCE PRODUCING THE END OF HISTORY AS WE KNOW IT.

¶ (11)

IN THE UTOPIAN BELIEF SYSTEM IS THE IDEA THAT POWER AND THE PULL OF THE FUTURE CAN BE DIRECTLY EXPERIENCED BY MEANS OF THE VARIOUS ORACULAR METHODOLOGIES THAT OVERCOME THE LIMITS OF HUMAN CREATIVITY IN THE PRESENT. THESE METHODOLOGIES ARE NOT ONLY A KIND OF ARCHEOLOGY OF THE FUTURE, BUT DEAL WITH GLIMPSES OF THE STATES OF CONSCIOUSNESS OF INDIVIDUALS AFTER DEATH. IN FACT THE PHYSICAL AND SOCIAL DESIGN OF MOST UTOPIAS IS BASED ON AN ATTEMPT TO EXPRESS IN ARCHITECTURAL TERMS EXPERIENCES AFTER DEATH. EVEN THE SO-CALLED SECULAR UTOPIAS DO NOT ESCAPE THIS MOTIF. AS RUDOLF STEINER HAS STATED IN SPEAKING OF INTENTIONAL COMMUNITIES BEING BASED ON COSMIC RITUALS: "NOW WHAT IS THE SECRET OF THE COMMUNITY-BEGETTING ELEMENT IN THE RITUAL, ESPECIALLY AS THIS HAS BEEN CREATED WITH THIS PURPOSE IN VIEW FOR THE MOVEMENT FOR RELIGIOUS RENEWAL? THAT WHICH SPEAKS TO US IN THE FORM OF THE RITUAL, WHETHER IN CEREMONY OR IN WORDS, IS A COPY OF ACTUAL EXPERIENCES, THOUGH NOT OF COURSE, EXPERIENCES ACTUALLY PASSED THROUGH HERE ON EARTH, BUT OF EXPERIENCES IN THAT WORLD WHICH THE HUMAN BEING PASSES THROUGH IN HIS PRE-EARTHL Y EXISTENCE, WHEN HE IS ON THE SECOND PART OF THE WAY BETWEEN DEATH AND A NEW BIRTH." 2

FOOTNOTE 2: PAGE 8, FROM COMMUNITY-BUILDING BY RUDOLF STEINER IN 1923, ANTHROPOSOPHIC PRESS INC. NEW YORK, N.Y 1942

AT THE END OF THE REPUBLIC, THE SOLDIER-BECOME-ORACLE [ER, SON OF ARMENIUS] DIES IN BATTLE ONLY TO LATER REGAIN LIFE AND RELATE WHAT HE HAD SEEN IN THE AFTERLIFE. IN THE PHAEDO SOCRATES PRESENTS HIS VISION OF THE DESTINATION OF SOULS AFTER DEATH AND THE MYTH OF THE EARTHLY PARADISE. PLATO BY THESE MEANS WANTED NOT ONLY TO SHOW THAT JUSTICE IS A PART OF THE STRUCTURE OF THE UNIVERSE, BUT ALSO THE MOTIF FOR THE PHYSICAL AND SOCIAL ORGANIZATION OF ANCIENT ATHENS [THE UTOPIAN CITY-STATE THAT OPPOSED ATLANTIS] AND PLATO'S INTENTIONAL UTOPIA DESCRIBED IN THE LAWS - MAGNESIA. THIS IS SIMILAR TO THE USE MADE OF THE DIVINE COMEDY BY TOMASO CAMPANELLA WHEN HE FIRST CONCEIVED OF HIS UTOPIA, THE CITY OF THE SUN, IN 1623; OR IT IS SIMILAR TO THE USE MADE OF THE TIBETAN AND EGYPTIAN BOOKS OF THE DEAD IN TEMPLE DESIGN. IN EACH CASE THE INTENT IS TO PRODUCE A PHYSICAL DESIGN WHICH CAN ACT AS A GIGANTIC MNEMONIC DEVICE REINFORCING PRE-NATAL REMINISCENCE OF THE COSMIC ORDER. A RECENT EXAMPLE OF THIS IS THE GENESA LEARNING ^{EGYPTIAN} METHODOLOGIES OF DERALD LANGHAM. HE WORK IS BASED ON THE ANCIENT ^{EGYPTIAN} ORACLE AND COLOR TEMPLES AND UTILIZES CERTAIN ASPECTS OF THE ARCHITECTURAL RESEARCHES OF BUCKMINSTER FULLER.

¶ (13)

IN ORDER TO IMPLEMENT THE IDEA OF STUDY CENTERS FOR THE CONCEPT OF UTOPIA, I FELT, THAT THERE MUST BE A NETWORK OF CENTERS ACTING IN COMMUNICATION UNISON, BUT SEPARATED PHYSICALLY IN ORDER TO ACCOMODATE LOCAL USE. SINCE UTOPIAS ARE OF THE TYPE EITHER WHICH WITH DRAWS FROM THE PRESENT SPACE AND TIME SITUATION OR ENCOMPASSES THE WHOLE WORLD FORWARDS AND BACKWARDS IN TIME, IT IS NECESSARY ALSO THAT THERE BE A PRIMARY CENTER SYMBOLIZING THE STUDY OF WORLD UTOPIA, AND WHICH CAN UNIFY THE EFFORTS OF THE LOCAL CENTERS.

¶ (14)

FOR THE PHYSICAL FORM OF THIS PRIMARY CENTER I HAVE ADAPTED PLATO'S DESCRIPTION OF ATLANTIS, WHICH IS PRESENTED IN THE TIMAEUS AND THE CRITIAS ALMOST IN THE MANNER OF SOCIOLOGICAL AND ARCHITECTURAL SPECIFICATIONS. FROM THE DIMENSIONS GIVEN BY PLATO, THE ORIGINAL ATLANTIS MUST HAVE BEEN ABOUT 387 MILES LONG BY 260 MILES WIDE. I HAVE REDUCED THE DIMENSIONS OF THE ISLAND TO APPROXIMATELY 1 MILE WIDE BY A LITTLE LESS THAN 2 MILES LONG. THESE ARE THE SMALLEST DIMENSIONS POSSIBLE BY WHICH YOU CAN ZONE THE ISLAND AS ORIGINALLY PLANNED AND STILL HAVE PORTIONED AND USABLE SPACES. ALSO I HAVE TURNED IT FROM AN ISLAND ATTACHED TO THE OCEAN FLOOR TO A FLOATING ISLAND OR FERRO-CONCRETE SHIP. UPON A BASE OF MODULAR FLOATING UNITS, WITH A WATER DRAFT OF ABOUT 180 FEET, IS CONSTRUCTED ANOTHER 180 FOOT THICK PLATFORM COVERED WITH ARABLE LAND. ON TOP OF THAT ARE THE VARIOUS BUILDING AND LAND FORMS WHICH MAKE UP ATLANTIS. THE VOLCANIC MOUNTAINS THAT RISE TO A HEIGHT OF 1300 FEET ARE HOLLOW AND CONTAIN SEA WATER DISTILLERIES YIELDING WATER FOR THE MOUNTAIN STREAMS. GIANT HEAT PUMPS ARE ALSO IN THE MOUNTAINS TO PRODUCE JETS OF WARM AIR OVER THE ISLAND, FORMING A AIR "ROOF". AROUND THE ENTIRE PERIPHERY OF THE ISLAND-SHIP ARE HUGE AIR COMPRESSORS, PROVIDING THE MOTIVE POWER BY CREATING UNDERWATER AIR JET STREAMS. SINCE THE SHIP IS QUITE LARGE, IT MIGHT BE POSSIBLE TO UTILIZE THE FLOATING DEPOSITS OF OIL WHICH NOW EXIST ON THE SURFACES OF ALL THE OCEANS AS FUEL FOR ITS ENGINES, AND THEREBY CUT DOWN ON THE AMOUNT OF IN BOARD FUEL, BESIDES HELPING ^{TO} CLEAN ~~THE~~ THE OCEANS.

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THE REASONS FOR UTILIZING THE FORM OF ATLANTIS AS THE SYMBOLIC ENVIRONMENT FOR THE PRIMARY UTOPIA CENTER ARE: ① ATLANTIS HAS BEEN TRADITIONALLY ASSOCIATED WITH THE CONCEPT OF UTOPIA, IN THAT ATLANTIS WAS PRESENTED BY PLATO AS THE MAJOR OPPONENT TO ANCIENT ATHENS [THE HISTORICAL EXAMPLE OF AN UTOPIAN CITY-STATE]. ALTHOUGH ATLANTIS IS MORE FULLY DESCRIBED THAN ^[ATLANTIS] ANCIENT ATHENS, IT WAS DONE SO TO DEMONSTRATE THE GREAT POWER AND MIGHT, ^{HAVE} WHICH ANCIENT ATHENS AS AN UTOPIA CAME TO CONQUER. THE ATLANTIAN UTOPIA CENTER, THEREFORE, IS NOT ITSELF AN UTOPIAN PROPOSAL, BUT IS, OR WOULD BE ASSOCIATED WITH UTOPIA IN EVERYONE'S MIND. ② THE IDEA THAT ATLANTIS COULD ^{HAVE} ACTUALLY EXISTED AS AN HISTORICAL FACT, OR SIMPLY BE THE ARTISTIC USE OF A RUMOR ABOUT SOMETHING SO FAR BACK IN TIME THAT IT IS NOT PART OF HISTORY AT ALL, REFLECTS THE CONTROVERSIAL AND AMBIGUOUS ATTITUDES ABOUT THE EXISTENCE OF UTOPIA. ③ IT IS FELT THAT WITHOUT THE PROPER ENVIRONMENTAL IMAGERY THAT IS STRUCTURALLY RELATED TO ONE'S OWN OPINIONS, THEY WILL ULTIMATELY FAIL TO COMMUNICATE AND ACTUALLY BE SUPPRESSED BY OPINIONS THAT COMMAND THE PRESENCE OF APPROPRIATE IMAGERY. THE UNIQUENESS OF ATLANTIS IS THAT IT BALANCES IMAGISTICALLY THE ATTITUDES TOWARD THE CONCEPT OF UTOPIA. FIRST, ATLANTIS IN ITS TOTAL IMAGE IS NOT OFFERED AS AN UTOPIA. THIS SATISFIES THE PEOPLE WHO DO NOT BELIEVE IN THE EXISTENCE OF UTOPIA. SECOND TO THOSE PEOPLE WHO BELIEVE IN THE EXISTENCE OF UTOPIA, ATLANTIS HAS IMAGERY TO MATCH THE THREE CONCEPTUAL SUBDIVISIONS OF UTOPIA: EUTOPIA, KAKOTOPIA, AND KENOTOPIA. THE IMAGERY ASSOCIATED WITH EUTOPIA IS THAT WHICH IS WHOLISTIC, A-PRIORI, AND PRE-FIGURED LIKE THE LIVING GEOMETRY OF THE MANDALLIC STRUCTURE. ON ATLANTIS THE CITADEL CITY AT THE EDGE OF THE ISLAND FITS THE IMAGERY OF EUTOPIA WITH ITS ALTERNATING CONCENTRIC RINGS OF LAND AND WATER MOUNTING TO TEMPLES COVERED WITH GOLD AND SILVER AT THE ACROPOLIS, AND THE WALLS OF CONCENTRIC RINGS VENEERED IN GLEAMING BRONZE, TIN, AND ORICHALCH. THE KAKOTOPIAN IMAGERY IS ESSENTIALLY THE EXPRESSION OF THE FASCINATION AND HORROR WHICH IS EVOKED BY CONTEMPLATION OF THE SOURCES OF FORCE WHICH APPEAR BOTH OVERPOWERING AND INESCAPABLE, SUCH ^{AS} THE NEGATIVE VISION OF SOCIETY OR EARTH PHENOMENA. ON ATLANTIS THE ACTIVE VOLCANOES, THE EARTH QUAKE TREMORS, THE WILD ELEPHANTS, BULLS AND A SWAMP ALL QUALIFY TO EVOKE KAKOTOPIA. KENOTOPIA APPEARS IN FORMS WHICH ARE AMBIGUOUS, REPETITIVE, OFTEN BORING, CUTE, WITHOUT BEGINNING OR END, AND OUT OF CONTEXT. IMMEDIATELY BEHIND THE CITADEL CITY AND OCCUPYING A LARGE PORTION OF THE ISLAND IS A COMPLETELY FLAT RECTILINEAR AREA WHICH PLATO DESCRIBES AS BEING SUBDIVIDED BY A GRID OF WIDE AND DEEP WATER CANALS WHICH CREATED SQUARE PLOTS OF FARMLAND. THE WATER IN THE CANALS IS FED BY THE FRESH WATER STREAMS FROM THE SIDES OF THE VOLCANIC MOUNTAINS. THE CANAL WATER THEN EMPTIES INTO THE SEA BY PASSING THROUGH THE CITADEL CITY. THESE CANALS ACT ALSO AS WATERWAYS FOR BOATS ENTERING THE ISLAND. THE IMAGE OF ROW AFTER ROW OF FARM HOUSES, AND THE ^{SAME} SIZE PIECES OF LAND IS NOT DISSIMILAR TO THE KITSCH APPEARANCE OF MODERN SUBDIVISIONS.

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BY MAKING THE IMAGE OF ATLANTIS INTO A FLOATING ISLAND, RATHER THAN REDESIGNING AN EXISTING ISLAND, THE EXPRESSION OF INTERNATIONALISM IS REINFORCED. AS A WORLD UTOPIA CENTER, IT CANNOT PROFESS ALLEGIANCE TO ANY COUNTRY. AT THE SAME TIME IT HAS AN ACCESSIBILITY BY SEA TO ALL COUNTRIES. WHILE OPEN TO THE WORLD, IT WILL BE ABLE TO SUPPORT, REALISTICALLY, ABOUT 1000 PEOPLE FOR ANY LENGTH OF TIME. THEIR STAY MUST BE, THEREFORE, ON A ROTATING STAGGARD BASIS. THE ISLAND WILL BEGIN ITS EXISTENCE LEGALLY UNDER THE AUSPICES OF THE UNITED NATIONS UNTIL IT FORMS ITS OWN SELF-SELECTED AUTHORITY WHICH WILL BE BASED ON THE COMBINATION OF OLIGARCHY AND DEMOCRACY WHICH PLATO PLANNED FOR MAGNESIA. THERE WILL BE, FIRST THE SHORT TENURED GUARDIANS; SECOND THE GUARDIANS WILL BE SCRUTINIZED BY THE LONG TERM ELECTED SCRUTINEERS; THIRD ABOVE THEM ALL WILL BE THE NON-ELECTED NOCTURNAL COUNCIL, COMPOSED OF PAIRS OF OFFICIALS, ONE OLD AND ONE YOUNG, WHO WILL DEAL WITH LAW AND JUSTICE AT THE HIGHEST CONCEPTUAL LEVEL. THEIR ACTIVITIES WILL CROSS THE BOUNDARIES OF THE LEGAL, THE PHILOSOPHICAL, AND THE DIDACTIC.

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FROM ALL OVER THE WORLD WILL COME THOSE PEOPLE WHO ARE ~~INTERESTED~~ INTERESTED IN THE CONCEPT OF UTOPIA [AT THE WORLD LEVEL] TO WORK AND DISCUSS THEIR ATTITUDES. BESIDES THE ACTIVITIES WHICH RELATE DIRECTLY TO THE MODELING OF UTOPIAN PROPOSALS [WHICH WILL BE PRESENTED LATER WHEN I DISCUSS THE LOCAL UTOPIA CENTERS], THE MAJOR ONGOING PROJECT WILL BE THE STUDY OF THE PHILOSOPHY OF HISTORY - OR META-HISTORY. SINCE THE EIGHTEENTH CENTURY META-HISTORY, LIKE THE CONCEPT OF UTOPIA HAS REMAINED WITHIN A TRADITION WHICH DECLARES THAT THESE CONCEPTS ARE SIMPLY PART OF A LITERARY GENRE. UNDER THE THEORY THAT ^{IF} IT IS POSSIBLE TO TRANSLATE A CONCEPT FROM ONE MEDIUM OF EXPRESSION TO ANOTHER, THE TRUE NATURE OF THE CONCEPT WILL BE REVEALED. FOR EXAMPLE, THE VARIOUS META-HISTORIES, THE WESTERN, THE EASTERN, AND THE ANCIENT, WOULD BE RENDERED INTO PAINTING, SCULPTURE, MUSIC, THE DANCE, ETC., BY MEANS OF DIAGRAMS. EXISTING AS WELL AS NEWLY CREATED META-HISTORIES WILL BE RENDERED. THE RELATION BETWEEN UTOPIANISM AND META-HISTORY [WHICH ATTEMPTS TO DISCERN A PLAN FOR HISTORY] WAS FIRST EXPRESSED IN OUR CENTURY [IN 1936] BY KARL POPPER, WHO STATED: "THE STRONGEST ELEMENT IN THE ALLIANCE BETWEEN HISTORICISM AND UTOPIANISM IS, UNDOUBTEDLY, THE HOLISTIC APPROACH WHICH IS COMMON TO BOTH. HISTORICISM IS INTERESTED IN THE DEVELOPMENT, NOT OF ASPECTS OF SOCIAL LIFE, BUT OF 'SOCIETY AS A WHOLE'; AND UTOPIAN ENGINEERING IS SIMILARLY HOLISTIC."³ AT APPROXIMATELY THE SAME TIME [1923-1944],

EDGAR CAYCE, THE HEALER AND PROPHET WAS REVEALING THE RELATION BETWEEN ^{THE} DESTINY OF THE WORLD AND THE DESTINY OF ATLANTIS. AS HUGH LYNN CAYCE WROTE ABOUT HIS FATHER'S WORK: "ACCORDING TO THE EDGAR CAYCE READINGS, MANY INDIVIDUAL SOULS [OR ENTITIES] WHO HAD ONE OR MORE INCARNATIONS IN ATLANTIS ARE REINCARNATING IN THE EARTH IN THIS CENTURY, PARTICULARLY IN AMERICA. ALONG WITH TECHNOLOGICAL ABILITIES, THEY BRING TENDENCIES FOR BEING EXTREMISTS. OFTEN THEY EXHIBIT INDIVIDUAL AND GROUP KARMA ASSOCIATED WITH SELFISHNESS AND EXPLOITATION WHERE OTHERS ARE CONCERNED. MANY OF THEM LIVED DURING ONE OF THESE PERIODS OF DESTRUCTION OR GEOLOGICAL CHANGE IN ATLANTEAN HISTORY. IF EDGAR CAYCE'S PROPHECIES ARE CORRECT, A SIMILAR PERIOD OF EARTH CHANGES IS IMMINENT."⁴

FOOTNOTE: 3, PAGE 74 OF "THE POVERTY OF HISTORICISM" BY KARL R. POPPER
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FOOTNOTE: 4, PAGE 27 OF "EDGAR CAYCE ON ATLANTIS" EDITED BY HUGH LYNN CAYCE
PUBLISHED BY HAWTHORN BOOKS. NEW YORK N.Y. 1960

THE LOCAL SYSTEM OF UTOPIA CENTERS [OF WHICH THE NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS IS AN EXAMPLE] ARE RELATED TO EACH OTHER IN THREE WAYS: ① THEY ARE IN COMMUNICATION LINK-UP WITH THE ATLANTIS-SHIP. THERE IS NO CONCEPTUAL CONFLICT OR REDUNDANCY IN THIS ARRANGEMENT AS THE LOCAL CENTERS DEAL WITH THE PROBLEM OF UTOPIA [AS INTENTIONAL COMMUNITIES] THAT RETIRE FROM THE EXISTING SOCIETY, WHEREAS THE ATLANTIS-SHIP IS CONCERNED WITH UTOPIA FOR THE WHOLE OF SOCIETY. THE REASON FOR THE LINK-UP IS TO FACE THE PROBLEM OF WHETHER OR NOT LOCAL OR WORLD UTOPIAS ARE MORE DESIRABLE. ② ALL THE LOCAL CENTERS ARE IN COMMUNICATION LINK-UP WITH EACH OTHER. ALTHOUGH THE THEORETICAL BASIS OF THE ABSTRACTED UTOPIA IS THE RESPONSE TO AN UNIQUE SET OF CIRCUMSTANCES, THERE WILL BE SOLUTIONS AND INSIGHTS THAT CAN BE SHARED IN COMMON. ③ THE CENTERS WILL BE LOCATED BY MEANS OF TRADITIONAL GEOMANTIC PRINCIPLES. IN THE PHAEDO WHICH IS THE STORY OF SOCRATES' LAST DAY ALIVE, SOCRATES ATTEMPTS TO ENCOURAGE BY EVERY MEANS POSSIBLE A BELIEF IN THE IMMORTALITY OF THE SOUL. HIS APPEAL IS MAINLY TO INTUITION AS HE KNOWS THAT LOGIC IS OF NO AVAIL. NEAR THE END OF THE DIALOGUE SOCRATES DESCRIBES THE AFTER DEATH EXPERIENCE IN WHICH HE RELATES HIS BELIEFS ABOUT THE NATURE OF THE EARTH IN ITS TRUE STATE. HE SAYS SPEAKING TO SIMMIAS: "WELL, MY DEAR BOY, THE REAL EARTH VIEWED FROM ABOVE, IS SUPPOSED TO LOOK LIKE ONE OF THESE BALLS MADE OF TWELVE PIECES OF SKIN, VARIEGATED AND MARKED OUT IN DIFFERENT COLORS, OF WHICH THE COLORS WHICH WE KNOW ARE ONLY LIMITED SAMPLES, LIKE THE PAINTS WHICH ARTISTS USE; BUT THERE THE WHOLE EARTH IS MADE UP OF SUCH COLORS, AND OTHERS FAR BRIGHTER AND PURER STILL." 5 THE REFERENCE TO "TWELVE PIECES OF SKIN" WOULD MAKE THE EARTH APPEAR AS A DEFORMED REGULAR DODECAHEDRON COMPOSED OF PENTAGONS. ALTHOUGH NOT AN ADHERENT OF THE EGYPTIAN OR PYTHAGOREAN BELIEF THAT THE EARTH EXISTS IN THE FORM OF AN ENERGY CONTROLLING PYRAMID, PLATO NEVERTHELESS LAID THE GROUNDWORK IN THE TIMAEUS FOR OUR PRESENT ACCEPTANCE [THE BELIEF HAS SURFACED MANY TIMES IN HISTORY] OF THE IDEA THAT THE EARTH IS ALIVE AND HAS ITS OWN NERVOUS SYSTEM CLOSE TO ITS SURFACE. THE LATEST DOCUMENTATION OF THIS IDEA WAS BY JOHN MICHELL IN 1969 IN HIS BOOK "THE VIEW OVER ATLANTS". FOR THE PAST FIVE ^{YEARS} MANY PEOPLE HAVE TRIED TO POSTULATE THE FORM OF THE ENTIRE NERVOUS NETWORK OF THE EARTH, WITH RESULTS NOT DISSIMILAR TO THE INTUITION OF SOCRATES. THE POINT OF THIS IS, REGARDLESS ^{OF} WHAT TELLURIC ENERGY PATTERN IS HYPOTHESIZED, THE LOCATION OF THE LOCAL UTOPIA CENTERS ARE TO BE ON NEUTRAL GROUND. GEOMANTIC METHODS WILL BE USED TO FIND LAND THAT IS COMPLETELY FREE OF "POWER" POINTS AND "ENERGY" LINES. TO BUILD UPON ANY ENERGY AREAS WOULD BE TANTAMOUNT TO FOSTERING THE CONCEPT OF WHOLISM WHICH IS IMPLICIT IN THE ~~EXISTENCE~~ BELIEF THAT UTOPIA EXISTS. THE LOCAL CENTERS, THEREFORE, ARE CONCEPTUALLY UNITED BY THE INVERSE USE OF GEOMANTIC PRINCIPLES. TO BUILD ON NEUTRAL AREAS DOES NOT PROMOTE THE BELIEF THAT UTOPIA DOES NOT EXIST, BECAUSE THAT ASSOCIATION HAS NEVER BEEN MADE HISTORICALLY. THE BELIEF ABOUT THE EARTH THAT IS ASSOCIATED WITH A DISBELIEF IN THE EXISTENCE OF UTOPIA IS THAT THE EARTH IS COMPOSED OF NON-LIVING MATTER ^{AND} NOT THAT THERE ARE AREAS OF NON-SENSITIVITY.

FOOTNOTE 5: PAGE 173 OF THE LAST DAYS OF SOCRATES - A DIALOGUES BY PLATO TRANSLATED BY HUGH TREDENICK, PUBLISHED BY PENGUIN BOOKS 1954

ON A SITE DISCOVERED TO BE FREE OF TELLURIC ENERGY SYSTEMS, I PROPOSED IN 1973 THAT THERE BE A NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS. THIS SITE WAS DIRECTLY BEHIND AND ALSO INCLUDED THE AREA ON WHICH EXISTED THE FAMOUS ROLLER-COASTER [THE CYCLONE] AT REVERE BEACH IN MASSACHUSETTS. THE ROLLER-COASTER HAS NOW, UNFORTUNATELY, BEEN DESTROYED. REVERE AS A SUBURB OF BOSTON IS IN SEISMIC ZONE THREE, AS IS ENTIRE STATE OF CALIFORNIA, BUT BOSTON HAS NEVER BEEN NOTORIOUS AS AN EARTHQUAKE ZONE. IN 1906 THE REVERE BEACH AREA WAS AT ITS PEAK AS A FASHIONABLE SUMMER RESORT AREA FOR BOSTON. BY THE SEA-SIDE WONDERLAND PARK HAD JUST BEEN BUILT, AND IN ITS DAY IT WAS MORE DARING IN SCOPE AS A PUBLIC AMUSEMENT AND ENTERTAINMENT CENTER THAN IS DISNEYLAND TODAY OR BILLY ROSE'S AQUACAPE. THE GREAT OCEAN PIER [1700 FEET LONG] FEATURED ^{THAT} MOONLIGHT DANCING OVER THE WATER. THE PAVILLON WAS SO LARGE ^{THE} RAILROAD RAN UNDER ITS PALOR WITHOUT DISTURBING THE GUESTS. IN 1912 FORMER PRESIDENT THEODORE ROOSEVELT SPOKE AT THE PINES HOTEL. THERE WERE THE STREET FURNITURE, ^{THE PICNIC FLOATS,} AND BAND STANDS DESIGNED BY STANFORD WHITE. BEFORE ~~THE~~ THE CYCLONE WAS BUILT, THEY HAD A DOUBLE RACING ROLLER-COASTER. DOWN THE PARKWAY A BIT ONE COULD FIND QUIET RELAXATION AT THE NAUTICAL GARDENS OR THE CRESCENT GARDENS BALLROOM. WHEN THE RISE OF THE PRIVATE AUTOMOBILE SPELLED THE END OF LOCAL VACATION AREAS ^{FOR CITIES} THROUGH THE 30'S TO THE 60'S, ^{IT} BECAME INVADDED BY HARD CORE HONKEY-TONK, RAUISHED BY FIRES OF "MYSTERIOUS ORIGIN", UNTIL BY THE 70'S, IT WAS REDUCED TO A TRAVESTY OF ITS FORMER SELF. INSTEAD OF BEING THE GENERATOR OF EBULLIENT AND FESTIVE LIFE BY THE SEA, ~~THE~~ THE REVERE BEACH AREA IS A DEAD CARCASS BEING SCAVANGED BY LAND DEVELOPERS FOR PRIVATE RATHER THAN PUBLIC USE. PART OF THE PROPOSAL FOR THE NEW ENGLAND UTOPIA CENTER IS AN EXTENSIVE RESTORATION OF REVERE BEACH AS IT WAS IN 1906 WITH THE ADDITION OF NEW AMUSEMENTS DESIGNED BY IMAGINATIVE ARTISTS AND ARCHITECTS. AS THE AUTOMOBILE BECOMES LESS POPULAR ^{WITHIN} CITIES, THE FULL SPECTRUM OF URBAN FUNCTIONS WILL ONCE AGAIN EMERGE.

IN PLAN, THE NEW ENGLAND CENTER FOR COMPARATIVE UTOPIAS APPEARS TO EXIST AS TWO AREAS, ① THE RESTORED ROLLER-COASTER AREA ON REVERE BEACH PARKWAY, AND ② THE MAIN BUILDING ON OCEAN AVENUE. BUT LOOKING AT THE ELEVATION, THE CENTER IS REVEALED AS THREE PARTS. THE MAIN BUILDING IS ACTUALLY LEVITATED, BY ELECTRO-MECHANICAL MEANS 16'-0" OFF OF A PREPARED PLATFORM WHICH IS TWO STORIES HIGH. WHEN FULLY LEVITATED THE TIP OF THE TOWER COLUMN ON THE MAIN BUILDING REACHES A HEIGHT OF EXACTLY 480'-6".

THE REASON FOR THE LEVITATION OF THE MAIN BUILDING IS THE IMAGE IT PRESENTS. THE IDEA OF FLOATING, OR AIR-BORN ARCHITECTURE HAS ALWAYS BEEN ASSOCIATED IN THE POPULAR IMAGINATION WITH THE PERSONAL AND COLLECTIVE FREEDOM UTOPIA MAY BRING. THE LEVITATION IS ACCOMPLISHED BY ELECTRO-MECHANICAL MEANS, WHICH CONSISTS OF FOUR INTERCONNECTED SYSTEMS. TO PROVIDE ACTUAL LIFT-OFF, WHEN THE BUILDING HAS BEEN COMPLETED, ON ITS BASE, TWO SMALL ROCKET MOTORS ARE EMPLOYED, WHICH ARE BACKED UP BY A SET OF RADIO-FREQUENCY GENERATORS. THE HEAT AND FLAME WILL BE CONTROLLED BY THE POOL IN THE BASE. ONCE THE BUILDING IS IN THE AIR, SETS OF REPELLING ELECTRO-MAGNETS CONTROL THE BUILDING'S MINOR MOVEMENTS AND PROVIDE THE CONTINUOUS LIFT FOR THE BUILDING. IN ORDER TO STABILIZE THE BUILDING IN SPACE, A SET OF CONCENTRIC NESTED GYROSCOPES ARE PROVIDED. THE OUTSIDE DIAMETER OF THE DEVICE IS ABOUT 50'-0". THE AXES OF THE GYROSCOPES FORM TWO INTERLOCKING 3-DIMENSIONAL SPIRALS. A POINT ON EACH OF THE GYROSCOPIC SHELLS, IN RELATION TO THE CENTER, MAKES THE SAME REVOLUTION IN A GIVEN TIME UNIT. BY UTILIZING THE GOLDEN PROPORTION - $1:1.618...$, OF THE EQUIANGULAR SPIRAL, AN INERTIAL GAIN IS MADE, MAKING IT WEIGH LESS WHILE IN OPERATION THAN WHEN IT IS NOT. THE PRINCIPLES FOR THIS DEVICE DERIVE FROM THE WORK ON TIME MECHANICS BY THE RUSSIAN ASTRO-PHYSICIST N.A. KOZYREV. HE HAS EXPERIMENTED WITH GYROSCOPES TO REVERSE CAUSALITY UNDER LIMITED CONDITIONS. AS HE SAYS OF A PARTICULAR EXPERIMENT: "THIS MEANS THAT DURING THE ROTATION OF THE GYROSCOPE IN A CLOCKWISE DIRECTION IT IS DIRECTED DOWNWARD. WITH SUCH A ROTATION, THE GYROSCOPE BECOMES LIGHTER, MEANING THAT ITS ADDITIONAL EFFECT UPON THE SUPPORT OF THE WEIGHTS IS DIRECTED DOWNWARD".⁶ KOZYREV HAS PROVIDED THE LINK BETWEEN

LEVITATION AND TIME MANIPULATION. THE IMAGE OF A LEVITATED BUILDING, THEREFORE, EXPRESSES THE POSSIBLE LINK BETWEEN TIME TRAVEL AND THE CONCEPT OF UTOPIA. AS I STATED BEFORE, IT IS PART OF THE UTOPIAN BELIEF SYSTEM THAT EVERYONE WHETHER FROM THE PAST OR FUTURE MUST BE INCLUDED, FINALLY, OR THE CONCEPT IS VITIATED. TO SAY UTOPIA CAN HAVE ITS ORIGIN FROM ONE POINT IN TIME REALLY MEANS THAT FROM ~~THE~~ POINT IN TIME AN ACCESS TO ALL POINTS IN TIME IS OBTAINED. TO BASE AN UTOPIA ON THE SACRIFICE OF ANYONE'S LIFE, EVEN TO THOSE NOW DEAD AND IN THE PAST, IS TO SUGGEST A TEMPORAL ELITISM. IN FACT IF TIME TRAVEL OCCURS, IT WILL MEAN AN END TO THE ULTIMATE ELITIST CONCEPT, THE MYTH OF HISTORY AS A SET OF NON-REVERSIBLE EVENTS.

FOOTNOTE 6: PAGE 14 OF THE POSSIBILITY OF EXPERIMENTAL STUDY OF THE PROPERTIES OF TIME BY N.A. KOZYREV, IN 1967 PULKOVO, USSR. PUBLISHED BY THE JOINT PUBLICATIONS RESEARCH SERVICE, ARLINGTON VA. REPORT NUMBER: JPRS: 45238, 2 MAY 1968

THE IMAGERY OF THE MAIN BUILDING OF THE NEW ENGLAND UTOPIA CENTER IS BASICALLY NEO-CLASSICAL IN HOMAGE TO ETIENNE-LOUIS BOULLÉE, WHOSE VISIONARY ARCHITECTURAL PROPOSALS, DEMONSTRATE A CONCERN WITH UTOPIA, AS WELL AS AN ENGINEERING IN ADVANCE OF HIS TIME. FOR THE BUILDING I HAVE CHOSEN THE APPEARANCE OF THE TEMPLE OF ZEUS AT OLYMPIA WITH SOME MODIFICATIONS TO MAKE IT BOTH EUTOPIAN AND KAKOTOPIAN IN IMAGERY. IN THIS TEMPLE THE MAIN FUNCTIONS OF THE CENTER WILL TAKE PLACE. ① THERE WILL BE OPEN WORKSHOP AREAS FOR THE MODELING ^{OF} THE ARCHITECTURAL IMPLICATIONS OF PROPOSED AND EXISTING (IN THE LITERARY SENSE) UTOPIAS. ② A CINEMA WILL SHOW FILMS ON THEME OF UTOPIA. ③ IN AN ORACLE ROOM, WHERE ONE BECOMES SUSPENDED IN THE MIDDLE OF THE SPACE, AND BY MEANS OF WALL SURFACES COMPOSED OF ONE AND TWO WAY MIRRORS, ONE PRACTICES VARIOUS ORACULAR METHODOLOGIES, WHICH CLAIM TO ~~BE~~ PREDICTE BOTH THE FUTURE AND FILL IN THE UNKNOWN PARTS OF THE PAST; ALSO THIS IS THE SPACE WHERE ONE LEARNS THE TRADITIONAL COSMIC MNEMONIC SYSTEMS, AND HAS THE LIFE EXPERIENCES OF A PROPOSED UTOPIA, REPLICATED IN VISUAL ~~ARCHITECTURE~~ IMAGERY AND IN OTHER WAYS. ④ IN THE PEDIMENT AREA WOULD BE AN UTOPIA LIBRARY. ⑤ ALSO IN THE PEDIMENT WOULD BE AN UTOPIA MUSEUM WHICH WOULD EXHIBIT UTOPIAN PROPOSALS IN VARIOUS FORMS. ⑥ PRIVATE STUDY AREAS OCCUR HERE ALSO. ⑦ ON TOP OF THE TEMPLE IS BUILT A REPLICA OF WHAT ADOLF LOOS PROPOSED FOR THE CHICAGO TRIBUNE BUILDING DESIGN COMPETITION OF 1923 - A LARGE DORIC COLUMN IN BLACK POLISHED GRANITE. IN THE BASE OF THE COLUMN WOULD BE THE OFFICES AND STUDIOS OF A COMBINED RADIO-TELEVISION STATION AND NEWSPAPER, CALLED, IN HOMAGE TO THE UTOPIA OF WILLIAM MORRIS, "NEWS FROM NOWHERE". THE COLUMN ITSELF CONTAINS STAIRS AND AN ELEVATOR LEADING TO A SMALL SACRED SPACE AT THE CAPITAL.

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THE REASON I CHOSE THE COLUMN IMAGE, BESIDES THE FACT THAT IT IS NEO-CLASSICAL ~~IS~~, IS THAT AT ONE TIME I WAS A SCLUPTOR'S APPRENTICE TO FREDERICK KIESLER, THE ARCHITECT-SCLUPTOR, WHO HAD BEEN A STUDENT OF LOOS AT THE ACADEMY OF FINE ARTS IN VIENNA. I FELT THAT I HAD RECEIVED DIRECTLY, THEREFORE, PART OF A PRIVATE TRADITION EXPRESSED BY LOOS WHEN HE WROTE ABOUT HIS DESIGN FOR THE TRIBUNE TOWER: "TALL COLUMNS HAVE SO FAR BEEN ERECTED ONLY IN THE ROMAN STYLE, NEVER THE GREEK. THIS IDEA HAS HERETOFORE LAIN DORMANT IN THE IMAGINATION, BUT NOW IT HAS TAKEN FORM. THE LARGE GREEK DORIC COLUMN WILL BE BUILT. IF NOT IN CHICAGO THEN IN ANOTHER CITY. IF NOT FOR THE CHICAGO TRIBUNE PERHAPS FOR SOMEONE ELSE. IF NOT BY MYSELF, THEN BY ANOTHER ARCHITECT." 7

FOOTNOTE 7: PAGE 176 OF THE ARCHITECTURE OF FANTASY BY CONRADS AND SPERLICH, PUBLISHED BY PRAEGER, NEW YORK, N.Y. 1962

THE BASE OF THE MAIN BUILDING HAS FIVE PARTS. ① THE MBTA SUBWAY STOP CONSISTS OF A SIMPLE GREEKIAN ARCADE. FROM THIS ARCADE LEAD 3 OF THE 7 OUTRIGGER ELEVATOR SHAFTS WHICH CONNECT TO THE TEMPLE BY ROLLER BEARINGS TO THE WINDOW MULLIONS. IT IS THROUGH THE ELEVATOR^{SHAFTS} AND MULLIONS THAT THE ELECTRICAL POWER FROM THE SUB-BASEMENT DYNAMO REACHES THE TEMPLE, WHEN IT IS LEVITATED. ② AT ONE END OF THE BASE IS SOME GUEST HOUSING UNITS IN THE FORM OF FOUR CAPE COD HOUSES, COMPLETE WITH LAWNS AND STREET FURNITURE, PERCHED ON TOP OF ANT FARM STORAGE SPACES. THESE HOUSES RELATE THE CENTER TO NEW ENGLAND AND PROVIDE KENOTOPIAN IMAGERY. ③ AT THE OTHER END OF THE BASE ARE FOUR BUILDINGS, IN STEEL AND GLASS, IN THE FORM OF THE CONVEX SOLIDS PLATO USED TO REPRESENT FIRE, AIR, WATER AND EARTH. THESE BUILDINGS ARE USED AS CLASSROOMS FOR UTOPIAN STUDIES. PEOPLE CHOOSE THE FORM WHICH MOST CLOSELY RESEMBLES THE SIGNATURE OF THEIR PERSONAL HOROSCOPE. FOR EXAMPLE IF IT IS TRUE THAT FIRE SIGNS PREDOMINATE IN THEIR CHART, THOSE SAID PEOPLE WOULD ENTER THE TETRAHEDRON FOR ENERGY COMPATABILITY WHEN THINKING. THESE FORMS PROVIDE OBVIOUS EUTOPIAN IMAGERY. ④ DIRECTLY UNDER THE TEMPLE IS A BERM-SIDED POOL, THAT CONTAINS THE ELECTROMAGNETS THAT COME FROM THE BASE. CENTERED IN THE POOL IS A MODEL OF THE ATLANTIS-SHIP WITH AN INDICATION OF WHERE IT IS AT ANY GIVEN TIME ON THE EARTH. ⑤ UNDER THE POOL ARE THE EXPERIMENTAL LABORATORIES; THE MAIN POWER SUPPLY IN THE FORM OF A SMALL ATOMIC MOTOR AND REACTOR; THE ADMINISTRATION AREA; AND THE TRUCK STORAGE ENTRANCE.

¶ (25)

DIRECTLY IN FRONT OF THE LEVITATED BUILDING IS WHAT I CALL THE APOLLO SKY-WALK. IT IS AN ACCURATE RECONSTRUCTION OF THE CYCLONE ROLLER-COASTER, ONLY NOW, INSTEAD OF IT BEING USED FOR USED FOR COASTER CARS, IT IS MADE INTO A WALK-WAY. BY BEING A WALK-WAY, THE KINESTHETIC VARIATIONS OF THE ROLLER-COASTER COULD BE ENJOYED BY A GREATER AGE RANGE OF PEOPLE THAN WOULD NORMALLY GO ON A ROLLER-COASTER. WHILE QUITE BEAUTIFUL WHEN VIEWED FROM AFAR, IT BECOMES EXCITING TO EXPERIENCE ITS STRUCTURE AND PATH DIRECTLY WHICH IS ALMOST A METAPHOR OF LIFE ITSELF. THE ENTIRE SKY-WALK AND ITS ENTRANCE AREA IS CONSTRUCTED ON A GIGANTIC WALLED-IN REFLECTING POOL, A POOL THAT IS KEPT CLEAN OF REFUSE AND CONTAINS SOME SCULPTURE PEDESTALS, DISPLAYING BOTH MODERN AND ANCIENT WORKS. THE BASIC FUNCTION OF THE SKY-WALK AREA IS TO PROVIDE THE UTOPIA CENTER WITH A LINK TO THE IMMEDIATE SURROUNDINGS, WHICH WOULD BE REPLICA OF THE BEACH AREA AT THE END OF THE NINETEENTH CENTURY. AT THE SAME TIME THE SKY-WALK COULD PROVIDE SOME REVENUE TO THE CENTER [WHICH IS STRUCTURED AS A NON-PROFIT EDUCATIONAL INSTITUTE], THAT REMAINS OPEN 24 HOURS A DAY, SO THAT ANYONE ^{COULD} ~~AVAIL~~ THEMSELVES OF THE FACILITIES.]

OVER THE SKY-WALK ENTRANCE THERE IS SEEN AN ENLARGEMENT OF ARNOLD BÖCKLIN'S FAMOUS PAINTING "THE ISLAND OF THE DEAD", WHICH SETS THE CONTEMPLATIVE MOOD OF THE AREA. PROCEEDING THROUGH THE SERPENTINE STRUCTURE, ONE EVENTUALLY REACHES THE GEODESIC SPHERE THAT IS NESTLED IN THE GREATER CURVE OF THE ROLLER-COASTER. AS AN AVIARY, THE GEODESIC SPHERE ACTS ALSO AS THE STRUCTURAL BASE FOR THE RADIO AND TELEVISION BROADCASTING TOWER. CLIMBING THE GREAT HILL AND ROUNDING THE LESSER CURVE AT THE OPPOSITE END, ONE FINDS THAT IT IS POSSIBLE TO ENTER A KLEIN BOTTLE SURFACE COMPOSED OF LIVING TISSUE WHICH ACTS AS A RECUPERATIVE SPACE. IF YOU ARE DAMAGED WHILE WORKING IN THE CENTER, THE RECUPERATIVE SPACE WILL HEAL YOU INSTANTLY, UTILIZING BOTH TRADITIONALLY ACCEPTED AND ALTERNATIVE HEALING METHODOLOGIES. CONTINUING TO THE END OF THE ~~SKY~~ SKY-WALK, AND BEFORE LEAVING THE AREA, YOU MUST PASS THROUGH THE SARGASSO SEA AQUARIUM. [THE SARGASSO SEA IS MENTIONED BY PLATO, AND IS PART OF THE SITE OF THE BERMUDA TRIANGLE]. THE AQUARIUM CONSISTS OF A CURVED ENCLOSURE 10 FEET WIDE AND 300 FEET LONG. AT EACH SIDE OF THE ENCLOSURE ARE THE AQUARIUM TANKS, WHICH ARE 8 FEET HIGH. THE WALLS OF THE TANKS ARE TWO-WAY MIRRORS FIRST, THEN THE WATER FOR THE FISH AND FINALLY ONE WAY MIRRORS. OVER THE PASSAGEWAY BETWEEN THE TANKS HANG SIMULATIONS OF SARGASSO-WEED. ABOVE THE WEED IS THE LIGHTING SYSTEM. WALKING THROUGH THIS INFINITY MIRROR EFFECT AND THE WEED ABOVE AND THE SAND ON THE FLOOR GIVES ONE THE APPEARANCE OF STANDING ON THE OCEAN FLOOR, ESPECIALLY, SINCE THE FISH CAN SWIM UNINTERRUPTED FOR 300 FEET.