

arts + architecture

VOLUME 2 NUMBER 4

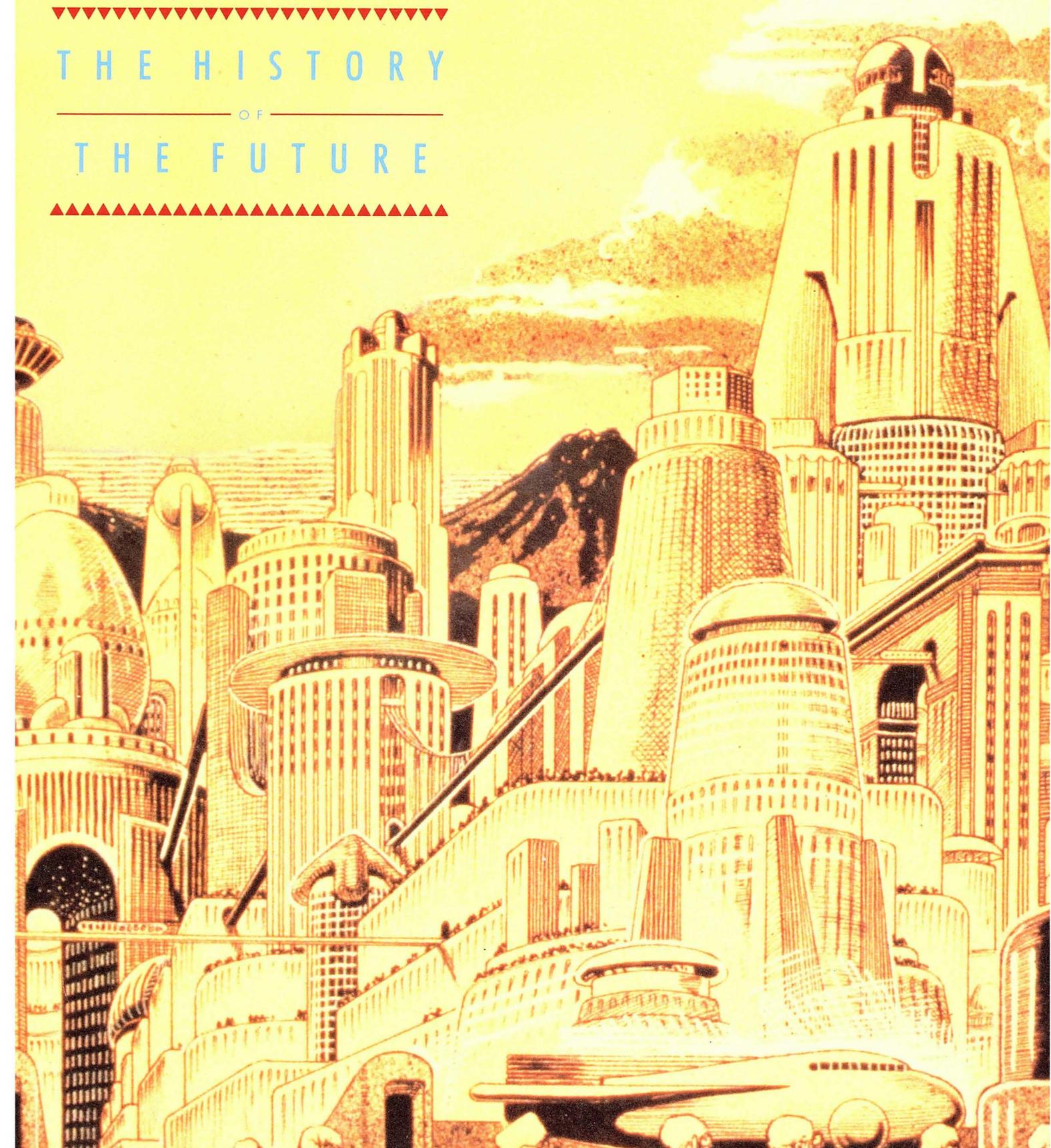
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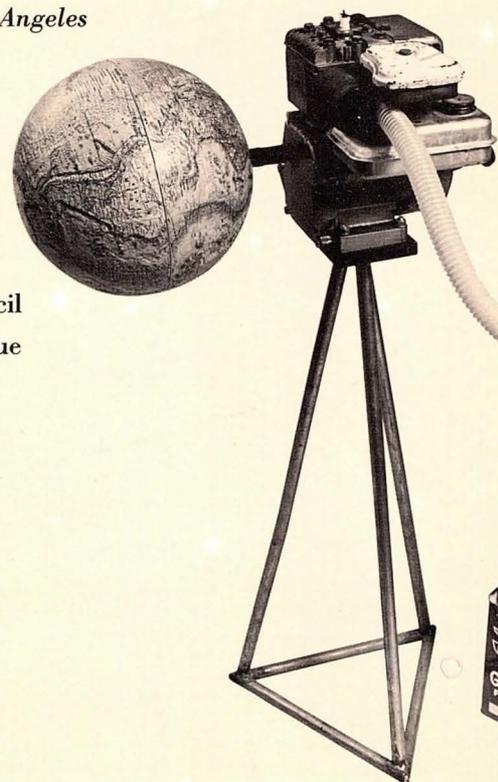
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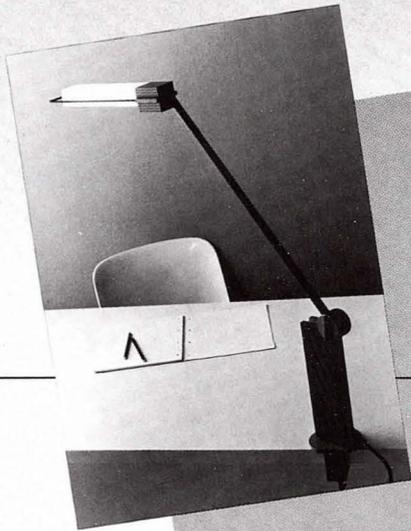
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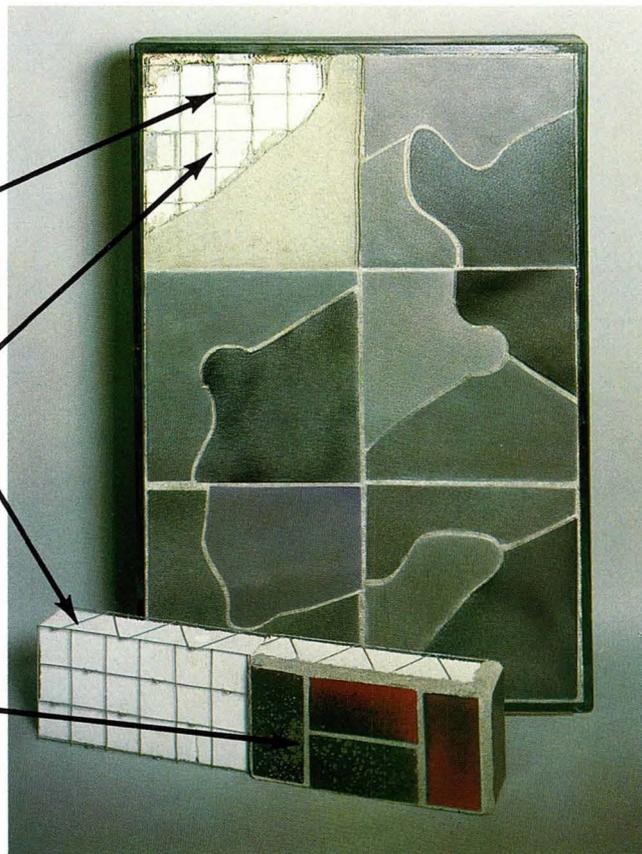
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arts architecture

VOLUME 2 NUMBER 4

Contents

- 8 Notes in Passing**
by Barbara Goldstein
- 9 Calendar**
by Bruce Bibby

Art

- 15 Arrogant Chaos: George Segal's Holocaust Sculpture**
by Jan Butterfield
- 93 Frank Cole**
by Marina LaPalma

Comment

- 22 The Beautification of Market Street**
by Joshua Freiwald

The History of the Future

- 26 Dreaming New Worlds**
by Robert Hine
- 30 La Reunion: The Fourierist Last Hurrah**
by James Pratt
- 34 Llano del Rio**
by Dolores Hayden
- 38 Allensworth, California: A Dream Deferred**
by Eleanor Ramsey
- 42 Beyond 1984: Cities in Science Fiction**
by George Slusser
- 56 Visionary Architecture**
by Barbara Goldstein
- 60 Arcosanti as a Practical Place**
by Robert Jensen
- 64 Suburbia, Utopia, Atopia**
by John Pastier
- 70 Utopia or Bust**
by Philip Garner
- 72 Miniature Golf: Pleasure Gardens of the Great Depression**
by Alastair Gordon
- 76 Gravel Gardens**
by Travis Amos

Products

- 18 Open Office: The System/ The Process**
by Bruno Giberti

Review

- 81 Book Reviews**

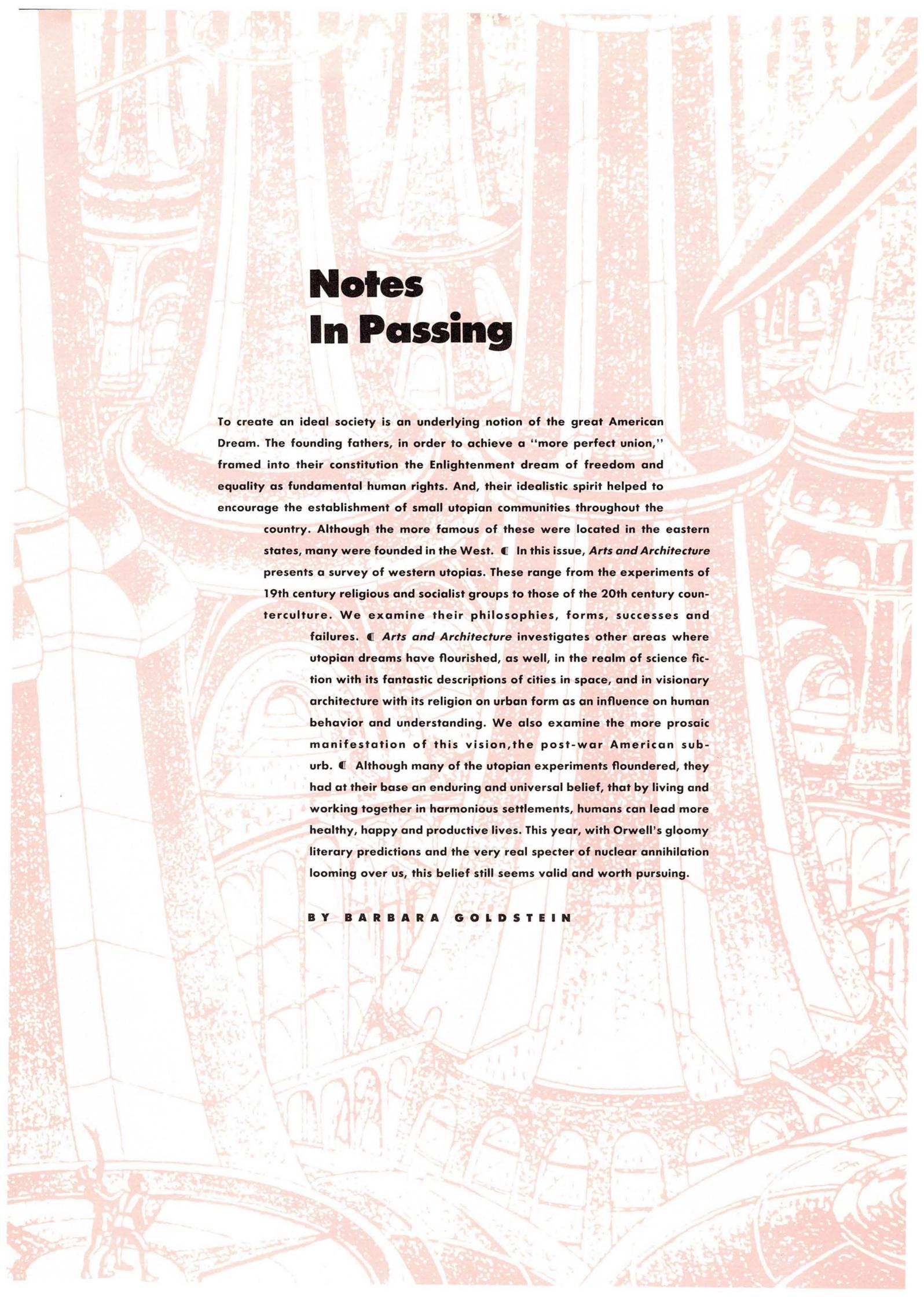
Frank R. Paul illustration from a science fiction magazine of the 1940's. From the book by J. Ackerman Science Fiction

In this issue, photographer Zarko Kalmic was edited for his work on the Issey Miyake.

In "Is on the Vernacular," photographer Zarko Kalmic's name was misspelled.

In "Duggie Fields," the painting was reworked backwards, and the medium was identified; it was done in acrylic.





Notes In Passing

To create an ideal society is an underlying notion of the great American Dream. The founding fathers, in order to achieve a "more perfect union," framed into their constitution the Enlightenment dream of freedom and equality as fundamental human rights. And, their idealistic spirit helped to encourage the establishment of small utopian communities throughout the country. Although the more famous of these were located in the eastern states, many were founded in the West. ¶ In this issue, *Arts and Architecture* presents a survey of western utopias. These range from the experiments of 19th century religious and socialist groups to those of the 20th century counterculture. We examine their philosophies, forms, successes and failures. ¶ *Arts and Architecture* investigates other areas where utopian dreams have flourished, as well, in the realm of science fiction with its fantastic descriptions of cities in space, and in visionary architecture with its religion on urban form as an influence on human behavior and understanding. We also examine the more prosaic manifestation of this vision, the post-war American suburb. ¶ Although many of the utopian experiments floundered, they had at their base an enduring and universal belief, that by living and working together in harmonious settlements, humans can lead more healthy, happy and productive lives. This year, with Orwell's gloomy literary predictions and the very real specter of nuclear annihilation looming over us, this belief still seems valid and worth pursuing.

BY BARBARA GOLDSTEIN

Museum Calendar

ken in the 70's by non-traditional Indian artists Fritz Scholder and R. C. Gorman. Traditional themes are simplified and abstracted, or juxtaposed with other images; color, form and composition often overshadow these themes.

ture etcher, Felix Buhot. The artist's evolutionary techniques involved continuously reworking his plates, and using different inks and paper.

March 20-May 20

Masterworks of Photography From the Rubel Collection

100 examples of then-new 19th and 20th century photography include

this first summary of the conceptual artist. Objects include architectural fragments, gestural instruments, autonomous language pieces, scripts, storyboards and photodocumentation of performances. Also included are invented musical instruments and a retrospective survey of Anderson's video performance tapes. Organized by the Institute of Contemporary Art at the University of Pennsylvania.



Paul Strand, *From the Viaduct, New York, 1916*, Amon Carter Museum

CALIFORNIA

California Academy Of Sciences

Golden Gate Park
San Francisco, CA 94118
(415) 221-4214

Continuing through March 4

Mountain Light: Photography by Galen Rowell

A self-taught photographer, Galen Rowell has selected 99 photographs from his world-ranging mountain expeditions. Rowell has written five wilderness books, and his photographs have appeared in *National Geographic*, *Audubon* and *National Wildlife* magazines.



Galen Rowell, *Urdukas, Himalaya*

California Palace Of the Legion of Honor

Lincoln Park
San Francisco, CA 94121
(415) 221-4214

Continuing through March 4

Felix Buhot

Impressionistic renderings of French urban and rural life are included in the graphic works of the late 19th cen-

shots of Civil War action, a photograph of Alfred Lord Tennyson and images by Julia Margaret Cameron. Also exhibited are a portrait of the American statesman, Frederick Douglass; evocative views of Paris by Eugene Atget; and a 1909 photograph of the children of Nicholas II and Alexandra, taken by their grandmother, Maria Feodorova. The exhibit is drawn from the collection of William Rubel of Santa Cruz, California.

Frederick S. Wight Art Gallery

University of California, Los Angeles
405 Hilgard Avenue
Los Angeles, CA 90024
(213) 825-1461

January 31-March 4

Laurie Anderson: Mid-Career

Laurie Anderson's work in film, video, photography, music, drawing, language and sculpture are exhibited in

San Francisco Museum of Modern Art

Van Ness at McAllister Street
San Francisco, CA 94102-4582
(415) 863-8800

Continuing through March 11

Pushing the Boundaries: Photography in California, 1945-80

A post World War II boom of experimentation set California photography off from the rest of the art world. During these past decades, California artists have often photographed landscapes, while their eastern counterparts have typically photographed urban life. Experiments with light, text, subjective realities and painted, scraped or marked images, are evident in the exhibition's 250 black and white, and color photographs. Artists included in the show are Jo Ann Callis, Judy Dater, Robert Heinecken, Richard Misrach and Minor White.

ARIZONA

Center For Creative Photography

University of Arizona
East University Boulevard
Tucson, AZ 85719
602-221-7986

Continuing through April 19

Edward Steichen: Prints From the Ansel Adams Bequest

A innovative artist and a highly successful commercial photographer, Edward Steichen was best known for his portraits. The exhibited photographs were made in the 1920's and 1930's for Conde Nast Publications, and were featured in *Vogue* and *Vanity Fair*.

Continuing through April 19

Edward A. Haber

Haber's color photographs are made in multiple-exposures, which create dreamlike sequences of images. These photographs were made on his travels to Hawaii, India and elsewhere. Haber combines several exposures to suggest the subjective and surreal narratives that arise out of his impressions.

San Diego Museum of Art

1600 Monte Vista Road
San Diego, AZ 85004
619-592-8848

Continuing through May 31

Exhibitions: New Expressions in Contemporary American Painting

Contemporary Native American artists are exploring new ground, which was bro-



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Arcology

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Paolo Soleri
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drawings

The MIT Press

February 9-April 1

Lee Krasner: A Retrospective

The first comprehensive retrospective of the art of Lee Krasner, this exhibition examines Krasner's role as a pioneer member of the New York School of Abstract Expressionism. Krasner's career between 1937 and 1982 is traced with more than 80 paintings and works on paper. Organized by the Museum of Fine Arts, Houston.

Judah L. Magnes Museum

West 2911 Russell Street
Berkeley, CA 94705
(415) 849-2710

February 12-May 13

The Jewish Experience In Prints and Drawings

Both secular and religious themes of Jewish life are depicted in 63 drawings, etchings, lithographs, woodcuts and watercolors. Taken from the museum's works on paper collection, the art works depict scenes from the 18th century to the present.

San Diego Museum of Art

1435 El Prado
San Diego, CA 92101
(619) 232-7931

February 4-March 11

Selections from the Collection of Dr. Vance Condon

German expressionism is the focus of Dr. Condon's noted collection of 20th century art. Artists Nolde, Grosz, Schmidt-Rottluff and Beckmann are included in this exhibition of oil paintings, watercolors and woodcuts.

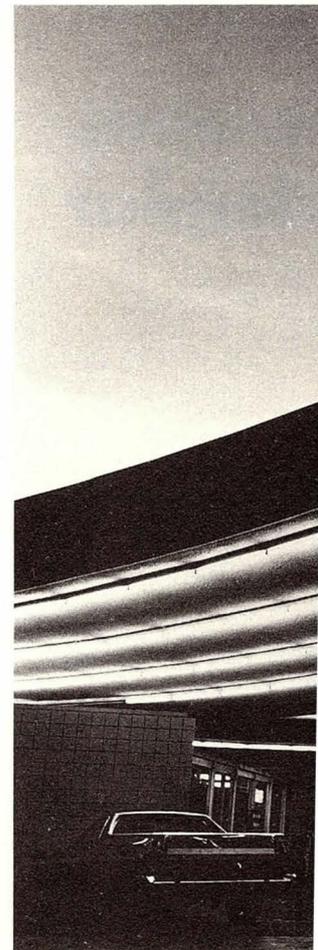
La Jolla Museum of Contemporary Art

700 Prospect Street
La Jolla, CA 92037
(619) 454-3541

March 10-April 22

American Art Since 1970: Painting, Sculpture and Drawings from the Collection of the Whitney Museum of American Art

Works from the Whitney Museum's holdings, chosen from those of emerging artists in the 1970's, are on ex-



hibit. Included in the show are artists also considered to be prominent work during the 1970s: Christo, Dan Flavin, Kim McColl, Julian Schnabel and Alexis Smith among the exhibit's 50 chosen artists. Organized by the Whitney Museum of American Art.

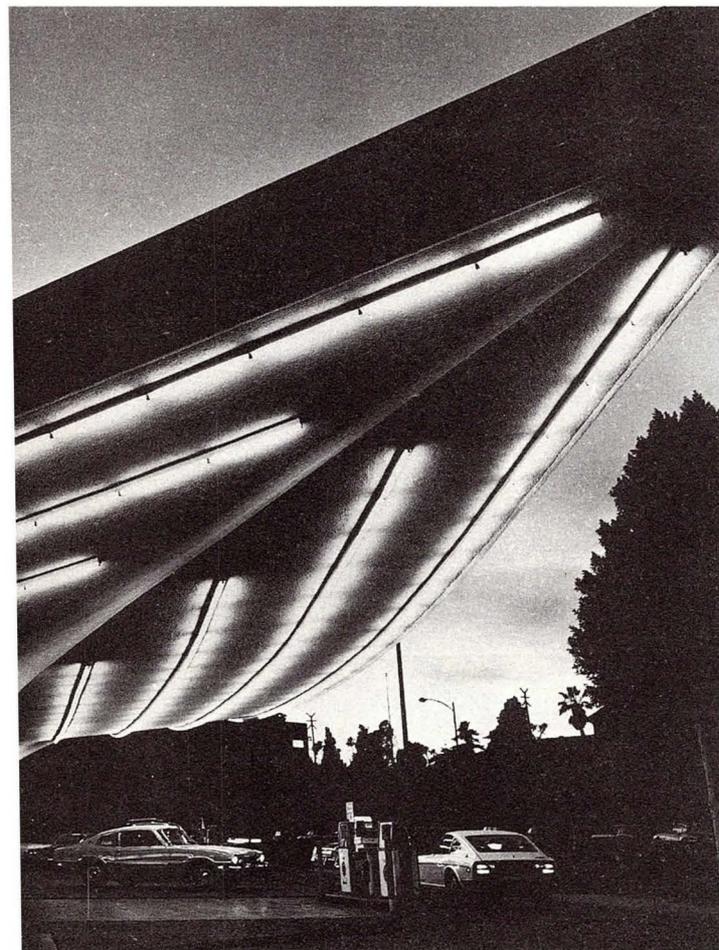
Los Angeles County Museum of Art

5905 Wilshire Boulevard
Los Angeles, CA 90036
(213) 857-6111

Continuing through May 6

Riders of Power In African Sculptures

Forty-one objects dating from pre-colonial A.D. to the 20th century depict the sculpture-producers of Africa. Wood, bronze, iron, terracotta and unfired clay sculptures portray African leaders, hunters, warriors and chiefs; works suggest positions of leadership, wealth, status and militarism. Bamana, and the Bozo, Bobo, Bwa and Gurunsi peoples of the upper Volta are among the various African cultures represented.



inick, *Flying Wing Section*, 1975, San Francisco Museum of Modern Art

ia Beach Museum of Art

ff Drive
Beach, CA 92651-9990
94-6531

9-April 4

**emporary California Art-
: Art Makes Sense**

color, line, form, texture, space
it are basic elements directed
a youthful audience, provid-
mple overview of art. Artists
l in the exhibition are Larry
ichard Diebenkorn, Jasper
d Frank Stella.

O R A D O

r Art Museum

it 14th Avenue Parkway
CO 80204
75-2794

-April 29

erican Cowboy

boy myth from the dime nove
e 1870's to the fashion crazes
80's, contrasts with the reality
y life, both in the 19th cen-

tury and today. The exhibition's ob-
jects include photographs of anglo,
black, Mexican and Indian cowboys, as
well as a 1942 peacock jukebox pro-
grammed with recordings of the great
cowboy singers of the 1930's and
1940's. Organized by the Library of
Congress, Washington, D.C.

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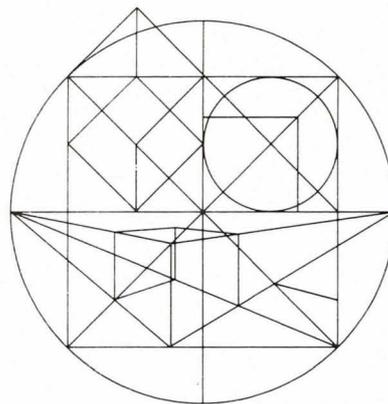
Seattle Art Museum

1661 East Olive Way
Seattle, WA 98102
(206) 447-4729

March 8-May 27

**Praise Poems: The Katherine
White Collection**

Masks from the Bamana of Mali and
the Yoruba of Nigeria are included in
Katherine White's collection of Af-
rican, pre-Columbian and oceanic art.
The collection was carefully composed
over a period of 30 years. African
masks and textiles are exhibited in a
setting that approximates the original
situation, both in lighting and posi-
tioning. Each of the 100 objects is ac-
companied by a guide, as well as a
praise poem written by White.



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<u>Philip Guston</u>	<u>James Rosenquist</u>
<u>Michael Heizer</u>	<u>Edward Ruscha</u>
<u>David Hockney</u>	<u>Richard Serra</u>
<u>Jasper Johns</u>	<u>Keith Sonnier</u>
<u>Ellsworth Kelly</u>	<u>Frank Stella</u>
<u>Edward Kienholz</u>	

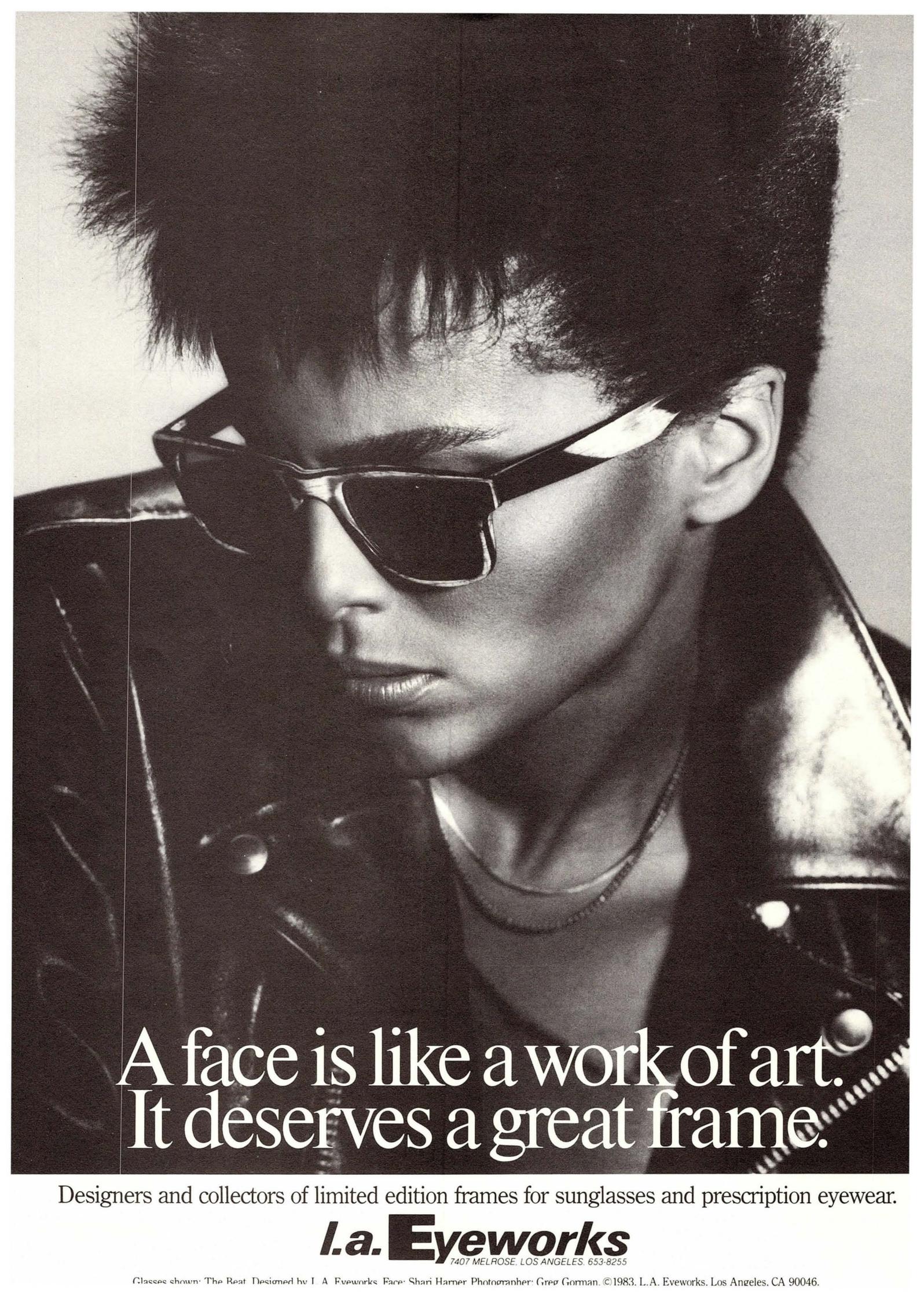
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Camp Bowie Boulevard
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uing through March 11

**merging Tradition in
frican Photography**

ica's first wave of modernism
; the 1920's and 1930's is re-
in this selection of photographs
the museum's collection. Ab-
design and simplification of form
emes shared by artists such as
Stieglitz, Paul Strand, Willard
yke and Edward Weston.

s Museum of Art

orth Harwood
TX 75201
21-4187

17-May 27

ogun Age

se Shogun families during the
-ntury Edo era, also known as
ugawa Shogunate, are empha-
-ith this exhibit's 300 objects.
res from the mid-14th century
achi era are also on exhibit,
g the 350 years of Japan's
Age. The *Samurai* warrior
der the Kamakura Shogunate
nd of the 12th century, estab-
he title of Shogun, given to the
f a military government. Orga-
y the Shogun Age Exhibition
ve Committee.

Worth Art Museum

ontgomery Street
orth, TX 76107
38-9215

28-March 18

ipe Penone

ie Penone considers nature,
particular, a metaphor for the
of growth that shapes all living
or Penone, art is the memory
A combination of art and ar-
, Penone's work meshes natu-
esses with human actions.
nclude planted plaster molds
e's body parts, such as ears
, into which various vegeta-
e been allowed to grow, and
ables then are cast into

bronze. Charcoal drawings of the art-
ist's eyelids are exhibited as well. Or-
ganized by Jessica Bradley of the
National Gallery of Canada, Ottawa.



Giuseppe Penone, cast bronze, 1983

San Antonio Art Institute

6000 New Braunfels
San Antonio, TX 78209
(512) 824-0531

March 1-April 12

Ken Little

Animal horns, hunks of styrofoam,
smashed tin cans, shoes, boots and
taxidermist forms are used by Ken Lit-
tle for his extravagant sculptures.
Shoe-covered, pedelstaled, anthropor-
morphic animal sculptures are among
the 20 exhibited works.



Ken Little, *Role*, 1983, detail

U T A H

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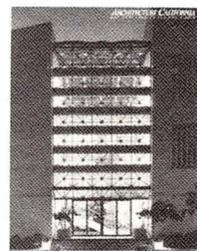
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April 1-May 13

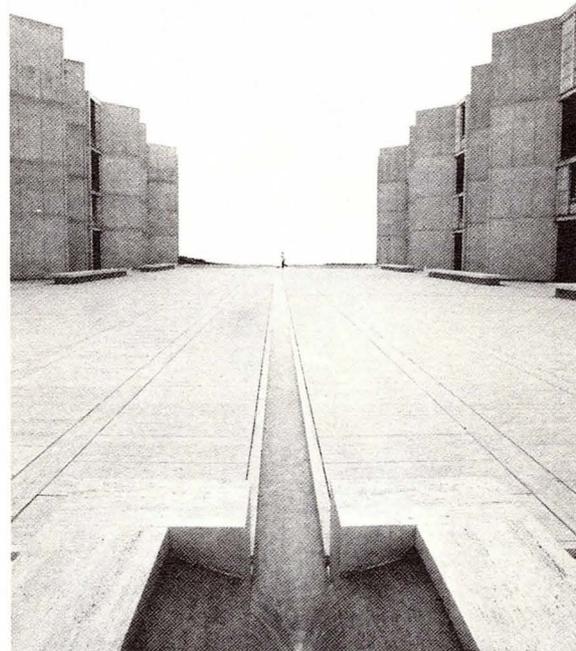
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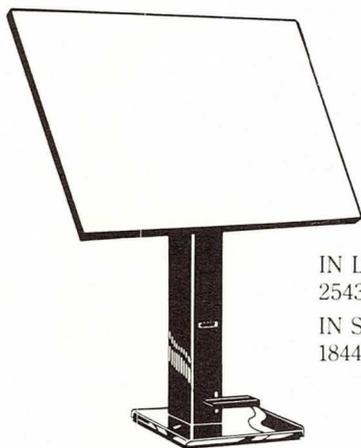
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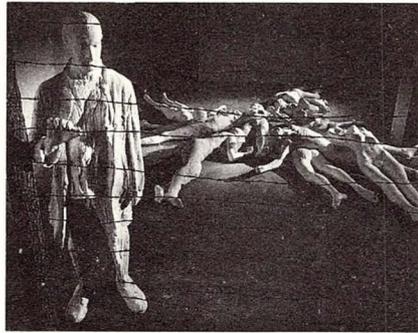
G A R D E N S

1801 North Western Avenue, Los Angeles, CA 90027



Circle Number 15 On Reader Enquiry Card

Arrogant Chaos



BY JAN BUTTERFIELD

those terrible deeds alive, not only in the Jewish community, but in a larger world community.

GS: If there is any relevance in this piece for the world community it will be because it talks about the dark underside of human nature; what happens when a certain combination of historic circumstances produces an insane fever. If you couple that with 20th century technology and our human ability to marshal enormous numbers of people, and a war machine capable of incredible destruction, all of the nervousness about nuclear freeze comes into focus. It is a reflection of the same kind of anxiety. Those things are absolutely connected. Every philosophical concern in the 20th century—existentialism, “God is dead,” the fear of nuclear war, Communism, you name it—all those things are related in the phenomenon of the holocaust.

inhumanity to man lies spread out for all the world to see.

The sculpture was first exhibited at the Jewish Museum in New York. The crowds came in a never-ending stream: frail old Jews whose heads shook, palsied, in an eternal “no,” and whose bony wrists bore indigo numbers; young boys in yarmulkes; rabbinical students in traditional black; dark-eyed, soft-skinned women, some of them pregnant, some holding small chil-

The dead lie entangled. White bodies. White bones. Human beings violated beyond imagination and thrown away. No life, no faces, no humanness.

Horrible corpses flung arrogantly, chaotically, in a great heap: mothers, daughters, fathers and sons.

Catatonic, the survivor stares inward, the borders of his reality framed by barbed wire. He lives, but it is not possible for him to feel fortunate. He is conscious only of being alive—and of his blue tattoo. His head rings with tortured cries and screams, and the incessant report of guns.

He inhales slowly, shallowly, to screen out the mingled odors of blood and excrement and the nauseatingly sweet smell of death.

For 12 years at Oranienburg, Buchenwald, Dachau and Auschwitz, the terrible death toll mounted. Two thirds of the Jews of Europe were killed by gunshot, cyanide gas, carbon monoxide, electrocution, phenol injections, flame throwers and hand grenades, as well as from typhus, dysentery and starvation. On September 29 and 30, 1941, in the single worst atrocity of them all, 33,771 Jews were machine-gunned to death in the ravine at Babi Yar.

Conceived for a light-dappled site within a forest, George Segal's sculpture, *The Holocaust*, is a ghostly image of the world's nightmare. Cast of white bronze, the work presents mimetically the terrible finality of bodies covered with quick lime. Hands claw, fighting for some shred of being; a mouth gasps its last gulps of air; ribs poke through starved flesh like knives. Everywhere heads roll backwards, loosely, like those of dead animals. There is no dignity, no respect for the dead and dying. Man's



dren. Usually it was the grandparents who functioned as had the storytellers of old, reciting the terrible litany and shaping it with memories of *Kristallnacht* still painfully clear. Sometimes it was the fathers on whom this burden fell, as it often does in family death. Yet this was not the death of a single person, but the death of half a race and culture.

In this interview, George Segal talks about the making and the meaning of his work, *The Holocaust*.

A+A: That was wise, because the earlier title had implications of a more individual pain, and the new title frames the intent of the piece on a more universal level. Partly why I believe the piece is so important is because it will help keep the knowledge of

If there is no moral underpinning, if there is no awareness of what can make this dark, insane fever sweep the world, everybody is in danger. That's how I feel. The subject matter of the piece is essential.

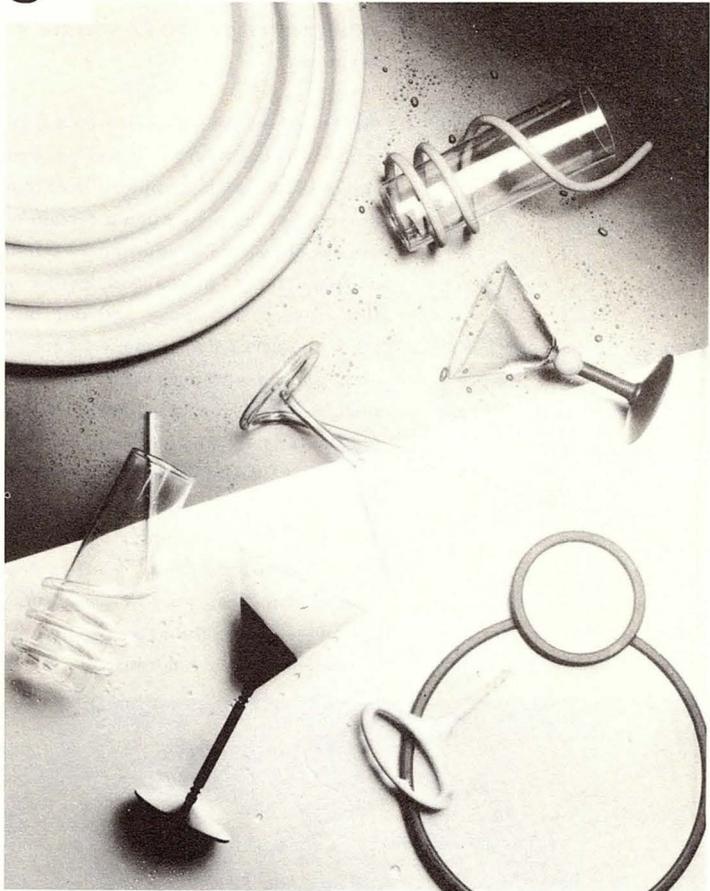
A+A: Despite your personal knowledge of the holocaust, you decided to do research in a literary sense. In the course of this study, what, if anything, affected the image of the sculpture as it now exists?

GS: After looking at a thousand photographs, I think it was the arrogant disorder of the heaping of the corpses that offended me deeply. I am a very visual person, and that image spoke volumes to me. So I decided to tackle head on the dumping of the corpses.

George Segal
The Holocaust
Bronze 1984

the Victoria and Albert Museum, Age of Plastics Gallery, London.

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We have already spoken about the general, universal aspects of the piece, but there is also a specific aspect to it. There was a concerted drive to annihilate every Jew in Europe. Just the bald recital of that fact is horrendous. Nobody that I know, including myself, is indifferent to the great number of Russians who were killed by the Germans, as well as the gypsies, the homosexuals, the Catholics and the socialists—it was horrendous and inconceivable. But the Jews were singled out for total annihilation. So in addition to the general aspect of the piece, there is this very particular aspect. I often deal with the play between the general and the specific in my work. I cast specific people, with their own specific personalities, hoping to arrive at some state of mind or some kind of generalized abstraction. So, I am dependent upon the particular as a vehicle toward a valid generalization.

A+A: Let's talk about the Abraham and Isaac figures in the sculpture, and the Adam and Eve figures in relations to knitting the whole piece together.

GS: The piece is rather complicated, because it has a lot of levels. We are talking about literary subject matter, and then we are talking about meshing the literary with visual images.

The holocaust was Jewish and about Jews, and so the sculpture has to be about their suffering, but it also has to refer to the Jewish mental state, and that is often the Old Testament. The way Jews hold themselves is contained in a body of law which is dictated by a divinity. That is the architecture of the Jewish race, and it is expressed in the visual imagery of Old Testament stories, which are supposedly of divine origin. I wanted to bury subtle references to Old Testament imagery in the work, just to refer to the mental architecture of the Jews. So, you see, there are human bodies there, but I had to make some referral to the inner immensity that is in every human being. In my sculpture, in this litter of death and chaos, I felt it was necessary to bury some gestures that were absolutely human and tender.

A sculptor friend of mine posed as Abraham. I wanted the image collapsed on the floor and I had a postcard that someone sent me tacked up in my studio of Donatello's sculpture of Abraham and Isaac. It was in a vertical block, and I showed it to my friend, whose name interestingly hap-

pens to be Isaac—Isaac Witkin sculptor. He is an incredibly sensitive fellow. He saw the gesture of the Donatello on the postcard, and said, "Abraham is grabbing Isaac's hair as if he were a chicken that he is about to kill, and he is being very tall and straightforward about it. I know, Abraham loved that but he would have never done that because he would have covered his face." Perhaps Isaac Witkin was consciously or unconsciously remembering Rembrandt's Four of Rembrandt's children died by the time he did his Abraham and Isaac etching. And he covered Isaac's face, so that Isaac would not be the knife.

A+A: Was it a conscious decision to utilize the Star of David as the configuration of the piece?

GS: The only way that I could realistically recreate this arrogant chaos to finish one figure in plaster, then to pose the second live model against the plaster. An awful lot of delicate adjustments had to be made. The piece had to be a "play act" death. It had to sprawl and had to have no order, and it grew out of a central point, out in all directions that was my form. It just kept expanding. Theoretically, the piece could be less. I decided to stop it when it seemed to fill the space and he seemed enough. I could have stopped anywhere. It just had to feel like a chaotic, organic and sprawling, and at a certain point I realized the configuration of the bodies alluded to the Star of David.

A+A: Is *The Holocaust* solely a memorial, or will other people be involved with it as well?

GS: Will people other than Jews be involved with the sculpture? Eventually yes.

You see, the subject matter of the holocaust is overwhelming and inhuman. If there are 200 million Americans living in the United States and 100 million of them had died last year, you'd have some idea of how overwhelming the Nazi statistics relative to the concentration camps are. There were 12 million Jews in Europe and six million were killed by Nazis. It's no subject matter more horrendous than the 20th century. We have to face

Jan Butterfield is a freelance writer living in Sausalito.

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Kroin

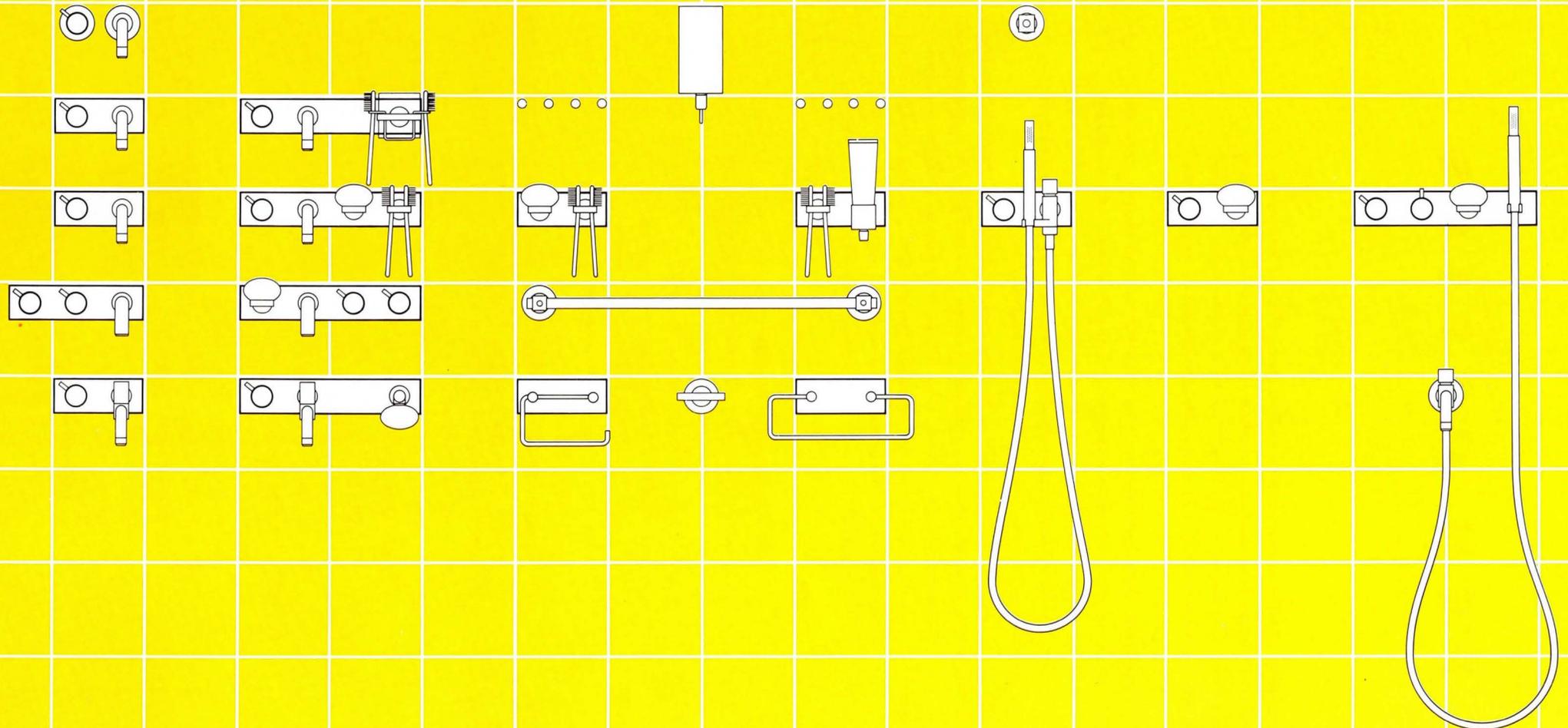
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OPEN OFFICE

With half of all office workers in this country laboring in systemized environments, it is difficult now to imagine the effect of the open office when it was first introduced in the early 1960's. But if you bear in mind that at that time the typical office was a ring of closed cubicles surrounding an open bullpen, you will feel how startling was the first picture of that open room, the entire

staff working quietly together in an apparent chaos of chairs, tables and plants. ◀ The provocative concept of the open office emerged in Germany, where it originated with a group of planning consultants, the Quickborner Team. Like their American counterparts, the Quickborners based their designs on analyses of work, communication and circulation. In contrast, they re-

jected rectilinear geometry and ignored the shape of the building, which they considered nothing more than an envelope in which they could juggle departments and work stations. From this shuffling process emerged an organic scheme which optimized communication; the space plan was literally a bubble diagram for the critical paths within the organization. ◀ The process

required a different consideration of the office's physical elements. Fixed partitions, which reflected sound and hampered interaction, were abolished. Everyone worked in the open, and visual privacy, when necessary, was effected with portable, sound-absorbing screens. Bulky desks were replaced with lightweight tables. Only active paper was allowed on the floor, and most file cabinets were removed. Wall to wall carpeting was installed for its acoustic qualities, as were potted plants, giving rise to the German name for this form of planning: *Bürolandschaft* or office landscaping. ◀ The redressing of the office was accompanied by new considerations of privacy, discipline and status. Sight and sound were regulated by a broadly defined theory of grey noise. "The rule of *Bürolandschaft* would be, then, that when everything is distracting, nothing is distracting," (*Progressive Architecture*). Workers were expected to be responsible for maintaining quiet and reasonable in their use of the centrally located *Pausenraum*, or lounge. ◀ The general simplification of furnishings conspired with the lack of privacy to strip the manager of his conventional trappings. This, combined with the sense of individual autonomy, gave office landscaping its radical character, an egalitarian assertion of relationships within the work place. ◀ Obviously familiar with the principles of *Bürolandschaft*, Robert Propst of Herman Miller published *The Office: A Facility Based on Change* in 1968. In it he reiterated the German view of the office while describing a system for more specialized work stations. Propst simultaneously codified an American version of *Bürolandschaft* and laid the theoretical foundation for the sale of Herman Miller's then-new Action Office. ◀ The first office landscape in America went into operation that same year. Quickborner, Inc. of New Jersey, helped Du Pont re-design the offices of its Freon division. An article in *Progressive Architecture* described it as "... appropriately expressive of its product: an open, unenclosed space with

Since its introduction in 1968, Herman Miller's Action Office has been one of the top-selling office systems.



Continues on page 91

MONTAGE BY B. J. KRIVANEK PHOTOGRAPHY TIM STREET-PORTER



HERMAN MILLER



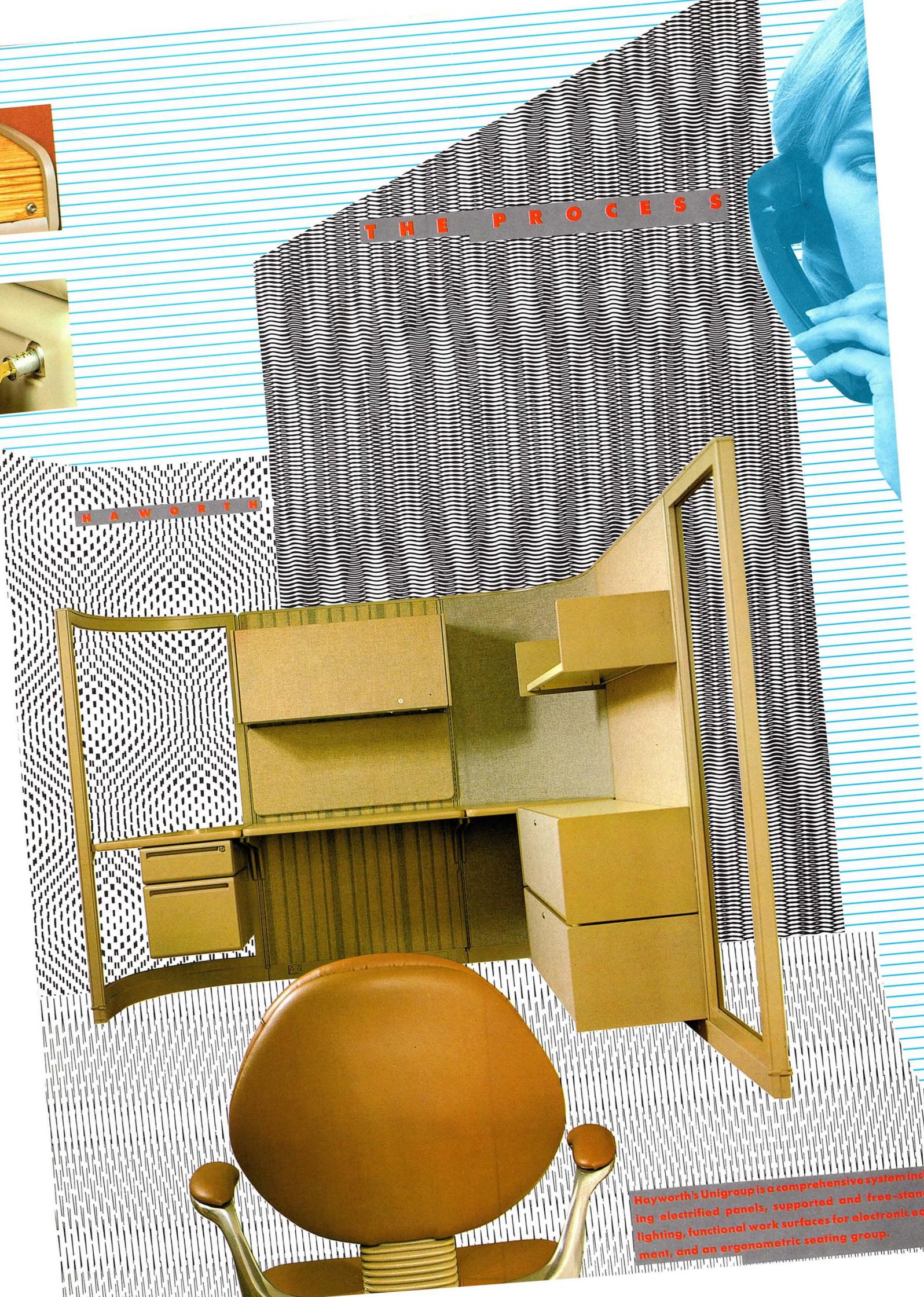
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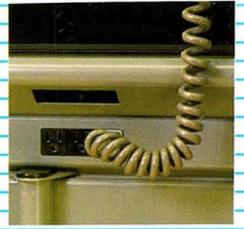
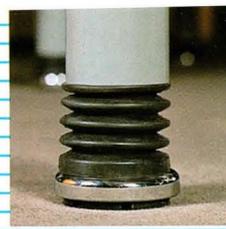
T H E P R O C E S S

H A W O R T H

Hayworth's Unigroup is a comprehensive system including electrified panels, supported and free-standing lighting, functional work surfaces for electronic equipment, and an ergonomic seating group.



SUNAR



The Race system, designed by Douglas Ball Sunar, is an ingenious and stylish approach for organizing electrical and communication wiring, work surfaces and storage.



T H E B E A U T I F I C A T I O O F M A R K E T S T R E E T



Last night was warm and clear, people were walking around without coats. I was out on Market Street, and it was a productive outing. The late afternoon sun was picture perfect; it reduced the cityscape to harsh and surreal tones and spotlighted corners as it changed from moment to moment. I feel certain that some fine pictures resulted from that special combination of clear sky and late light. I don't know that I got anything that the Beautifiers can use, but hopefully there's something—one or two pictures that might be perfect for them, a picture with a bench perhaps, or one of those elaborate bus

From Second St.

canopies, or something of the brick paving sparkling in the late sun, with its elegant granite curbstone detail. I was losing sight of the objective of these pictures, which is to show the street, especially its new furnishings (the

Lick Memorial.

paving and the trees), in some flattering and revealing aspect; show that these adornments are used well, that they've been maintained, and contribute in some tasteful and effective way to the substance and quality of the street. ☑ And they do, I have no doubt of that. Market Street is prettier, tidier and cleaner today, after its beautification than it was before. The street lights cast from the old gaslight molds, the granite benches, the brick paving, the bus canopies, the bronzed trash cans, the marble drinking fountains, the United Nations Plaza, Hallidie Plaza, and a double line of sycamore trees on each side of the street add a certain charm and old world quality not even

before the beautification. The new street signs, the new and cleaner street signs contribute to the ambience, and lend the street a sense of refinement, an image of

From Ferry Bldg.

wealth, commercial prosperity and substance. ☑ Unfortunately, I may have ignored my assignment last night; I couldn't simply photograph those new appointments, pretty as they may have been. The energy and power of the street was too imposing and exciting. Those remnants of the past—the old graceful



Buildings faced with terra cotta and cut stone, wrought and cast iron—have a way of commanding attention. Their complexity of detail and ornament add so much to my understanding of the street that to have passed them by and concentrated only on the fixtures of the Beautifiers would have been a mistake. The fading splendor of these relics gives dimension to the street and meaning to the work of the Beautifiers. ❏ Without the humanizing effects of these buildings, the boring, fussy, encroachments of the modern highrises would be unrelieved. They provide a balance to the often inhospitable modern buildings filled with corporate offices. The newer highrises tend to barricade themselves from the street, or put a meaningless plaza between themselves and it; their designers believe such plazas are parks, or a form of park, when they are really a first line of defense in an era of security consciousness.

The suburban intelligence, which sees a park with a walkway or a landscaped area come to see Market Street, or the beautification from the Ferry Building on the east, the incorporated into the new plan are various monuments placed irregularly along the length of the beautification of the pioneers, a statue of Miss Liberty, the



the street as a battlefield, believes the street should be a causeway. It is thought to be basically uninhabitable. The beautification along the street as simply a lineal park. It extends from the foot of the street, to Van Ness Avenue on the west. The monuments erected by past Beautifiers out of civic pride, the beautification section of the street. These old pieces—Muses, a Rough Rider scaling San Juan Hill—are

natural elements which unify the park-like design of the Beautifiers, and lend some substance or narrative to an otherwise flimsy plan. ❏ The Beautifiers themselves, Mario Ciampi, John Carl Warnecke and Lawrence Halprin, architects and landscape architects, commissioned few monuments; the Robert Frost relief standing near Drumm Street was a gift to the city from the San Francisco friends of the poet on the anniversary of his 100th birthday. The only other new monument is Lawrence Halprin's United Nations fountain and plaza at the Civic Center, with its centerpiece, a somewhat abstract black marble form, oddly un-inscribed. ❏ Part of the confusion evident at Halprin's fountain is the difference between a public park and a

private garden, a contradiction rampant throughout all of the beautification work along the length of the street. Without fail, the Beautifiers used the vocabulary of a garden in a design that was obviously intended to be something like a park, and by including few monuments they ignored the meaning of a park which, on some levels, is about edification. As a result there's a sense of things being at odds. In a public park, there's a civic responsibility to entertain and educate; its monuments need to refer to something, some source of civic pride or manifest destiny. The St. Louis Arch on the bank of the Mississippi, abstract though it is, refers specifically to a portal, a gateway, a passage. It celebrates the passage West. Even the Washington Monument is a geometric blueprint of a Masonic passage to paradise, and is placed consciously in a park setting as a confirmation of political purpose. Implicit recognition of God and a respect for order and process, understood by all who come to see it. ❏ If Halprin and the other Market Street Beautifiers

it wasn't entirely because they commissioned the wrong kind of monuments; they failed for other reasons. Perhaps in the absence of clear civic purpose constructing a park that is intended to give form to plurality isn't possible. Perhaps in a period of social and political dissolution, the only type of parks are amusement parks and ballparks. ❏ Or perhaps the Beautifiers, like so many other designers confronting a problem such as Market

The Promenade

Street from a suburban point of view found themselves confused by the diversity of the urban problem. Conditioned by their years of subservience as advisors and as minor functionaries to bloodless corporations, they responded to Market Street as they would have responded to any corporate client: with banal and inoffensive ornament, with form for its own sake, devoid of meaning and impact. I must have walked miles, up one side of the street and down the other, from the Ferry Building



Market and Main

to Van Ness and back again. Again the light was good, and there was action on the street—people shopping, to work and going to lunch. There were drunks, heads, and lovers lounged around Halprin's United Nations. A two-year-old ran naked through the jets of water in the fountain. A group of haggard Indians sat on the new granite benches, passing a bottle. Businessmen enjoying the sun strolled up the street, seemingly with no part

U.N. Fountain

place to go. Crowds of lunchtime sun worshipers sunned themselves on Justin Herman Plaza. It's on this low of the street that the beautification program can be said to work, that the appointments—the benches, canopies, the ornate cast iron street lights—are all of a piece. It all fits and complements the corporate high

The U.N. Plaza

which line both sides of the street. The double rows of sycamores offer some shade and help create the impres



a grand boulevard, in the manner of the Champs Elysées, but without the passion for heroic stunts or the drama of a royal concourse. It isn't the intentions of the Beautifiers can be questioned: their hearts were in the right place; they certainly wanted something attractive, something grand and something French. It's just that their success was by their collective understanding. The old street simply refused to become something it was not. It remains essentially what it was—Main Street the Champs Elysées. The vitality and energy of Market Street is purely American: tourists, shoppers and hookers, balloon sellers and street

REMNANTS OF THE PAST

COMMAND ATTENTION...

...y all seem to congregate or pass through Hallidie Plaza, an open space on the north side of the street, built a level below the street grade to serve as a BART subway entrance. Because of this grade difference the benches and seating are tiered, and it's like being in an amphitheater or in an arena, where it's possible to buy anything at any time of the day or night, or just sit there above the floor of the arena, on one of those granite benches and watch the drama unfold. It's throbbing, people standing around doing nothing, people watching people, or selling something. There's a long queue of tourists waiting for the cable cars at the turnaround at Powell and Market Streets. The careful brick paving of the Beautifiers is all splattered with discarded chewing gum. The bronze trash cans are filled to overflowing. The plan of the Beautifiers doesn't account for or accommodate all this vitality and chaos; instead, the beautification seems almost incidental to the nature of the street. Its seething stream of organized mayhem is oblivious to all the painstaking work of the Beautifiers. One of them said to me when the photographs were commissioned, "You don't want to go much beyond Third Street—and try



to photograph Larry's fountain in a full moon, when the fountain lights are on, against the moonlit dome of City Hall." ❏ The crowds begin to thin out past Sixth Street where the cheaper fast food joints, the discount novelty shops and the pawn shops begin. Two blocks from Hallidie Plaza at Seventh Street the United Nations fountain and the black marble obelisk sit across the well-appointed street from the Starlite Lounge, the porno theaters

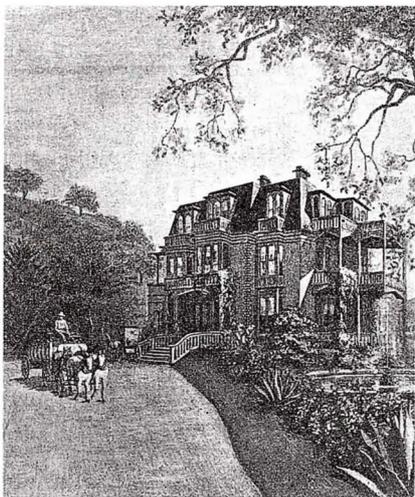


the burned-out surplus store. Further on, the street changes again at the new State Compensation Insurance Building and the Fox Plaza Building; the bohemian atmosphere fades, the traffic seems to be more orderly, and the activity along the street is less intense. The area around the fountain is still a hot spot. The bums and winos gather early on the lovely landscaped promenade. Some lie on the grass and the rest of them sit on the benches which line the promenade, drinking, arguing and discussing. Sometimes they get too drunk and harass the pedestrians as they pass back and forth along the promenade between the BART Station on Market Street and City Hall. I expect that someday they'll be moved out, rehabilitated and transformed, these remnants of humanity, as the street becomes more sedate, the arrogant corporate highrises advancing across the Third Street barrier like a sullen, menacing horde, supported by the work of the Beautifiers. ❏ Of course it would be impossible not to lament the passing of these relics, and to see the replacement of an alien and foreign culture as progress. In time, Market Street will become the grand, tree-lined imitation French boulevard it was intended to be: immaculate offices lining both sides of the street from the Ferry Building to Van Ness Avenue, with smart shops, elegant little boutiques catering to the rich, small bistros with red-checked table cloths and chic sidewalk cafés. Gay boulevardiers will stroll the street and lunch on croissants, champagne and white wine, while their maids will shop the charming charcuteries for Marcel & Henri's gourmet pates, and lovers will rendezvous at the fountain, when the lights are on and it can be seen against the moonlit dome of City Hall.

❏ **Freiwald** has been an architectural photographer for 20 years. He is compiling a book of his essays and photographs.

Designing New Worlds

Californians have always yearned to redefine their environment—to spread moisture and grow turf on their deserts, to plant Brazilian navel orange trees or Australian eucalyptus, to draw water over long distances, and to build an imitation



1888 residence at Fountain Grove, California.

Bottom Thomas Lake Harris founder of Fountain Grove.

Opposite "A Midsummer Night's Dream at Pt. Loma

Venice on the Pacific shores. As early as the 1870's they schemed to flood the Colorado Desert and grow trees the size of sequoias. And, although there was more than mere whimsy in this tendency, it was related to the same fantasy world as their camel races, Egyptian columns, Greek theaters, Spanish tiles, Disneyland weekends, and movie sets. It's little wonder that California has also nurtured a larger number of utopias than any other part of the nation.

Before 1950 at least 17 groups had experimented with different utopian social pat-



terns, and after the 1960's a generation of rebellious spirits had started enough communes to put their utopian predecessors to shame. All

of these communities originated out of a deep dissatisfaction with the established ways. Their founders' vision was of an ideal society—a model of which, faint though it might be, they were actually living. In general they had given up working within the larger society, and in one form or another had withdrawn from it. If they were religious, they dreamt of the family implied in the fatherhood of God and the brotherhood of man. If they were secular, the brotherhood of man was an end in itself.

The utopian story began in 1851 not long after California was admitted to the Union. In that year a colony of Mormons settled in San Bernardino. These people

had learned social cooperation both from their faith and the persecutions they had suffered in the Middle West. Christianity and survival had directed them away from the established competitive society. In San Bernardino, they worked together to construct a security enclosure of sycamore and pine, water ditches for communal agriculture, and to create a model in which the group took precedence over the individual. In its first years the community gave its people a life of dances, music and outings, real joys to combine with hard work; but by 1857 factionalism had undermined the basic cooperativeness. Brigham Young recalled the saints to Utah so that they might help defend Zion against troops marching from Washington. By then, however, the ideal vision had already been lost among the dissidents.

Sometimes religious utopians have been rooted in more esoteric traditions—as with Fountain Grove, founded by Thomas Lake Harris near Santa Rosa in 1875. Harris was a western version of John Humphrey Noyes of the Onieda Colony in New York. A Spiritualist and a mystic, he believed in the "divine respiration" of Emmanuel Swedenborg, adding to his direct communication with God an "electro-vital force." Requiring celibacy of his followers, he proclaimed a new harmonic civilization without private property in which he was the "pivotal man."

The colony contained 1,700 acres, mostly planted with grapes. By 1886 it was bottling 70,000 gallons of wine a year. The wine was thought to contain "a divine



The original site of the Kaweah Cooperative Commonwealth; now a part of the Sequoia National Park, California.

and celestial energy,” based on the fraternal life. The community constructed six main buildings dominated by “Aestivossa,” a Victorian mansion with high ceilings, panelled walls, thick carpets and stained glass windows embellished with angels and knights. The halls rang with poetry, music and communal dancing. The colony began its decline when, in the 1890’s, local newspapers charged Harris with immorality and enslavement.

Esoteric religious colonies attained their zenith with a variety of Theosophical societies centered in Halcyon, Ojai, Pasadena and San Diego. In 1895, Katherine Tingley, whom the *Los Angeles Times* labeled the “Purple Mother,” led her Theosophists to Point Loma, between the sea and San Diego Bay. Over a span of some 30 years they raised several magnificent buildings, including two aquamarine glass domes that were internally lit, acting as beacons to the sea. The colony’s charming Greek theater used the Pacific Ocean for a backdrop and was the setting for lavish communal productions of Sophocles and Shakespeare. Cultural life glowed with orchestras, lectures and libraries. Children were raised in carefully controlled nurseries and dormitories away from their parents. In 1907, the Point Loma Theosophists numbered nearly 500. In 1929 the colony was shaken by the death of Katherine Tingley and the Great Depression.

A religious society must ultimately be based upon absolute obedience to the will of God, and a utopia establishes the machinery of such obedience. In so doing, a charismatic individual can sometimes pervert religious hope. Such certainly happened with the racist Father William E. Riker who set up his colony at Holy City in the Santa Cruz Mountains before World War I. He proudly disavowed book learning, receiving instead spiritualistic messages through his nervous system. These messages caused his followers, many of whom were poor European immigrants, to construct Holy City. Cabins, restaurants, barber and print shops clustered near the highway along with primitive sign boards (“If you are contemplating murder, suicide or crime, see us first”). In the 1960’s, Jim Jones preached another message demanding complete obedience.

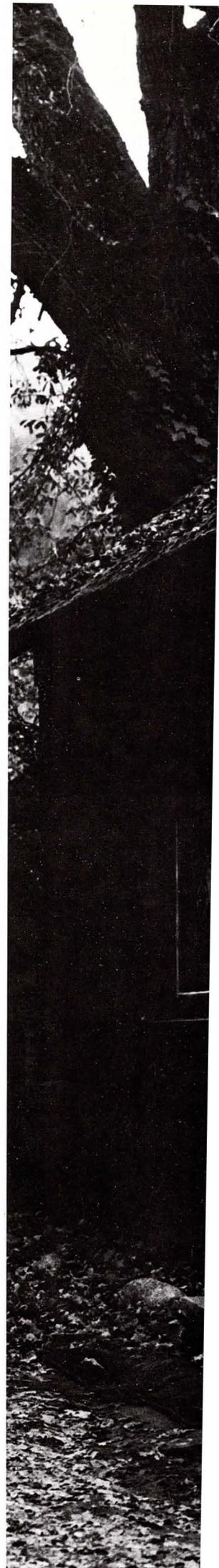
His ideal society was based on a social brotherhood of help to the poor, the adicted and the elderly. But the means to this end were through unquestioning loyalty to Jones himself, which was ultimately demonstrated by the mass suicide of his followers in Guyana.

It is easy but erroneous to lump all religious utopias with such charismatic nightmares. Swami Kriananda, although a highly magnetic leader, has produced strikingly different results in his Ananda Cooperative Colony in the Sierra foothills near Nevada City. Kriananda is an educated man, the product of Kent School, Haverford and Brown. In 1968 his followers began building their ideal community among the pines and oaks, constructing remarkable geodesic domes for a temple and for communal dining. In their place of worship among the manzanita they felt they had architecturally lowered the bowl of heaven to an energy field commensurate with the human skull. The village’s population of 160 lives cooperatively, allowing no drugs or alcohol; and they have prospered in spite of two disastrous fires.

Secular utopias, too, seek commitment and cohesion but not through obedience and charisma. They also find the prevailing society hopelessly corrupt, alienating and bureaucratic, but their reformism would avoid violent revolution and instead create a collective model for others to follow. Such was the approach of the 55 Icarians who arrived in Sonoma County in 1883. Their articles of agreement were similar to their parent commune of French socialists in Iowa. These younger, more radical adherents of Etienne Cabet set up their Gallic island of utopian socialism near Cloverdale. One of their leaders, Emile Bée, had fought on the barricades of the Paris Commune in 1871. He and his friends sent letters back to Iowa, enclosing pressed flowers to show how California blossomed while Iowa shivered. The commune was soon producing Zinfandel wine, peaches, prunes and wheat. Fraternity, they claimed, was the greatest good and competition the greatest evil. Since they required fluency in the French language, their base for recruits was limited, but more importantly the radical tempera-

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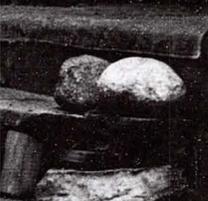
PAUL KAGAN



KAWEAH

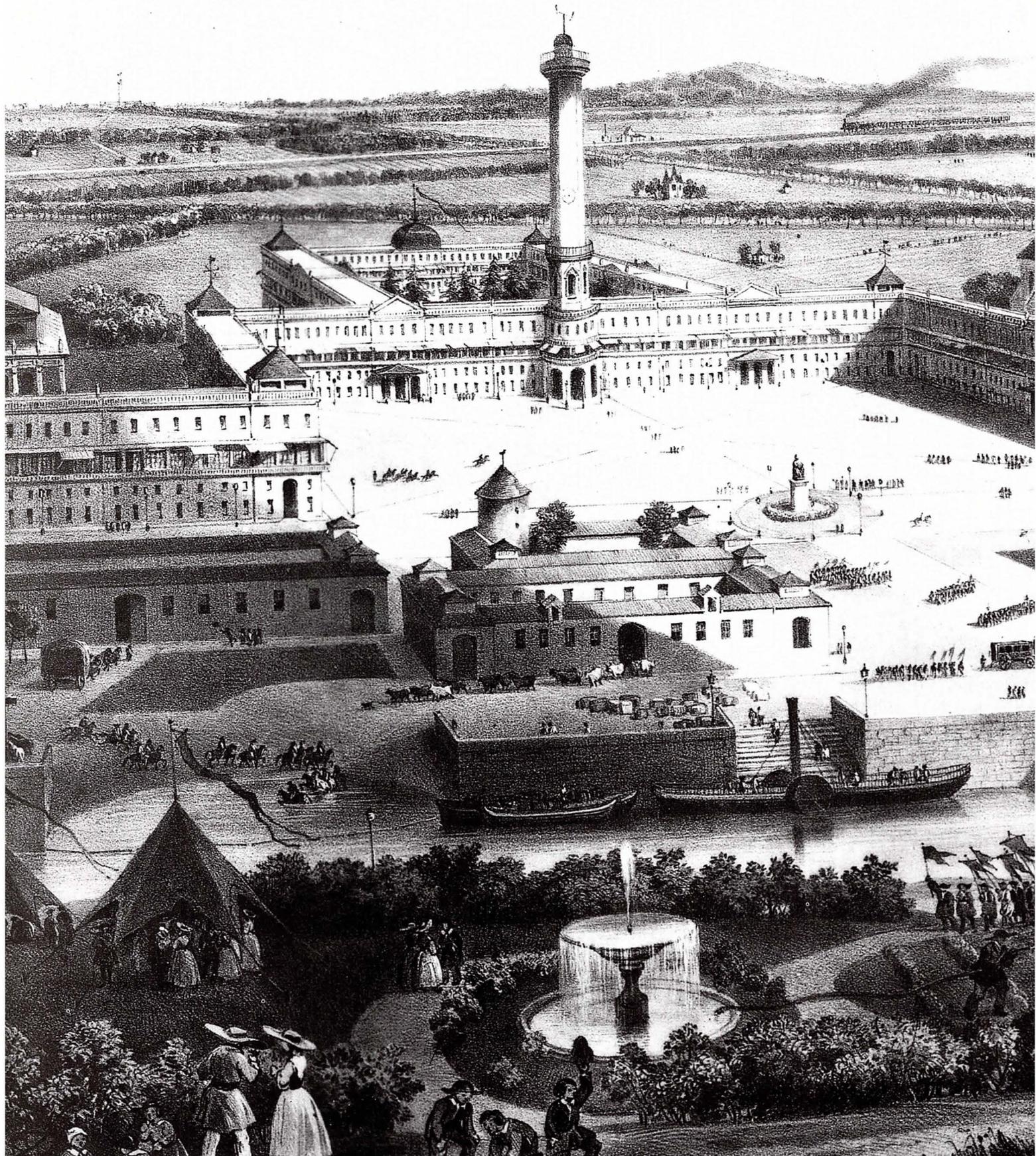
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La Réunion

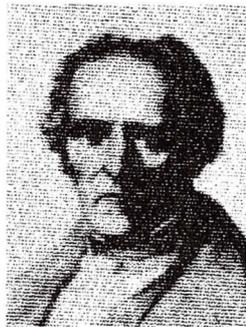
The Fourierist Last Hurrah





La Réunion

To Charles Fourier, “civilization” represented an evil intrusion upon Nature; it



Charles Fourier,
French Socialist.



Victor Considerant,
Fourierist pioneer.

Overleaf: An idealized view of Fourier's *le phalanstère*, c. 1850.

limited love, made work an enslavement, and caused boredom. He proposed that

“civilization” be replaced by “harmony,” a new stage of history where man’s sensate needs would be satisfied and all individual desires and interests would be honored.

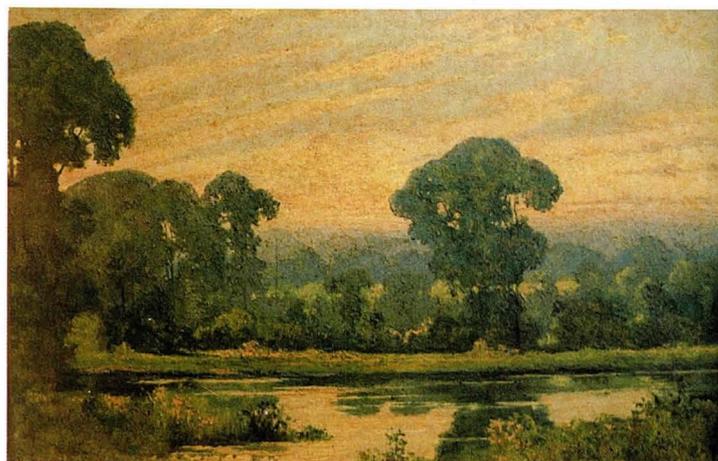
All the world’s races, classes, sexes and ages were to live in *phalanstères*: groups of 2000 where individual passions could be developed and expressed to promote collective ends. The *phalanstères* would provide a milieu for the multiple and varied relationships that would promote a full and complicated life of the senses. By organizing and sharing the drudgeries of life, time could be found for better things.

The physical image that evolved under the leadership of Fourier’s chief disciple, Victor Considerant, was that of a great building situated in a bucolic, pastoral set-

experiment west of Paris in the mid-1830’s failed; another started in Brazil; in Algeria, a community began in the hills outside Oran, where great formal gardens were laid out to embellish the project. Outside Boston, Brook Farm, a transcendental idyl of small buildings and a school draped over a hill along Charles River, was converted to Fourierism but failed after two years. By the early 1850’s there were only two colonies remaining.

Yet the Fourierists never seemed to give up hope. Albert Brisbane, American propagandist for the cause, brought Considerant to Texas in 1853 to look for a place to make the supreme experiment: building the *phalanstère*. Arriving in empty north Texas that spring, Considerant thought he had found Eden: for an analogous description, his closest inspiration was that of a natural English park; specifically, Henry VIII’s garden at Richmond. The specific site he wanted was the Fort Worth, about to be decommissioned by the Army. Considerant reported his mission in a book called *In Texas*, painting a picture of a tropical paradise to be had for the plucking. Within seven months a company was formed and had raised \$400,000 and an advance party had off to buy some 13,000 acres, not in Fort Worth, but in nearby Dallas County. The site was similar: a high bluff overlooking a rich, partially cleared alluvial plain, and long vistas beyond.

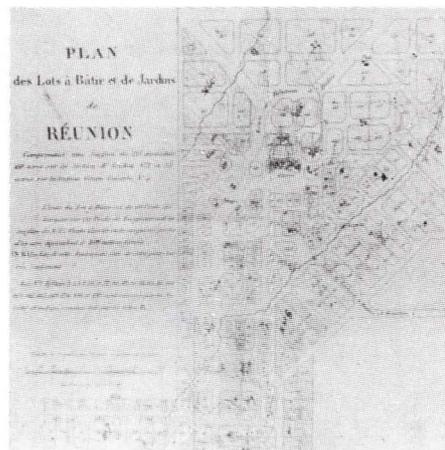
Colonists soon arrived after spending eight weeks at sea and walking for 30 miles from Houston. Welcoming them was a large building with wide verandas run-



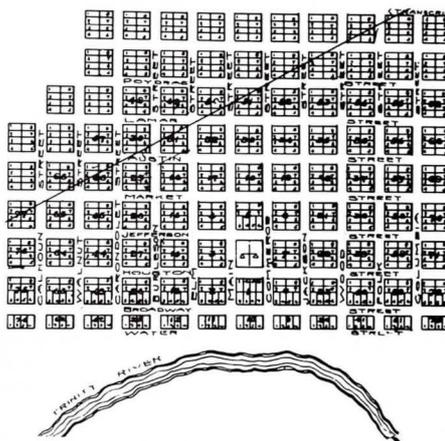
Original site
for La Reunion,
near Dallas.

ning; architects Morise and Daly were paid to design a community similar in form to Versailles. There would be sumptuous and modest quarters for every taste and pocketbook. The kitchen and the theater would be prominent and children were to be provided for in the equivalent of day-care centers.

The movement spread all over France and into Belgium by the mid-1840’s. An



An early plan of La Reunion, using European diagonals.



John Neeley Bryan's first town plan of Dallas, circa 1853.

and its exterior; inside there were no doors or windows in the four large rooms. The kitchen was outside. The colony's skilled American carpenters had probably shown them a one story, enlarged version of a southern planter's house.

Overcrowded accommodations while crossing the Atlantic had somewhat prepared the Fourierists for this comedown from Considerant's grand depiction of the environment. The frontier, not European cities, determined the environment. Most colonists, when they saw the first prepared carpenters, fought to share smaller cabins, and built their own separate ones. The colonists soon decided that "association" would be limited strictly to work, not living. To the dismay of the theorists, the dream of the great *phalanstère* began to unravel.

Until a town plan was created (probably after the first buildings were constructed) the Paris model, in stark contrast to the pragmatic surveyor's grid of neighborhood-Dallas. The diagonals were generated, with all probability, from drainage defiles and springs which flowed during the rainy season of the year. But none of the simple things could live up to the ambitions of the plan. Along the slope from the top of the bluff, Considerant had a garden designed to construct formal parterres or cinquoils. The pragmatists who put in their vegetable garden railed at the use of space for these ornaments. The best environment the colonists found was one of necessity; Madame Considerant held court in a "cedar salon," whose green branches contrasted with the yellowed summer vegetation. Under the trees, a rug of grass was dyed green; hammocks and nets of thick

twine were suspended from tree to tree; in these the colonists escaped snakes, which were forever crawling in uncounted numbers everywhere, and conducted the last remnant of their European life left to them, the art of conversation.

Those with funds, like Cesar Daly, the editor of the chief architectural review in France, soon saw that only frontier problems could be solved here, not European social problems; ultimately, they left. Those who could not afford to return to Europe migrated across the river to Dallas, another village the size of Réunion. A young Belgian architect created the first professionally designed building, a Greek revival hotel, for the village, but then left; a Beaux-Arts classmate who stayed became a builder-carpenter of frontier structures by necessity.

This largest and final experiment under Fourierism lasted some 18 months as a commune under its stock company umbrella, but the people and investors carried on after the company folded, with the last resident leaving the site some 13 years after it began. The stock company resorted to Texas land speculation for the remainder of its 20 years. But its members did not give up their idea of utopia: several of those infected with the dream tried to establish "Mutuelle" on a neighboring site, proposed reviving the North American Phalanx in New Jersey, continued to support a Paris bookstore of the *Ecole Sociétaire*, held annual celebrations of Fourier's birthday until the 1890's and supported cooperatives and other forms of "associations."

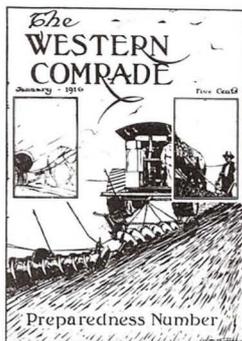
James Pratt is a Dallas architect.

BY DOLORES HAYDEN

Llano del Rio

Building a Desert Community

The Socialist City should be beautiful, of course; it should be constructed on a defi-



Constructed in 1914,
stone fireplaces stood
abandoned in 1970.

nite plan, each feature having a vital relation to and complementing each other

feature, thus illustrating in a concrete way the solidarity of the community; it should emphasize the fundamental principle of equal opportunity for all; and it should be the last word in the application of scientific discovery to the problems of everyday life, putting every labor saving device at the service of every citizen.

Alice Constance Austin, October 1916

Llano del Rio was launched in California in 1914 and moved to Louisiana in 1917, surviving for twenty-four years, always on the verge of financial collapse, never solvent enough to build very much. In California, Alice Constance Austin, a feminist and self-trained architect, led the commu-

Anges in 1910, he suggested that his porters organize an alternative socialist town in the Antelope Valley north of city. Born in rural Indiana in 1861, Harriman had trained for the ministry before attending law school in Colorado Springs. A town organized ten years earlier as Fountain Colony of Colorado in imitation of Greeley. Harriman then moved to California, where he became involved in communities based upon the ideas of Edwy Bellamy and William Dean Howells, socialists who portrayed the evolution of socialist society as a rational, nonviolent process which involved few or no changes in the role of the nuclear family and private home.

Harriman recruited Alice Constance Austin, a self-trained architect who shared his reverence for the family home. He hoped to reorganize cooking and laundry as communal activities. He also enlisted a banker, labor leaders, a journalist, a membership director to implement a plan for an alternative town.

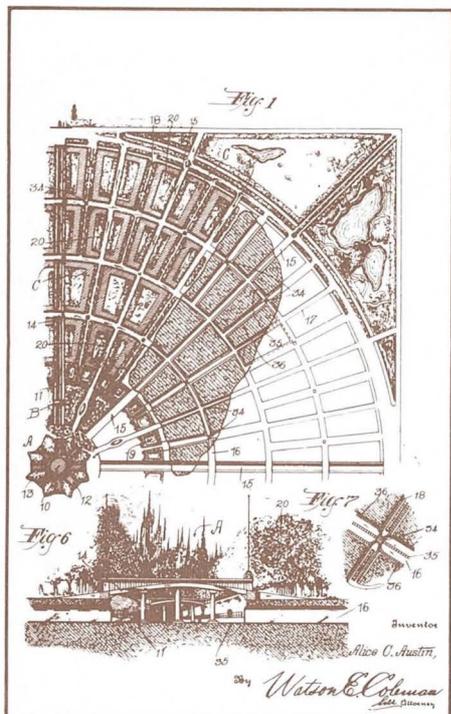
Some 900 members joined the community; they were described by a visitor in 1917 as "men and women of intelligence and common sense . . . substantial people who had banded themselves together to attempt to work out a community life without a capitalist and where the fruits of toil went . . . to the laborer." Urban workers and small business owners were joined by a substantial number of farmers. In return for a membership of \$1,000 each family was to receive a house, and men would be employ-

May Day celebration at
Llano del Rio, 1915.

nity in criticizing the ways in which the political problems of women were reinforced by the design of traditional dwellings. Under her leadership the group developed a model single-family home which they believed would suit an egalitarian society. When Job Harriman was defeated as the Socialist Party and Labor Party candidate for mayor of Los







A section of Alice Austin's town plan .

community industries at a fixed rate per day. No economic equality was granted to women, who were assigned to domestic work or handicrafts at less than men's wages.

The Llano organizers chose a site adjoining the Mohave Desert, 90 miles by road from Los Angeles and 20 miles from Palmdale, the nearest railroad depot. The area they selected had first been settled in the early 1890's as Almondale, a "Sunset Colony" organized in Chicago by *Farm, Field and Fireside* magazine in emulation of "the great Horace Greeley in his *New York Tribune*, Greeley Colorado colonization enterprise." Since the Chicago organizers had promised their colonists irrigated land to produce an almond crop, they excavated a tunnel approximately three quarters of a mile long for this purpose before going bankrupt. Their unusual radial town plan remained unrealized when residents dispersed after three years.

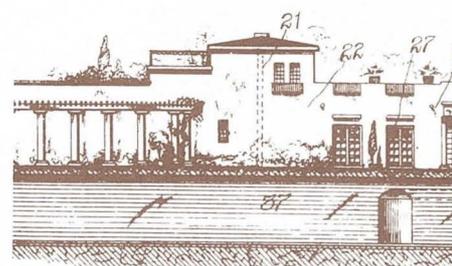
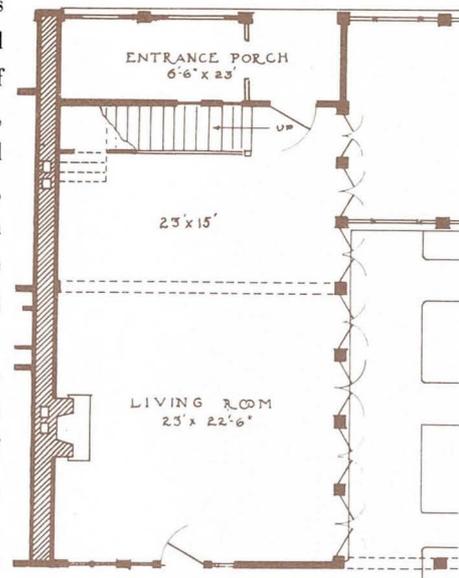
Unmindful of the downfall of Almondale, the Llano organizers planned to develop the desert until it was as "green as the map of Ireland." Ultimately they owned or controlled about 2,000 acres, chiefly desert land, some in the foothills of the mountains. Thirty picturesque acres at Jackson's Lake were designated as the community's "resort." Views of snowcapped peaks tended to inspire colonists to

rhapsodize about their scenery, and views of the colony from the peaks were colored by desert sunsets, but the colony site itself was cold in winter, hot in summer, arid, and flat. Furthermore, the parcels owned by the community were not contiguous, since the organizers had purchased land in scattered locations on the east side of the Big Rock Irrigation District in an attempt to gain control of adequate water.

Despite problems of internal and external transportation and irrigation, Llano's organizers celebrated the advantages of their environment in their publications, *Western Comrade* and *Llano Colonist*. First the productive possibilities were overpraised: "Once this rich plain—which in its dry state is valueless—is touched by water and the plow, a veritable gold mine of virgin strength is tapped. This land will yield its wealth of fruit and grain, beef, wool." Houses, barns, workshops were "to be completed within a week," month after month.

While the *Western Comrade* advertised bliss and comfort, colonists complained of inadequate housing. The community's first dwellings were tents and adobes, uncomfortable in damp winter weather but praised by "Doc" Robert K. Williams, a Fresno chiropractor, who wrote articles about Llano's "snow-white" tents and "snug" adobe houses. Houses were cramped, according to the Elkins family: "The kitchen is too small and too low, no air at all, seven in the family and its an awful small place not quite (six) feet high. . . ." Construction crews did poor work, according to Josephine Miller, who protested that her adobe house should not be built without a foundation. One member was lucky enough to be given a frame house, then found that it was boards without battens, so that flies rushed in. Williams' soothing injunction that building teams should construct other members' houses as if they were building their own was of no avail. Every family was engaged in the struggle for shelter, and the community managers did not hesitate to threaten dissident members with eviction as a disciplinary sanction.

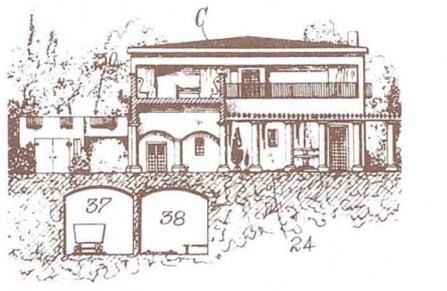
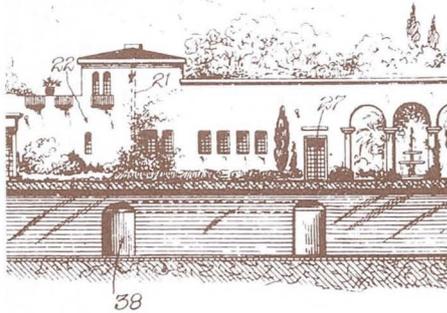
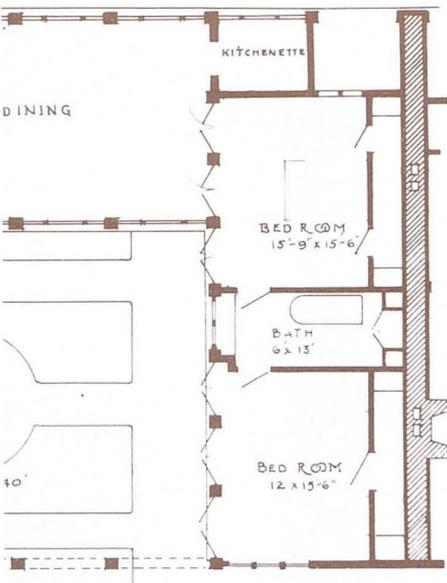
At the same time that design and construction proceeded in a rather high-handed manner at Llano del Rio, members participated in extended discus-



Top Plan of a typical Llano del Rio home

sions of the architecture of the ideal City led by Alice Constance Austin. Perhaps debate over future alternatives proved useful in deflecting conflict or the authoritarian tactics of the director. It was unfortunate that just as members developed a radical approach to dwelling design, the community foundered financially and no new homes were constructed.

Alice Constance Austin assumed the role of city planner and architect of Llano del Rio between 1915 and 1919, bringing architectural drawings and models to the weekly Llano General Assembly for discussion, teaching in the colony's Emma Madre Industrial School, and writing a series of articles on "Building a Social



Tom Two of Austin's houses for Llano.

...y" for the *Western Comrade*. She was a member of the community but, according to one member, offered her services in the hope of seeing a lifelong dream fulfilled. Another member characterized Austin as an upper-class radical, the daughter of a railroad executive. She read George Pullman's propaganda on model towns at the Chicago Columbian Exposition in 1893, and then educated herself to become the designer of a model town which would be owned and run by workers. Leonard A. Cooke drew up a preliminary site plan for Llano in 1915. Austin's plan was less grandiose than Cooke's, but his plan was designed for arid land, which the community owned and oc-

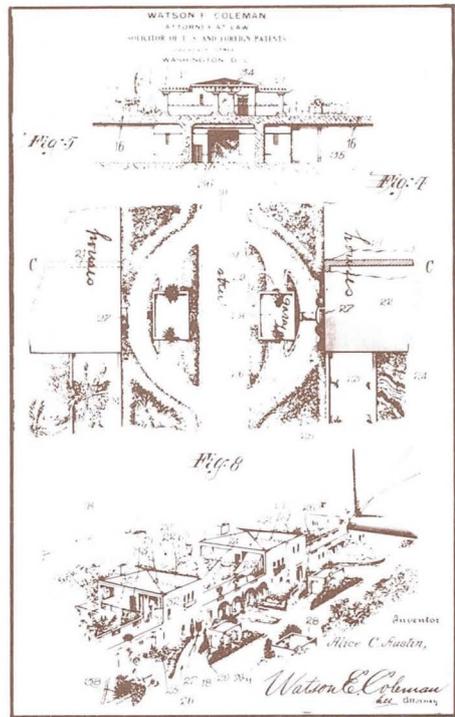
cupied, hers was prepared for a better site not included in their land holdings. Austin seems to have absorbed most of her town planning theory from Ebenezer Howard, author of *To-Morrow: A Peaceful Path to Real Reform*, published in London in 1898 and reissued in 1902 under its well-known title, *Garden Cities of To-Morrow*. Austin's debt to Howard is reflected in the organization of the city and its central buildings as well as in the graphic presentation of these ideas, but her approach to dwelling design was distinctively feminist and Californian.

Howard outlined the economic and social structure of a town of 30,000 inhabitants housed on 1,000 acres surrounded by a "green belt" of allotment gardens and farms. His civic buildings were set in parkland, ringed by a "Crystal Palace" which served as a pedestrian shopping arcade and winter garden. A radial street system culminated in a ring railway line. Austin accommodated 10,000 people on 640 acres, the square mile area common to many ideal communities planned for the United States. A green belt of unspecified size was to surround the town. Her civic center recalls Howard's "Crystal Palace," with eight "rectangular halls, like factories, with sides almost wholly of glass," leading to a glass-domed assembly hall.

Howard's diagram included six major "boulevards," twelve "roads," and eighteen "streets." Austin provided more vehicular circulation but reduced street width (50 feet versus 120 feet) because she placed all business traffic underground. Howard proposed external transportation in the form of railway lines; Austin allowed each family an automobile and housed them in communal garages. Perhaps Austin's most memorable transit innovation is whimsical: the ring road around the city doubles as a drag strip with stands for spectators on both sides.

Austin's housing designs, like the infrastructure of her town plan, expressed her concern with the organization of domestic work and its implications for the role of women. She rejected the idea of large combined households of the sort established by the Shakers, Fourierists, and Oneidans.

Dissatisfaction with the role of women



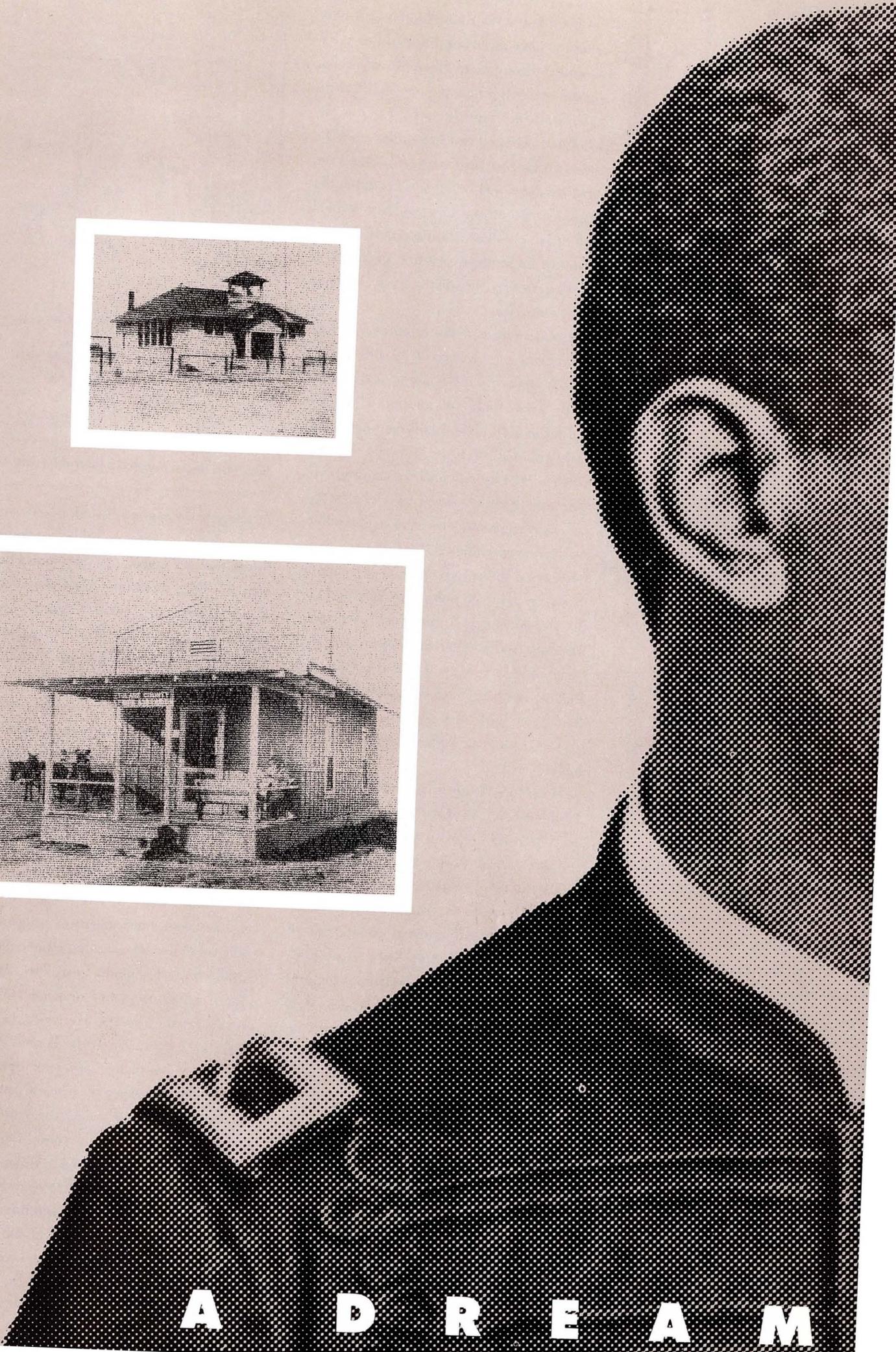
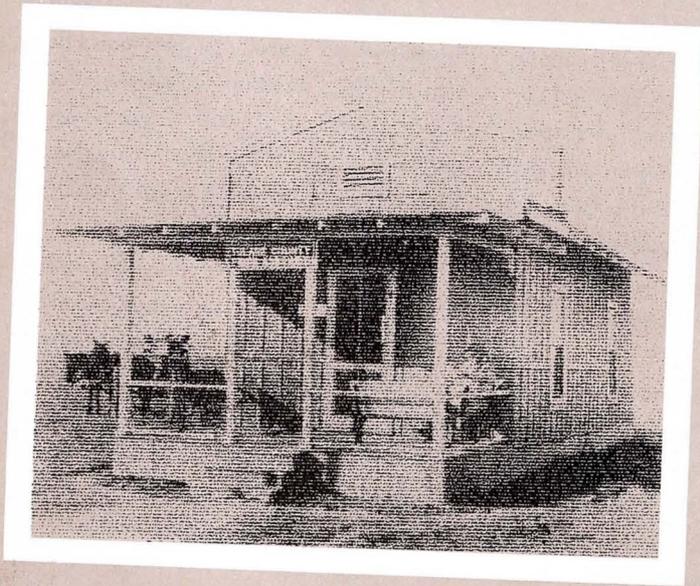
Site Plan and elevation of patio house.

in a sexist society motivated Austin more than a desire to emulate other communes' household arrangements. She maintained that the traditional home functioned as a Procrustean bed to which "each feminine personality must be made to conform by whatever maiming or fatal spiritual or intellectual oppression."

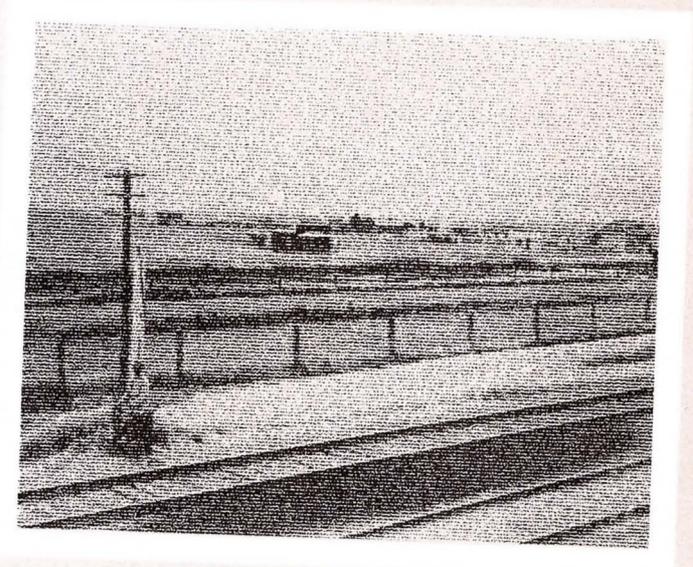
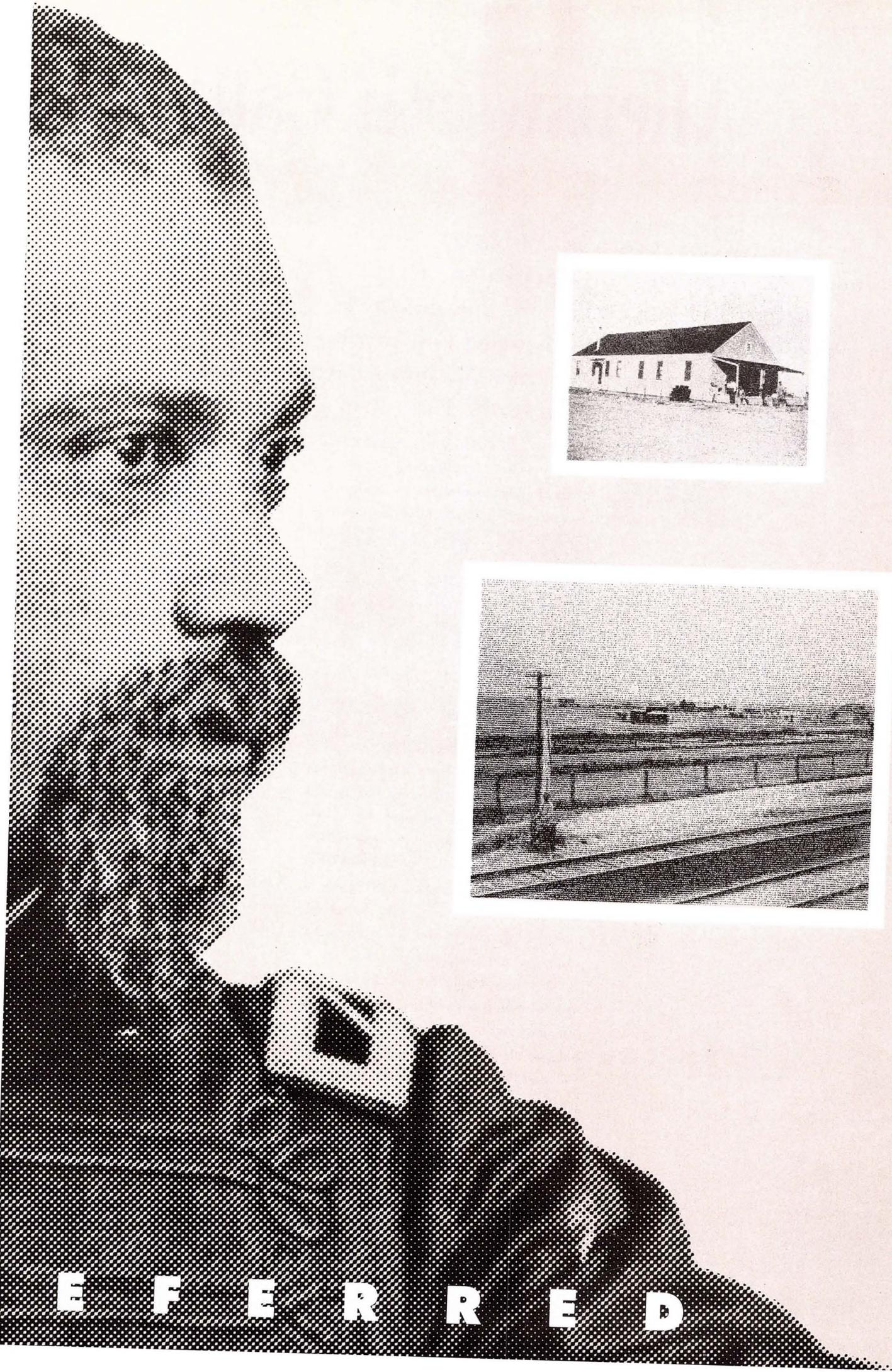
In her Socialist City, with labor saving devices in the home and central laundries and kitchens, a woman would be "relieved of the thankless and unending drudgery of an inconceivably stupid and inefficient system, by which her labors are confiscated. . . ."

Charlotte Perkins Gilman raged over this "confiscation" in *The Home* and suggested careers for women; in spite of her criticism of the socialization and economic exploitation of women, Constance Austin offered not careers but domestic life for the socialist woman. Her program is therefore a synthesis of the domestic efficiencies proposed by Catharine Beecher, who wished to "redeem" women's profession as homemakers, and the collective economies proposed by those communarians who organized communal work to lighten women's labor. Her plans do not include any version of the communal hotel accommodations and communal child care which were available at Llano del Rio. Although these omissions narrow the scope

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A D R E A M



E F E R R E D

Allensworth, California

In 1908, Allensworth, an all-black town, was established in California on



Chaplain Allen Allensworth



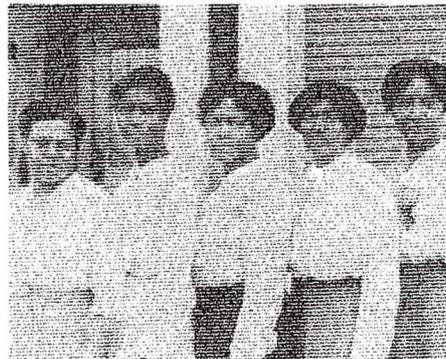
Josephine Leavell Allensworth

The Citizens of Allensworth

the Santa Fe Railroad line, midway between San Francisco and Los Angeles,

by William Alexander Payne and Allen Allensworth. These men joined forces

with three others from Los Angeles, and later that same year incorporated the California Home Promoting and Colonization Association. The corporation acquired a



3000 acre tract which was subdivided into town lots and rural parcels and named Allensworth. As an all-black town, Allensworth fulfilled the dream many black men and women of that period had for a community free from racial prejudice, a community where they could own land, secure an education and achieve political and economic independence.

Self-governed black towns, or race colonies, while a relatively recent and unique phenomenon in California's history, had been on the American scene as early as the Colonial Period. The first recorded settlement was Parting Ways in Plymouth, Massachusetts. Some of the earlier communities were no more than unincorporated villages, but others, like Langston and Boley in Oklahoma, Mount Bayou in Mississippi, and Nicodemus in Kansas, became cities of substantial size.

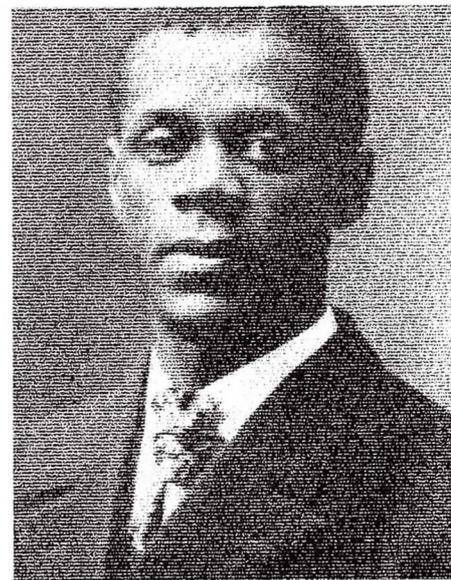
It was believed that race colonies could help Afro-Americans achieve their full citizenship in accordance with American be-

liefs. The formation of all-black towns varied somewhat at various periods in history. In the 19th century it was practiced for ex-slaves to secure farmland in the South, form a town and thereby secure their political rights. By the late 1870s race colonization was characterized principally by the movement out of the South towards the western frontier. It was believed that outside the South the all-black town could achieve social equality through its educational and moral development.



At the beginning of the 20th century a new definition of race colony goals was determined. It was then thought that all society, regardless of region, was effectively closed to former slaves. Therefore attention turned to changing this popular sentiment in order to effect beneficial economic and social changes. Emphasis was placed on educational achievement as a strategy to contradict the social theory of black inferiority.

Changing such public sentiments seemed to have been the founding principle behind Allensworth. Colonel Allen Allensworth was a former slave who became chaplain of the 2-



ited States Army Infantry, one of the
r black regiments in the segregated
itary. At his retirement, Allensworth
l achieved the highest rank of any
ited States Army chaplain. According
a letter he wrote to the editor of the
c York Age, published on January 11,
2, the idea for Allensworth came to
while he was still chaplain:



Before my retirement from the
rmy I commenced considering my
future work to aid in making senti-
ment favorable to the race. I investi-
gated the forces at work against us
and soon realized that something
must be done. A great deal is being
done in the abstract, but something
concrete form should be done on
the Pacific Coast to gain additional
force to work of the *New York Age*
and the great work of Booker T.
Washington. After discussing the
subject with a number of persons
interested in checking the growing
evil against us, I was led to orga-
nize an association to secure a large
tract of land where all conditions
could contribute to the success of
the movement. The specific work to
be done was soon decided upon.

Following his retirement from the ser-
vice in 1906, Colonel Allensworth began
an all-out campaign to build support for
his idea of a self-governed black town in
California. Self-help and political self-suf-
ficiency, the tenets of his colleague Booker
T. Washington, were his main themes as
he travelled throughout the east and west
promoting the town. Allensworth's princi-



pal partner in this endeavor was Professor
William Payne.

Payne, a 1906 Denison University
graduate and educator, came of age in
Ohio. Many nights were spent listening to
his father and friends, like Adam Clayton
Powell, Sr., discuss the condition of blacks
in the United States. Those evenings were
instrumental in molding young William's
vocational course and generating the
theme which would govern his adult life:
"Get an education and opportunity will
come."

Like many other blacks of the period,
the Paynes were attracted to California as
a place where they might educate their
children and realize full employment. In-
stead, they found that discriminatory hir-
ing policies denied black teachers

employment. Menial labor was the only
employment open to Payne—his bac-
calaureate degree, experience as assistant
principal in Rendville, Ohio, and
professorship at the West Virginia Col-
ored Institute were ignored. Allensworth
offered him a means to further his life's
goal of educating blacks so that they could
realize economic independence and free-
dom from racial prejudice.

The town of Allensworth was, there-
fore, born out of the period's black politi-
cal theory; a place where men and women
of the race could, through cooperative in-
dustry, achieve intellectual and economic
independence as enjoyed by other Ameri-
cans. By governing themselves and orga-
nizing and managing their own
enterprises, the town founders believed
they would become a powerful example of
the race's fitness for pioneering and na-
tion-building. Blacks would demonstrate
the injustice of the badge of inferiority
and incompetence enforced upon the
group and used to justify discriminatory
practices and violence. Once this point
was made, it was expected that policy
changes would evolve towards ending ra-
cial discrimination. Colonel Allensworth,
in an article entitled "Social Status of the
Negro" published in the *New York Age*,
June 10, 1889, explained this strategy:

All the laws are merely public opin-
ion in legal forms. To change these
laws we must change public opinion
by meeting its demands. Public

Continues on page 88



Beyond 1984

Utopia In Science Fiction

Some time ago, in anticipation of the terrible year, Ray Bradbury proclaimed that 1984 would not arrive. By this he meant that the world cannot end thus, that man will not allow it. But, as a date at least, 1984 has now arrived. In doing so it has turned prescriptions into predictions again, for the arrival of this date tells us, if nothing else, that there is still a future with which to deal. This affirmation raises the problem of how our fictions can relate to that future. The difficulty with Orwell's *1984* is that it is a terminal vision. And Bradbury, accepting it as an end, would forestall: his answer to Orwell's finality is merely another fiction that takes things out of the course of time. But what is the fictional mode that can face the coming and going of 1984, that remains committed to the open-ended process of time in the very act of speculating on endings? We must turn to science fiction for a possible answer.

Nineteen eighty-four, as event and as book, is a paradoxical experience. To read Orwell's work in its anniversary year is to note two contradictory things: the awful absoluteness of its vision, and the ease with which we slip beyond that finality. We are able, at one and the same time, to see things literally and figuratively. We sit on the edge of total nuclear destruction, the culmination of a century of totalitarian horrors. No, we are being warned: the scenario is monitory, and if we heed it we can change things, still have a future. In relation to the end we can be both determined and free. While safely in our garden suburbs we dwell in Orwell's urban nightmare. Collectively we experience holocaust as a televised spectacular significantly titled "The Day After." Yet it is out of this same matrix of contradiction, where our desires to terminate and to continue meet and mingle, that science fiction seems to fashion its most characteristic structures. *1984* is a literature of the day itself. In response, Bradbury calls for a literature of the day before. Science fiction however could be called a literature of the day after. It is so because it seeks to harness these tensions between chronology and finality that inform our fictions of utopia or dystopia, breaking through endings in the hope of knowing no end.

So we might say that 1984 is to the genre of science fiction as its terminal landscape is to the changing vistas of the real city — London — that inspired and informed it.

Orwell's book is often considered a piece of science fiction. Such a designation, however, may misrepresent the latter form. For in its ideologically pure or "hard" mode at least, science fiction is a speculative literature that not only believes in science as indefinitely progressive knowledge, but purports to measure the impact of this scientific advancement on man. It implies, therefore, both an open future and a constant human element as participant in that future. By contrast, utopia and dystopia, in calling for static perfection either good or bad, seem ultimately to infer human absence. Since Voltaire declared that man was not fit to remain in Eldorado, the path to utopia, it seems, has become one of transcendence. And in converse fashion, the way to dystopia now appears to lie, more and more, through utter dehumanization. The dystopian despair of a work like *1984* then may arise, finally, less from a tradition of science fiction than from that of "realism" itself — a vision so confident in the permanent intelligibility of the world it presents that it is increasingly unable, as that permanence is challenged by new dynamic and relativistic stances, to restore the intelligible except in the form of a finality from which the troublesome human variable has been removed. In this climate of anxiety, the dream of the end becomes an exacerbated dream.

But if science fiction does not share with *1984* its sense of finality, it does share its urbanity. As with Orwell's novel, science fiction uses the city as a primary means of figuring the future. Once again however, the science fiction city announces itself as open-ended and man-directed. Again the ideology of hard science fiction asks us to see, in the rise and fall of its structures, the image of our advancing technology. In this light we might say, at the meeting point of the city, that *1984* is to science fiction as its terminal landscape is to the changing vistas of the real city — London — that inspired and informed it. As great urban center of the 19th century industrial revolution, the real London has spawned new cities: New York, Los Angeles, Tokyo. At the same time, as mythic city, it has given rise to new city myths. As they outlive *1984*, it is these myths — in their power to mediate between physical reality and the idea of the city as that growing edge whereby man interacts with nature — that will continue to generate science fictional speculations on the future.





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Beyond 1984 then, the city serves as meeting place for deeper currents — those of science fiction and of the utopian tradition in its broadest historical sense. In fact, it is perhaps only in light of this meeting that we fully experience the profound contradiction that lies at the heart of this tradition. From More to Orwell, utopia/dystopia aspires to be a fundamentally urban vision. Yet to approach the finality of this ideal city, whether of the sun or of dreadful night, is apparently to trigger an opposite impulsion. To Rousseau, for example, who came to see cities as “the abyss of the human species,” this reaction was agrarian, pastoral and ultimately prelapsarian. In Rousseau’s eyes the need to build and live in cities, as admission that man needs regulation, is proof that his condition is a fallen one. But the return to the garden, as an attempt to recreate or re-engineer innocence, is no less proof of the same fall. Short of the absolute (hence unobtainable) stability of the beginning or the end, all things in between exist in a state of continual lapse. Civilization controls our animal passions only to bring the counterexcess of bureaucracy, the machine-state whose collective structures in turn provoke an individualistic or atavistic reaction, and so on back and forth. This utopian impulse, once it recognizes its desire for heaven on earth as contradictory, is free to seek roots and strength in man’s fallen condition as quintessence of dust, and its cities and gardens alike, interacting in this perpetual thrust and counterthrust, become dynamic figures of that condition. In bringing utopia to see its sense of an ending as endless tension — conflict which itself can be channelled and redirected to the end of keeping mankind to his open future — science fiction is less anti-utopian than meta-utopian.

Seen in this light, the cities of science fiction, in their most simple expression, are not absolute but tentative constructs. These cities are not the utopian “good place” so much as, in a comparative sense, a better place. Like Robert Heinlein’s Luna City, they are the places we achieve and don’t look back from, the places to be superceded in turn like Earth was before it, left behind in our arduous progress across the galaxies. Despite its expansionist feel however, the path of even the “hardest” science fiction is far from the indefinite advance or *euchronia* (“good time”) envisioned by some utopian thinkers. Progress here is

The cities in science fiction, in their simplest expressions, are not absolute but tentative constructs; they are not utopian good places so much as, relatively, better places.

no straight line but rather a spiraling way that encompasses seemingly endless cycles of building and collapse of cities. An interesting example is found in Heinlein's *Orphans of the Sky*. A spaceship that is in reality a flying city on its multi-generational voyage to colonize in the Proxima Centauri system reverts through mutiny (the classic rebellion against regulation) to barbarism. As urban diversification yields to subsistence farming, life collapses into its lower depths, and the structure becomes an encapsulated world with a cosmology that is analagous to our medieval, geocentric vision of things. Within this fallen city though, Heinlein's story is of a renaissance of scientific inquiry; the climb of a new Galileo to the top of the ship, the ruined spires from which he can again see the stars. Unable to convert his world, this hero abandons it. Learning to reuse machines, he and his band fly to a nearby planet and, miraculously, find a virgin Earthlike world. But as Heinlein makes clear, this is neither heaven nor paradise regained. What these men find is none other than their original destination, a place to build new cities and launch new assaults on the stars.

Through over 40 years of chronicling mankind's perpetual striving, Heinlein, the dean of American science fiction writers, has been unable to conceive of an end. The closest he has come yet is perhaps in one of his latest novels, *Time Enough for Love*. Here however, when his super-hero Lazarus Long — a Methusaleh who is also a phoenix who has risen from the ashes of countless fallen cities—is finally allowed to reach utopia, the place where his striving in time should end, what does he find but a society living in Pompeiian villas. In another turn of the spiral, these artificial garden retreats merely suggest another reaction against some crumbling Rome, the imminent fall of a great city that should, if the familiar pattern persists, nurture in its ruins once again the rise of new empire. But if such science fiction cities are never wholly utopia, they are never wholly Babel either. Indeed, in work after work from Fritz Lang's classic film *Metropolis* to recent novels such as Samuel Delany's *The Fall of the Towers* and Robert Silverberg's *Tower of Glass*, man's urban efforts rise and fall, only to rise again, perchance to fall. By means of such perpetual motion science fiction is apparently seeking to capture the most fundamental energy source of all —

But if science fiction cities are never completely utopia, they are never completely Babel either, indeed urban efforts rise and fall, only to rise again, perchance to fall.

that of the Fall itself. In what seems an engineer's version of the paradox of the fortunate fall, the science fiction city, admitting the futility of our urban labors only to use that futility as the means of goading us on, is as dynamic and everchanging as the city of classic utopia strives to be static and everlasting.

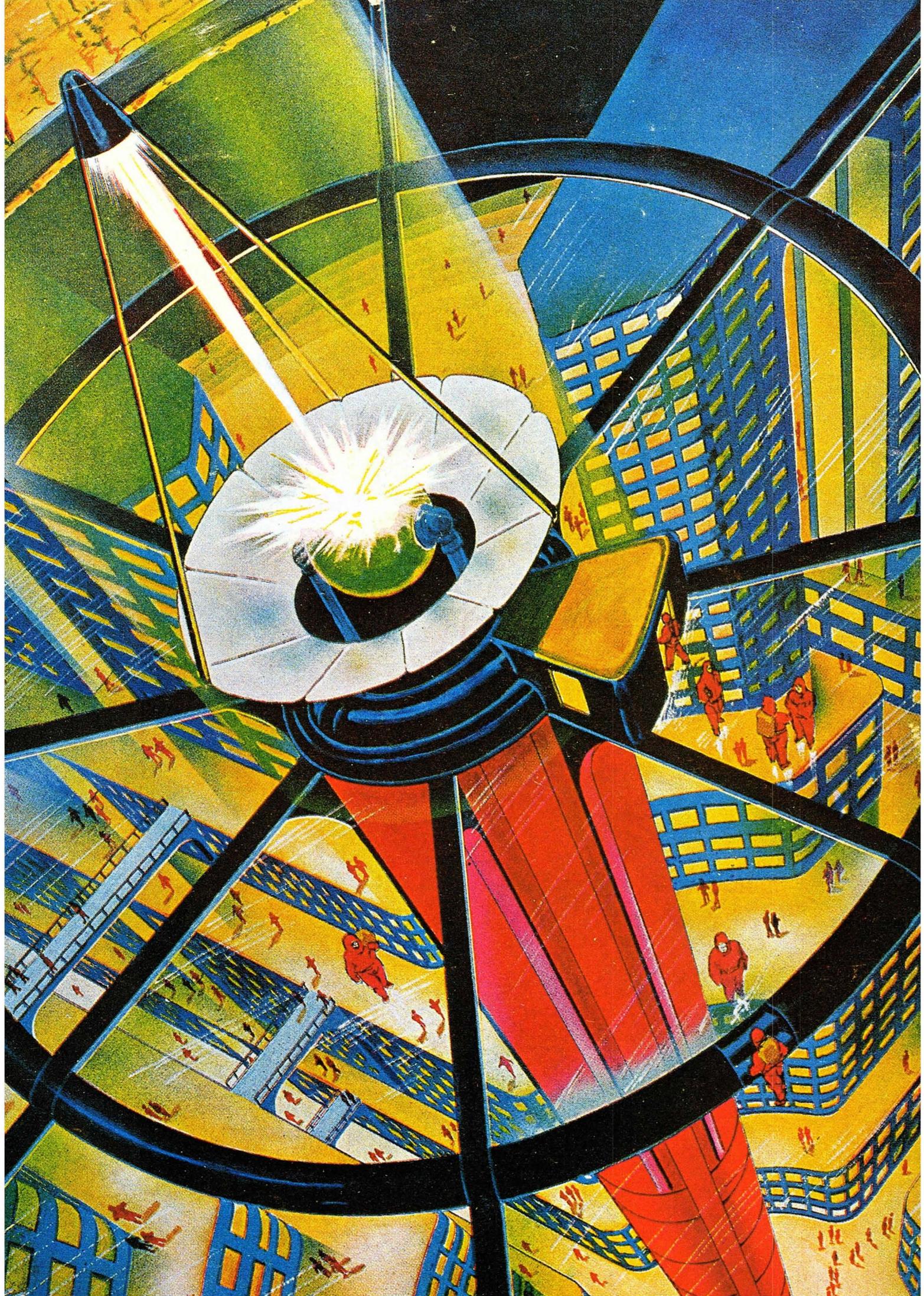
If the city in science fiction functions then as man's interface with nature, that interface can in turn be defined by the two fundamental ways in which scientific man interacts with his environment: either he changes it to fit him; or he changes himself to fit it. The Heinleinian city embodies this first method of approach, as do all those urbanizing constructs of "hard" science fiction which owe their inspiration to the "terraforming" speculations of scientists like Freeman Dyson. The vector here is clearly positivist and optimistic, and the science fiction that follows it the most likely to be called "utopian" in the popular sense of the word. The second method of interacting with nature also produces city-like structures. These however, again in the popular sense, are far more "dystopian" and problematical. For here the city is not merely man's instrument — subject to the same caveat as all his technology this side of paradise — but his extension, and finally his "pantropic" displacement; James Blish's word describing the complete adaptive change that leaves nothing of the original form behind. To achieve utopian stasis and harmony through such adaptation is to cease to be human, for man must literally become the city. The source of this quest may be the speculations of the British scientist J.D. Bernal. Believing the human brain a marvelous adaptive organ capable of indefinite advancement, Bernal foresaw a literal farewell to arms and limbs, the neurosurgical readaptation of our nervous system to new and ever more versatile prosthetic members. The result, however, is the conversion of man into brain — an entity truncated, enclosed, finally isolated. Such a vision is possibly the source for Arthur C. Clarke's transcendent "overmind" in his novel *Childhood's End*. "Evolving" out of man, this entity comes to be by totally casting off the human form, by destroying the utopian city of New Atlantis, and the entire green Earth in the bargain.

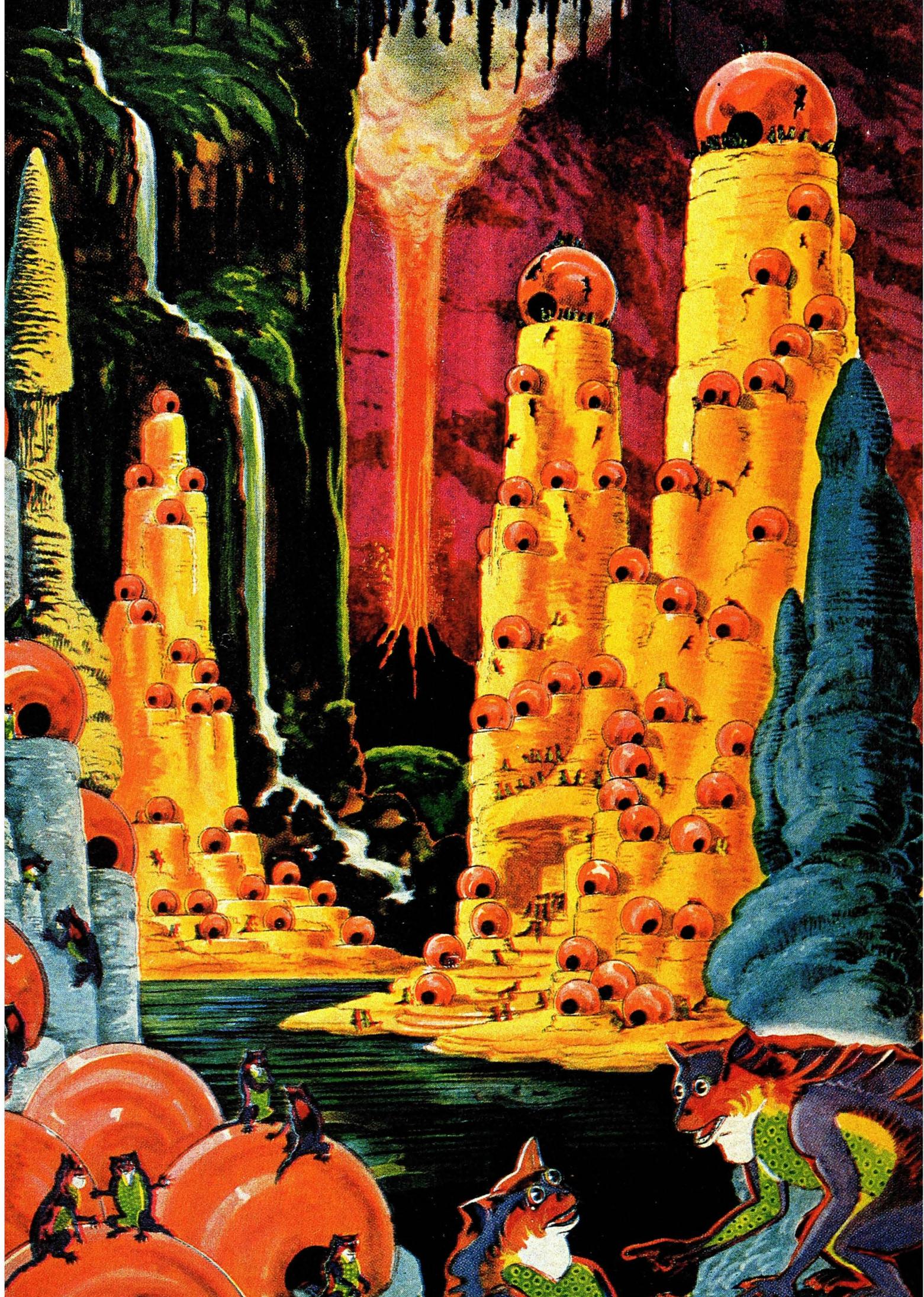
Science fiction is full of closed and claustrophobic cities. These, often utopian experiments that become

The science fiction city, admitting the futility of our urban labors only as a means of goading us onward, is as everchanging as the city of classic utopia strives to be everlasting.

dystopias, bear close structural analogy to Bernal's truncated brain. The city in Lang's *Metropolis* for instance becomes a machine once the body (in the political and metaphorical sense) that informs it is sundered, and the head separated from the hands, the technocrats from the workers who toil in its depths. Or, more radically, we have the situation of Harlan Ellison's "I Have No Mouth and I Must Scream," where a global computer, in revolt against man his maker, literally declares itself the city as artificial brain, consigning man's now cast-off and extraneous physical being to eternal torture in its hellish bowels. In this light the brainwashing techniques of *1984* prove absolute and final in their dehumanizing effects. Contrastingly, in most works of science fiction the attempt to dismember man through transfer of his functions to the machine-city runs aground on an irreducible human core. Numerous science fiction films are little more than elaborate rituals where at the center of some future enclosure — be it the computerized narcotopia of *THX 1138*, where human nerves and feelings have been chemically or electronically displaced, or the sterile "vortex" of *Zardoz*, a world from which organic vitality has been banished — the human spark is spontaneously rekindled, and swells to tear down the walls. Or in more sophisticated fashion we have, in a pattern of breakthrough which rejoins that of Heinlein's orphans of the sky, the example of James Blish's "Surface Tension." Here the microorganic descendents of a now completely re-engineered humanity, living in a mudpuddle utopia, recover in miraculous manner their lost human curiosity and drive, and break through the tensile confines of their world to glimpse the stars once again.

There is an irony in this latter situation which precludes our falling back, in this story or in science fiction in general, on stock utopian explanations. We do not have here, in any simple sense, the classic exchange between urban and agrarian solutions, but rather a dynamic interaction between man and nature that continually suspends all solutions. In Arthur C. Clarke's *Against the Fall of Night* for example, the protagonist Alvin escapes from the dead machine city of Diaspar. His destiny however is not, as we might first expect, a simple return to the garden. Indeed, no return in this novel is an end in itself and Clarke, by later retitling the work *The City and the Stars*, renames the





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creative dynamic at its core as the opposition between closure and openness itself. Here, to embrace the city as finality is, as its name implies, a diaspora. And yet there are many forms of exile in this work, and all of them — from city or garden, earth or outer space, past or future — are separations that instantly command a return. In another example the propensity of science fiction to adapt the utopian impulse to its own purpose, seeking to bring open-endedness out of man's persistent desire to enclose and end, can be measured in the landscape of Clifford Simak's classic novel *City*. Here, suspended between a waning mankind sealed in his city-tomb of Geneva, and the menacing rise of an ant society spreading their monolithic arcology or "building" across the face of the earth, the open world of robots and dogs contemplates its future: "It is better than one should lose a world than go on killing." There is yielding, but no end of ends. In the course of this novel men have gone to Jupiter and changed their bodies to adapt to its conditions; dogs have found their way into another dimension and back — in all of its city-enclosures there is always a door leading somewhere else to be found. Throughout 10,000 years of interchange between its various races, and between urban and agrarian options, there has always been displacement, but never finality; no lasting utopias or dystopias, but always new worlds for old.

Few critics of traditional utopia share the open-endedness, let alone the open-mindedness, of science fiction. Frank and Fritzie Manuel for instance, in their monumental *Utopian Thought in the Western World*, view science fiction negatively, as the sign of a waning of the "utopian propensity" in our scientific century. They state their case thus: "What distresses a critical historian today is the discrepancy between the piling up of technological and scientific instrumentalities for making all things possible, and the pitiable poverty of goals." In the eyes of science fiction however the goals of this utopian propensity seem quite clear: Bernal's disembodied brain, Orwell's totalitarian machine, the end of all human sense of man, biologically and spiritually. It is precisely because our goals have become unthinkable that science fiction's fascination with means is so important, for it incarnates, in the midst of our endings, the will not to end, the survival of at least a hope for progress at the heart of the defeatism that informs

**Science fiction courts conclusion
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incarnates the will to survive...**

our millennial and totalitarian fantasies alike. Science fiction courts conclusion so as not to conclude. Its dystopian closures are open; its utopias, as we see in works like Samuel Delany's *Triton* and Ursula Le Guin's *The Dispossessed*, claim to be ambiguous. As one final example shows, however, this ambiguity is neatly functional. In *The Dispossessed* Le Guin posits two worlds and two societies — Urras and Annares — one capitalist, the other anarchical, one dystopian and the other utopian. But we soon see these labels do not fit — the dystopian world proves a garden, the utopian world an arid desert. In the midst of the Annaresti capital is a small garden where Urrasti trees and vegetation grow. In this interpenetration we have the seed of a dynamic which, at the heart of a novel that examines man's propensity to build walls, provides the means of breaking them down. Spanning these two worlds in both body and spirit, the physicist Shevek achieves a breakthrough which, preserves at least the premise of opening, the perennial need to surpass 1984.

George Slusser is curator of the Eaton Collection and adjunct associate professor at UC Riverside, and visiting professor of Film/Literature at UC San Diego. He has written over 60 articles on science fiction, and is currently working on a book concerning science fiction and fantasy in film, *Shadows of the Magic Lamp*. He holds a Harvard PhD in Comparative Literature, and was a Woodrow Wilson Fellow, a Harvard Fellow and twice a Fulbright lecturer.

Forrest J Ackerman, son of the architect of the futuristic Bradbury Building, saw his first painting by science fiction artist Frank R. Paul in 1926 and was on his way to becoming the world's authority on sci-fi (he invented the term 30 years ago). His incomparable collection, destined to become a major metropolitan museum, numbers over 300,000 pieces, one of which graces our cover.



VISIONARY ARCHITECTS



Most utopian proposals have generated little innovation in architectural thinking; utopian buildings may have reflected a change of social structure, but most have relied on traditional forms or methods of construction.

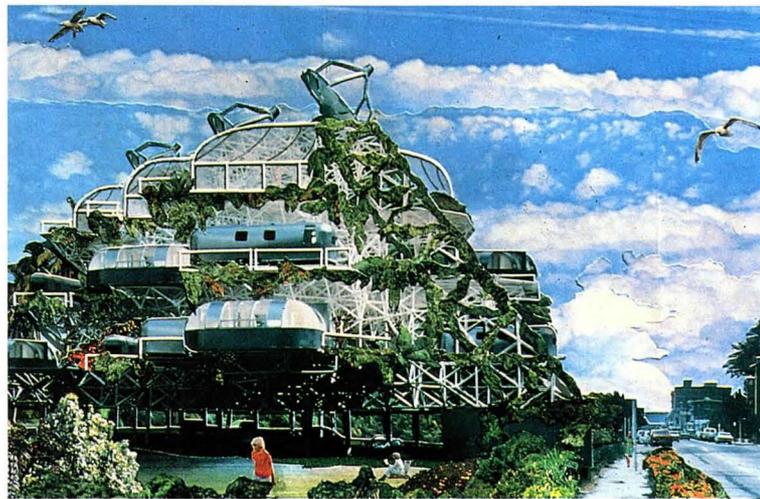
Architectural utopias have been more radical. Optimistically believing that the shape of a city could condition human behavior, visionary designers have proposed enormous changes in the physical environment. Paolo Soleri's arcologies are one dramatic example of this kind of thinking. Other architects, like Glen Small and Carolyn Dry, are examining ecological and biogenetic models as the basis for a utopian architecture.

Glen Small is concerned with creating a utopian environment where people can live in complete harmony with nature. He feels that the exploitation of the earth for conventional buildings and cities has threatened man's survival, and that a new "global building code" is necessary to protect the en-

vironment while fulfilling human needs. In 1965, he began work on a proposal for a megastructure which embodies his ideas.

Small envisioned using a "union of nature and technology" to create a city which could grow itself into any required configuration with the aid of computer-guided building machines. He called this megastructure the Biomorphie Biosphere. In essence, it consisted of intermittently spaced vertical cores supporting a continuous series of tent-like structures. The megastructure would be built above the land, over existing cities. Living units would plug into its ex-

this kind, it could be realized. As proposed, the average height of the Biomorphie Biosphere is 5,000 feet, housing 250,000 people per linear mile. The Biomorphie Biosphere would generate its own energy through the use of solar and wind power; it would collect and recycle rainwater and dew; and it would grow food by means of hydroponic farming. The living units would be totally responsive, capable of changing shape, size, color and opacity. They would be individually powered, so that the inhabitants could fly them to different locations on the megastructure, or even down to earth.

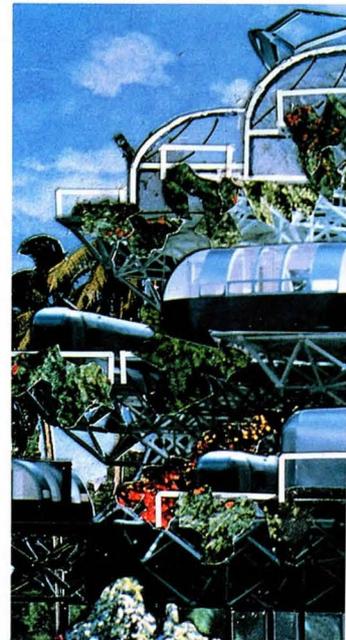


Glen Small's Green Machine is a low-cost housing project for stacked, trailer-dwellings. The Green Machine evolved from the Biomorphie Biosphere, right, a continuous city made of tent-like enclosures.

terior membrane, and agriculture, public spaces and movement systems would take place within. The structure would be built, in part, with materials recycled from the cities below.

The scope of the Biomorphie Biosphere is ambitious both in scale and imagination; but Small believes that if we channelled our creative energies into a project of

In 1978, Small applied some of the basic principles of the Biomorphie Biosphere to a more readily achievable project, the Green Machine. The proposal was meant to help solve the housing problem in Los Angeles, and a prototype was designed for a 200 x 200 foot lot on vacant railway land in Venice, California. The Green Machine was an open, steel-



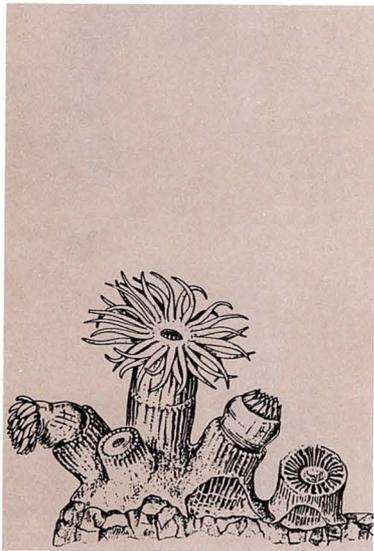
framed structure, built above land, containing three separate layers of housing and communal space. It was pyramidal and allowed light to penetrate all levels of the structure without its cast shadows on neighboring buildings.

The Green Machine used many of the basic principles of the Biomorphie Biosphere. It was raised above the ground, leaving open space below for recreational activity and agriculture. Its living units were located on pads at the outside perimeter, and they could be added or removed at will. Communal space was in the central areas. Furthermore, the Green Machine was designed as a self-contained city capable of generating its own energy through solar collectors and windmills, and cultivating food and recycling waste.

Small proposed three separate kinds of dwelling units for the Green Machine. The first, an emerging form of housing, was the stream trailer, which could



**Instead of designing
structures which are dependent on
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structure to build itself.**



Dry's novel construction scheme involves replicating sea organisms

hoisted into place and used without modification. The second was a specially designed modular unit based on the same technology as the trailer. The third type was a kitchen/bathroom core with a sleeping loft which could be placed on an open dwelling pad and used as a studio residence. There were ten dwelling pads on the first floor, eight on the second, and six on the third. Loft units could only be placed on the third floor where there was greater ceiling height and daylight. All units could be easily moved by crane.

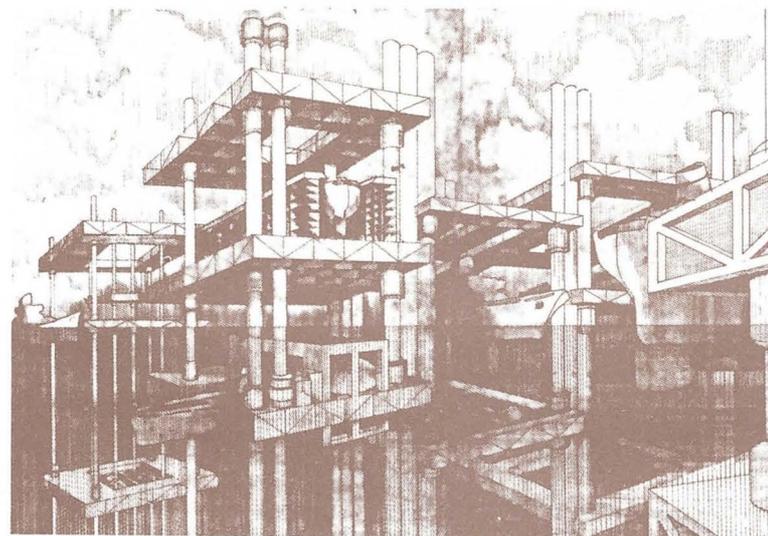
The Green Machine offered people a low-cost alternative to conventional housing since the projected cost of a living unit is \$7,000-\$14,000; but its success depends somewhat on its inhabitants' willingness to live in compact quarters. The megastructure is not radically different in concept from a trailer park, but provides its inhabitants with greater amenities in the form of private outdoor space and secure commu-

nal areas. There is additional outdoor space for play, gardening, and parking on the ground. Viewed as either an infant version of the Biomorphic Biosphere or an alternative to conventional multi-family housing, the Green Machine seems a worthwhile experiment.

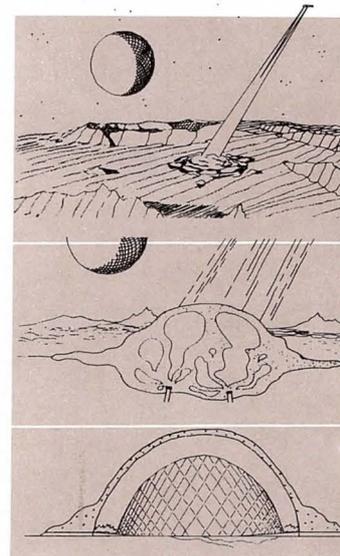
Architect Carolyn Dry is also interested in creating human environments which are harmonious with nature, but using natural forces to make them happen. She calls her architecture "Natural Process Design." Based on the principles of biogenetic engineering, it sets an adaptive process in motion which stimulates the environment to respond to the needs of its users. Dry describes this work as design in which humans participate but the process itself yields the final form. In other words, instead of designing structures which are dependent on human labor, her designs trigger processes that enable the structure to build itself.

Although the idea of a self-generating environment may seem

far-fetched, over the past several years Dry has carried out serious studies for both the United States Navy and NASA exploring particular applications of this concept. For the Navy, she designed a seaport which would use the chemistry of seawater to attract calcium carbonate and accrete a concrete-like material. Like coral or human bones, the resultant structure could adapt to environmental stress over time. So, for example if one part of the pier were continually buffeted by waves, the calcium carbonate would give off an electrical charge causing ions to migrate to the place being pressured. The structure, to strengthen itself, would become thicker, or dissolve when it wasn't needed. The system also used a communication network operating like human nerves, with ions travelling over a charged membrane to equalize the concentration of materials. Other parts of the process were an osmotic pump and a saline computer which used seawater to record memory and make deci-



**Above A conceptual rendering of a stationary marine port by Dry
Right Section of a naval port detailing underwater foundation**

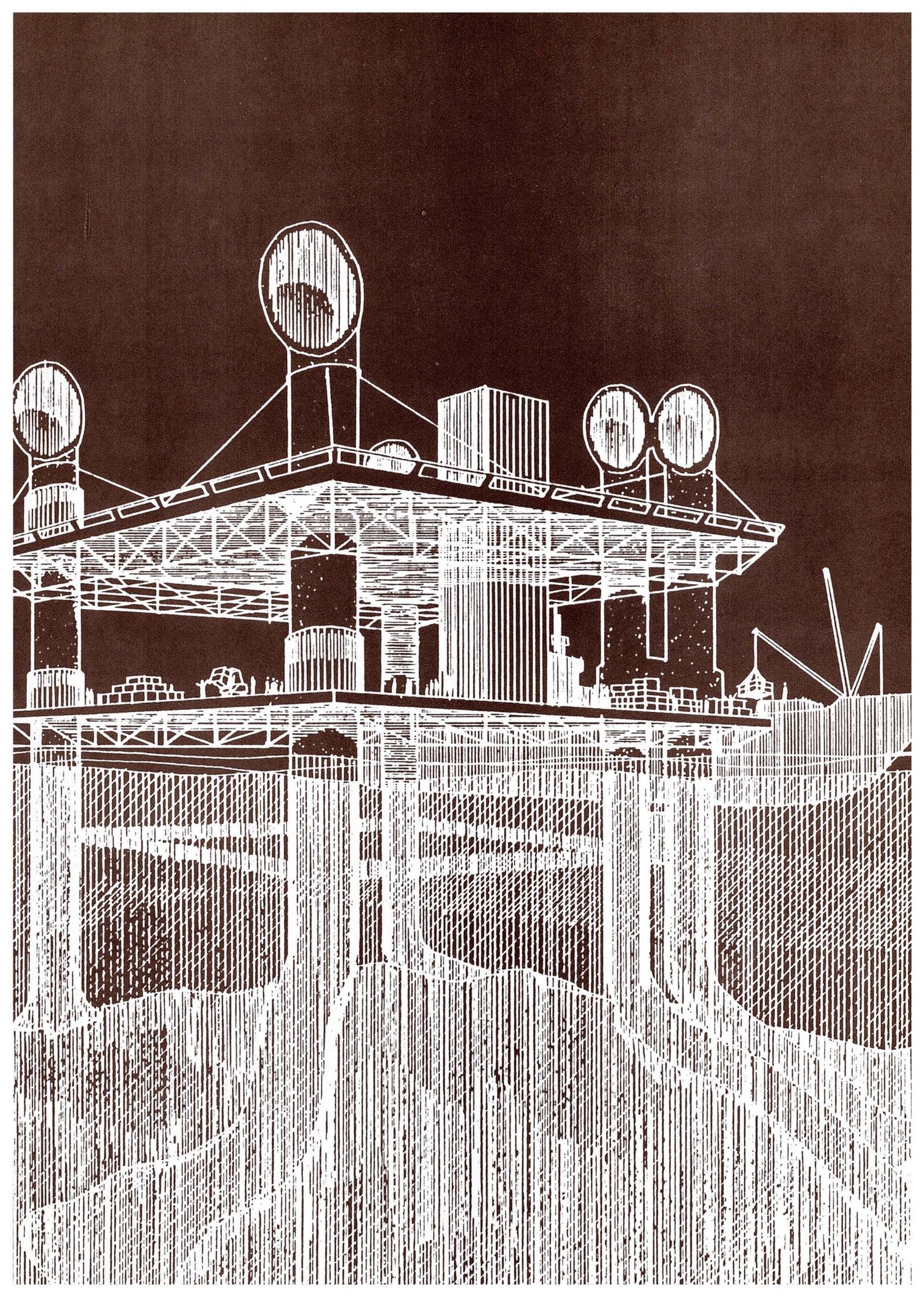


Melting the Moon's ores to build glass domes for human life.

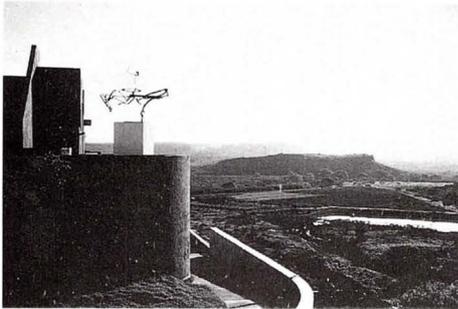
sions. Essentially, the seaport uses the inherent order of seawater to create a system in which materials could order themselves in space. The architect merely acted as a genetic engineer, intervening in nature's existing design.

Another project carried out by NASA explored a quick way to generate habitable structures on the moon. Dry proposed using a sun-focussing mirror to melt lunar oxides from the moon's surface and produce glass. This would be blown into a structural configuration by means of a balloon, and the oxygen given off in the melting process would form the basis for a breathable atmosphere. This procedure would allow primitive structures to be built within weeks of colonists landing. A glass bubble would protect settlers from cosmic radiation, and other aspects of the design would allow for the cultivation of plant life and livestock.

Barbara Goldstein



Paolo Soleri is known as a utopian architect because of Arcology; his conception of the correct and inevitable evolution of humanity, as he would say,



within its chosen instrument of culture, the city. Depicting single-structure cities of amazing geometrical complexity accommodating 500,000 to 8 million people each, *Arcology* also suggests the social order which will accompany these cities:

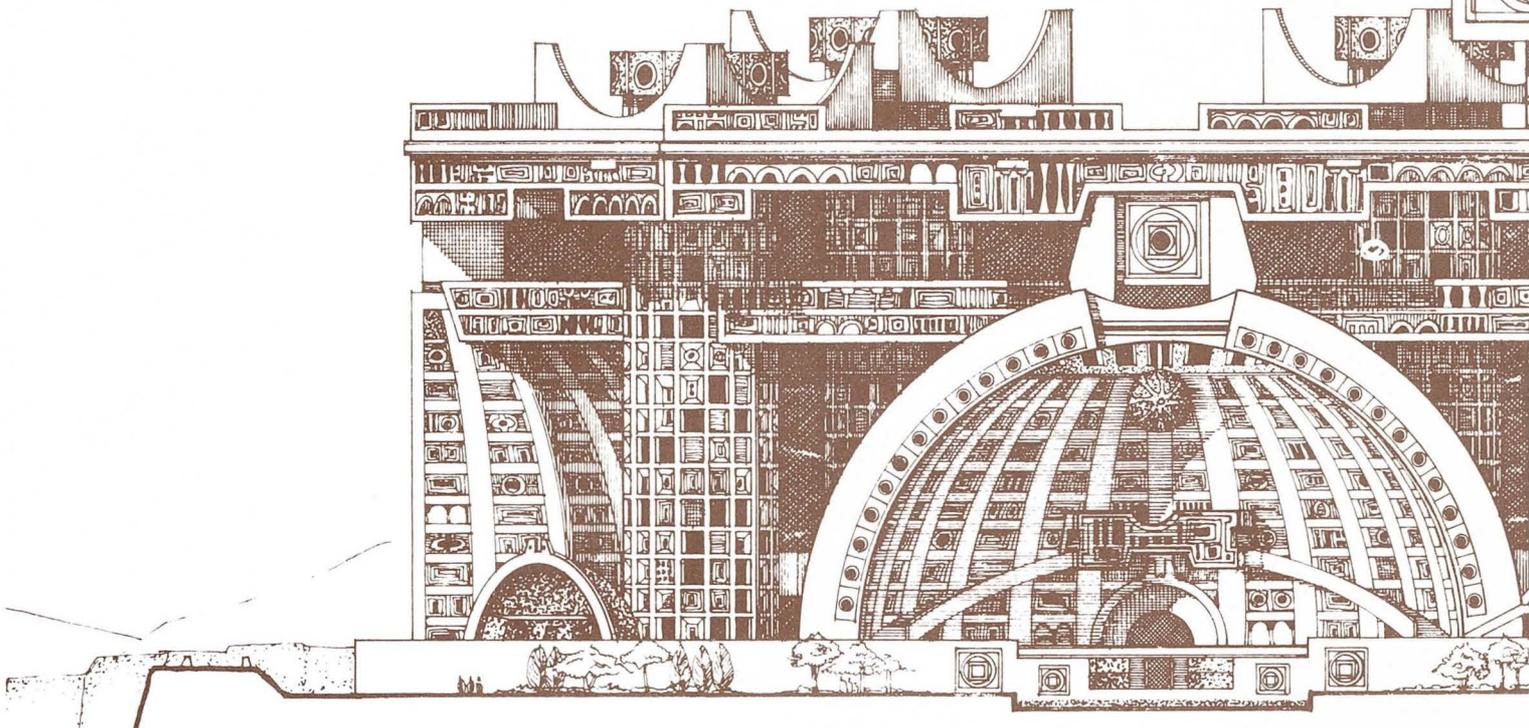
“The skill of man will take care of them all;” in the face of present urban life, this is a nearly incredible assertion of faith. The founding of Arcology must lie in a distant future, and imply a hundred social revolutions to reach that foundation.



In the critical inquiry it is assumed that the best hopes for contemporary man have been fulfilled and the urban medium has been cleared of slums and cleansed of ills and grievances. If there is no mention of segregated minorities, of slum clearance, of exploiter and exploited, of tax unfairness, of bossism, of children killed by delivery trucks, of skid-row peripatetics, of “pets not allowed,” of profit incentives, of self-help, it is because one assumes that in time the skill of man will take care of them all. *The foundation of equity is thus granted.* (italics are Soleri’s)

However, Arcology, for Soleri, would not be the effect of some societal cause which is the commonly understood relationship between architecture and the peoples who build it. Rather, Arcology would be the reverse. In *The Bridge Between Matter and Spirit is Matter Becoming Spirit* (Anchor Books), Soleri writes

The way biological life develops into new forms and consciousness seems to confirm that the instrument has a chronological precedence over the performance. An organism



Early drawing by Paolo Soleri of the desert city, Arcosanti, at its optimum density.

D S A N T I

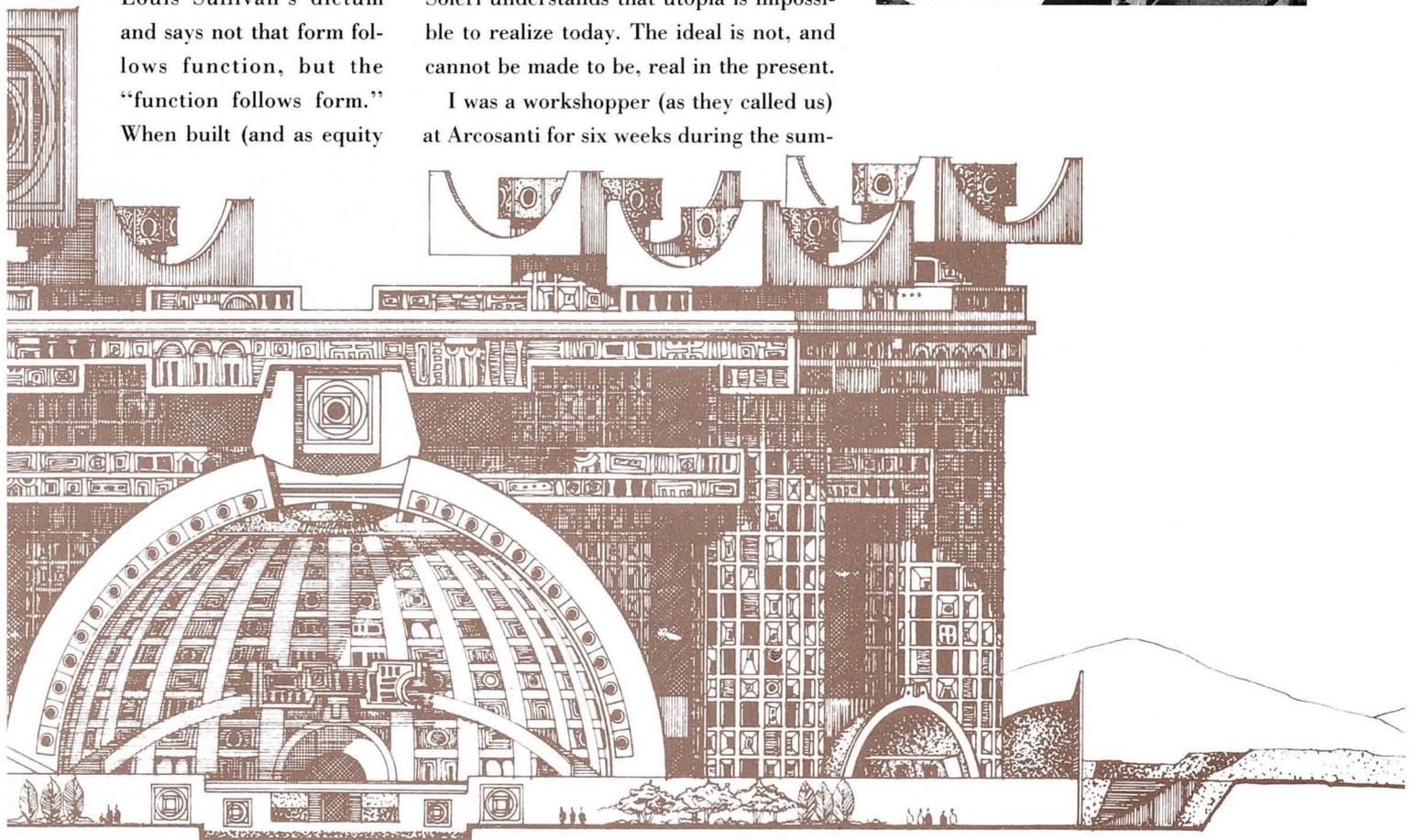
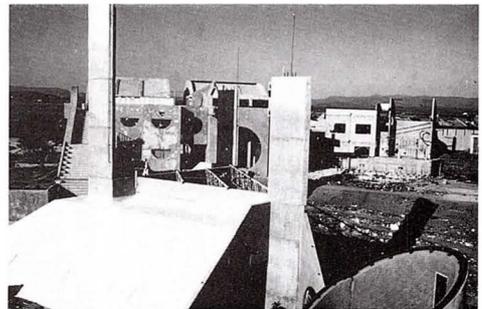
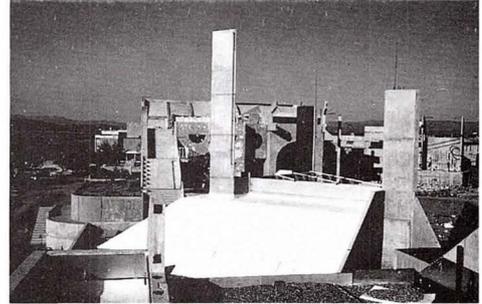
es not willfully construct for himself a
 v organ so as to attain a certain goal,
 stumbles by mutant chance onto a cer-
 n characterization given to it frac-
 nally and in infinitesimal doses. . . . The
 k of the giraffe does not grow out of the
 l of the animal, but out of a sequence of
 etic variations accidentally useful for
 well-being. The function does not origi-
 te the form. It maintains it. The long
 k of the giraffe is incorporated into the
 cies in as much as it has found a func-
 n useful for the animal.

the neck came first and the giraffe
 ned how to use it, Soleri reverses
 Louis Sullivan's dictum
 and says not that form fol-
 lows function, but the
 "function follows form."
 When built (and as equity

has been achieved), his Arcologies will be
 the necessary "instrumentalization" by
 which a new "mutant" can emerge; that is
 mankind itself in its private and social
 conditions. An unimaginable new culture,
 and a new human being, will come to be.

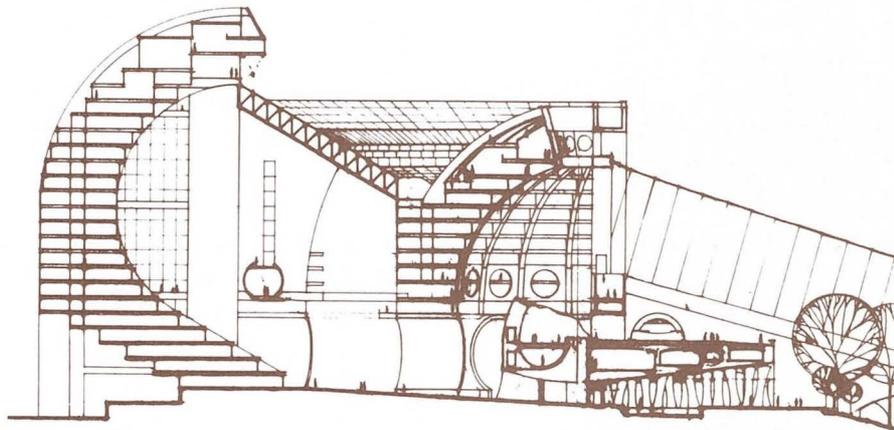
It's an interesting theory. My role is not
 to judge the epistemological correctness of
 this theory but to show that Soleri, in this
 part of his being, is utopian in precisely
 the way Sir Thomas More was in 1516
 when he imagined and wrote about a per-
 fect place called Utopia, and the ideal state
 of the society that inhabited it. Underlying
 Soleri's work and life is a rather compre-
 hensive scheme for a more perfect world.
 Soleri understands that utopia is impossi-
 ble to realize today. The ideal is not, and
 cannot be made to be, real in the present.

I was a workshopper (as they called us)
 at Arcosanti for six weeks during the sum-





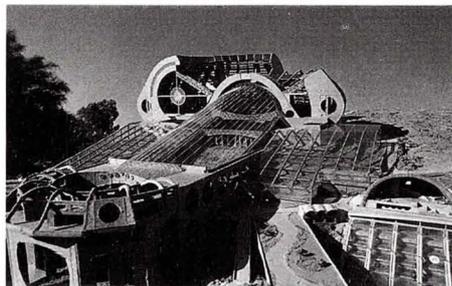
Arcosanti residents working on the site.



A R C O S A N T I

mer of 1973. I built formwork, mixed concrete, set steel, cleaned the construction site and cleaned the latrines. As an “old hand” I have since kept up with news of the place and watched several changes in the ultimate design for Arcosanti which Soleri and his staff have made.

Soleri is in no way attempting to build a utopian society at Arcosanti (the usual method of a Fourier or an Owen) but building only the forms themselves as an utter pragmatist, a realist. At Arcosanti daily work is often shifted to conform to available materials and means. Activity is adjusted pragmatically to meet opportunities or work around disasters. There was a crane on the site the summer I was there, and a broken redi-mix truck, so that most concrete had to be purchased from a local batching plant. A small site mixer was also used occasionally, its concrete buggied by hand over incredible paths in four ancient carriers. (As I braced for my first run with one of these concrete-filled buggies, it was explained to me: “Your main objective is to keep it from killing you.”) Along with two vibrators, a selection of power saws and an arc



Detail of Arcosanti critical mass model.

welder, these were Arcosanti’s principal technical means. Other implements like steel scaffolding were unmercifully begged and the work went forward. Any society in camp was and is secondary to the purpose of the work. Life at Arcosanti is temporary, confusing, boring, permeated with curiosity and hope, but it is not utopian.

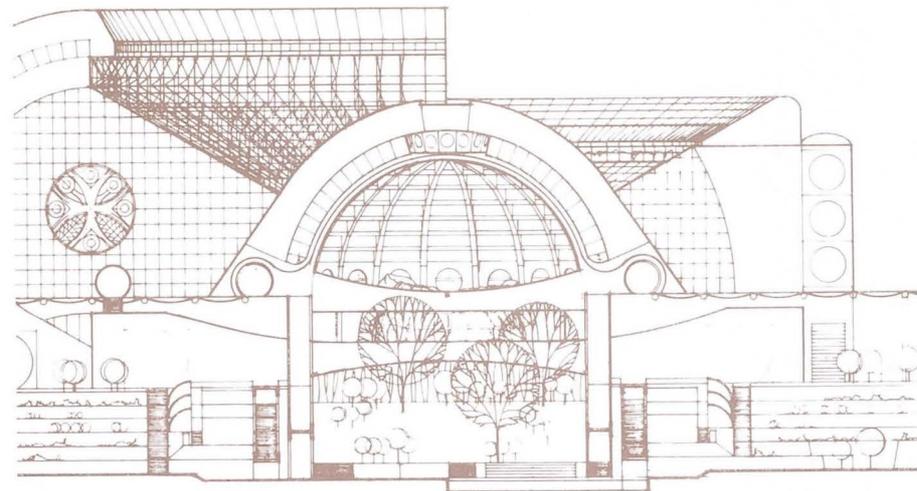
Somewhere between these two polarities—between the encompassing vision of an architectural/social transformation in the future, and the real conditions of a present construction—lies the architecture of Arcosanti. The designs we see have been formed by both poles.

Though Soleri has never thought of it as a real arcology, Arcosanti was at first drawn like an arcology, and made to look like one. Quarter-sphere apses, sweeping

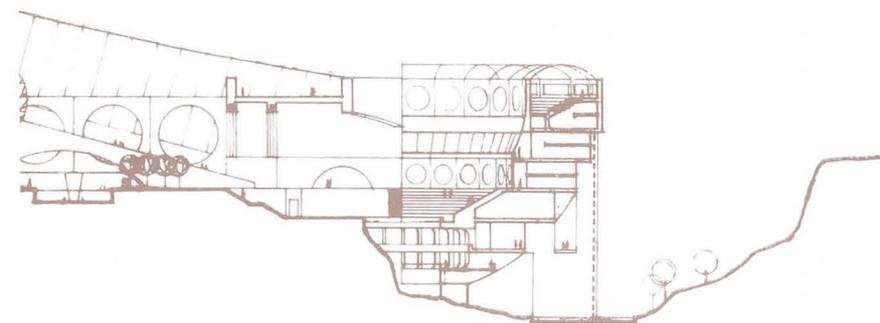


A view of Arcosanti showing the restored half-arches and concrete-like forms dominate the first published drawings of 1971 and the early construction at the site. Ceramics Apse, the Foundry Apse, Vault and the housing attached to it part of this early “Arcology-in-miniature” style at Arcosanti. Largely completed by 1975 and once illustrated in a magazine, the first phase of a single “final” building these early structures actually match some of the forms shown by the Arcosanti drawings in the *Arcology* book.

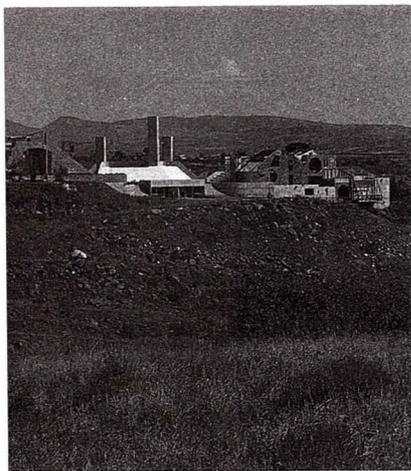
Then, for several years after 1975, Soleri was decidedly realist—rather than idealist



Section of the north apse of the greenhouse.

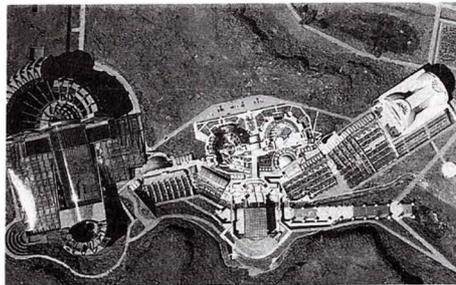


Section of one building of critical mass.



and the East Crescent.

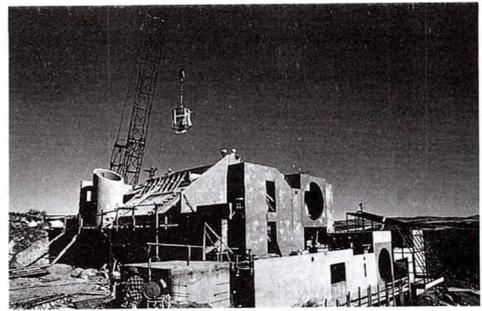
thetic dominated what was drawn and it. The Crafts III building was constructed at Arcosanti during this period. rectilinearity and “modernist” pre-ricated panel construction is immediately noticeable, and at odds with the rest of the architecture. In 1977, drawings and model for a new main structure appeared. These depicted a 25-story be-neath of metal and glass that was forced from the aesthetic of all previous construction. Dominated by exposed and widely spaced metal ribs, this main structure looked like a design that a 350-per-



Overhead view of critical mass model.

son architecture/engineering firm might have turned out for a high-profile, multinational, corporate client. With sufficient capital and a good construction company, it could have been built in three years. In the late 1970's there was some hope at Arcosanti of bringing more capital to the project through large institutional investors. The main structure model and drawings appear to be a representation of that kind of thinking; they are about the slick technological present, and reality more than utopia.

But they are not about the reality of Arcosanti: Soleri has never attracted substantial private or government funding. Since 1981, both construction at the site and plans for the future show a return to the curvilinear, apsidal and biological



Construction on the Arcosanti site.

forms for which Arcosanti is known. And which, by the way, can be efficiently made using low-tech construction means available at the site. Future plans now depict the final structure as not one building but several smaller ones, distributed over a wider area than before, both on the mesa where construction is now concentrated and in the valley below along the Aqua Fria River. Soleri has returned to the architectural forms with which he began, but is now trying to gradually increase the number of people the site can support.

During some periods of the year Arcosanti attracts 500 visitors a week. A few must imagine they are seeing the beginning of some vast utopian experiment, the cliff dwellers of the future; others must imagine how interesting (and how hot) it would be to work there in the summer. Judging from Soleri's writings and ultimate goal both are right, but the latter attitude is closer to the truth of Arcosanti today.

Robert Jensen is an architect living in New York. He is co-author of *Ornamentalism* (C.N. Potter, 1982).

Utopia Suburbia Atopia

by John Pastier

NO SURVEY OF UTOPIAS would be complete without considering postwar American suburbs. In the popular mind, such places are utopia, or at any rate come close enough. Suburbia may not be perfect, but it is readily available. Ubiquitous and pervasive, our nation's bedroom communities are the main mechanism of the American Dream.

We can speak here of an ideal community uncomplicated by idealism, of a utopia notable mainly for its creature comforts and ease of implementation, because we live in an age and a culture where the word "literally" is often used in place of "figuratively." Within such a framework, new house, a patch of lawn, middle class schools and neighbors, clean industry, a good supply of national chain stores and convenient parking can easily be taken for a vision of an ideal society.

Since the late 40's, Americans have been voting with their feet, and suburban residents have come to outnumber not only rural ones, but even those of the central cities. Over the same period, the cities have become more suburban: population densities and mass transit have declined, while cars, highways, fast food outlets, triplex movie houses, and shopping centers have made significant penetrations into most urban cores. In a gesture full of symbolism, part of the south Bronx is currently being redeveloped as a single family housing tract. We are now a nation of suburbs, partly by individual choice and partly as the result of sweeping social changes.

In the most literal sense, suburbia is utopia. The household word that Sir Thomas More invented for the title of his 1516 essay means "no place" in Greek. He coined it to indicate that his ideal society did not yet exist. Today it can be used to signify that America's ideal settlement pattern is one that negates any special quality of place; we have embraced a standardized environment that recognizes only minimally the character of its region or its residents.

In a more exact sense, suburbia is atopia: it is without place. The reasons for its placelessness are manifold and easily understandable. What is odd is that we have capitulated to its charms without protesting the loss of focus and identity that virtually every previous form of settlement has managed to attain, in some fashion or other, throughout human history.

At this point, it is important to distinguish between suburban eras. The topic here is not suburbia generally, but its

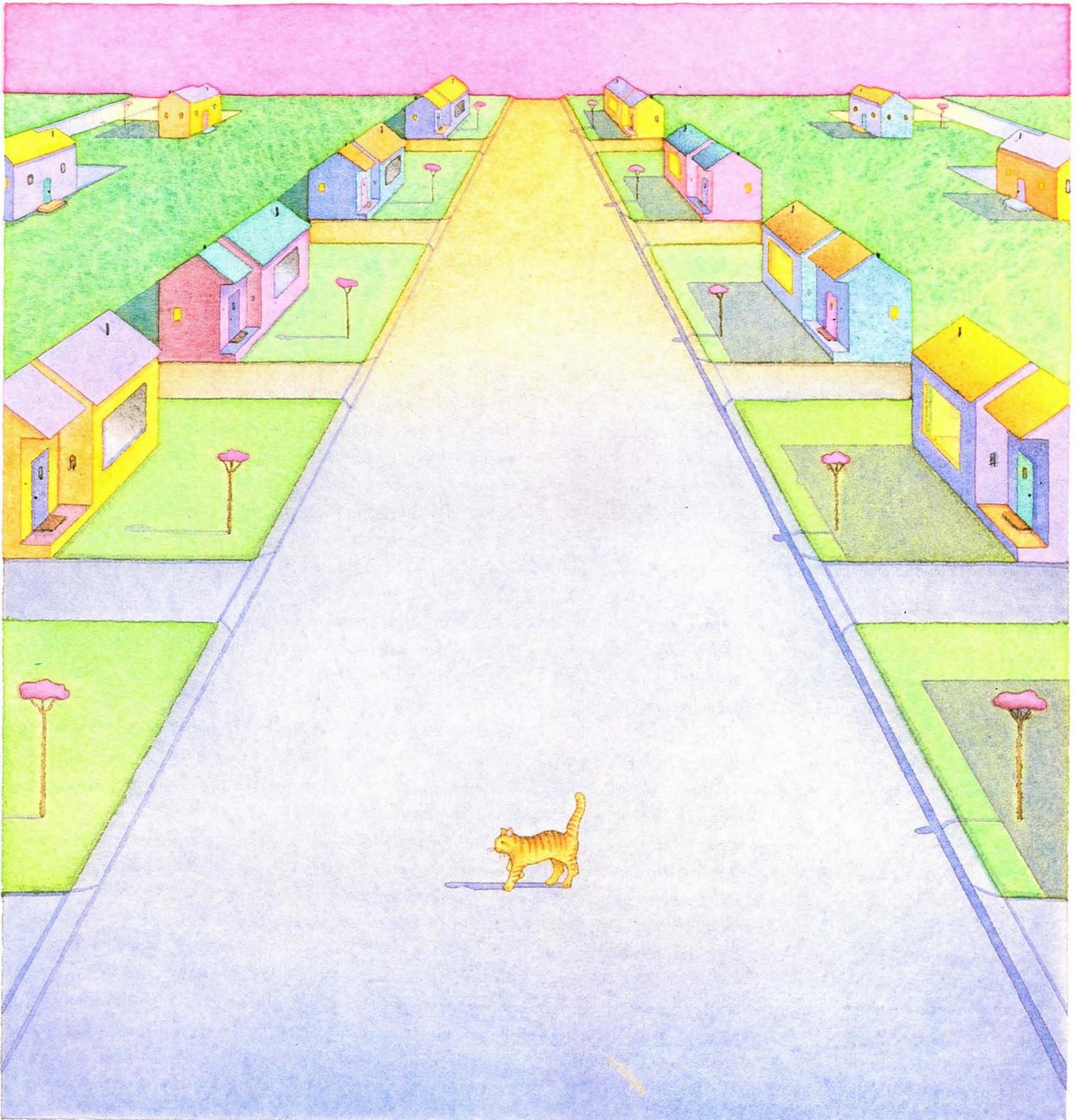
postwar version. Prior to the late 40's, American suburbs generally had stronger character and individuality than those built after the war. There were far fewer of them, built closer to town and at more rational densities. Many were served by rail transportation—streetcars, electric interurbans, or commuter trains—and were normally built on the model of a real town with pedestrian scale core districts containing apartments, offices, entertainment and shopping.

The sense of place in such a core was convincing, since it typically grew from a clear public transportation node, out of a historically evolved settlement, or both. Development normally took place in small increments, sometimes just a lot or two at a time. Those lots were compact by today's standards, and the houses that sat on them were often two or three stories tall. The resulting physical proximity of buildings, plus front porches, real sidewalks, and the continuity of the built pattern, all contributed to a reasonable street life and a sense of community. Compared to their successors, prewar suburbs were visually and functionally diverse. With the obvious exception of enclaves for the very wealthy, their scale was comfortable and clearly predicated upon human perceptions, patterns, and limits.

The postwar suburb, in contrast, is predicated overwhelmingly on mechanical and electronic devices. The automobile is the dominant one, but electronic entertainment and communication, air conditioning, and proliferating kitchen appliances have also been major determinants of the autonomous suburban life and its disconnected physical form. On other levels, increased mechanization in the building trades and the standardization of government regulations and the private development process have also put their stamp on the suburban environment. The net results, affecting suburban society and environment alike, have been homogeneity on one hand and fragmentation on the other.

Suburban life has come to depend on massive consumption of energy and goods not just for diversion or satisfaction, but even for its basic operation. The great American escape for urban problems, real and imagined, has required a startling escalation in the overhead of living; long before the present administration's efforts to shift basic obligations from the public sphere to the private one, suburban existence led indi-

**A brand new house,
a patch of lawn, clean industry,
a good supply of national
chain stores and convenient parking
can easily be taken for
an ideal society**



**What suburbia most
lacks is seasoning. It sprang up
almost instantly and has
yet to develop its history. As a place,
it is still only a very
rough first draft**

viduals to bear responsibility for processes that had traditionally been supplied publicly or communally as part of urban life. These include transportation, entertainment, and casual social contact, and even, in some cases, education, outdoor recreation, water supply, street repair, trash collection and sewage treatment. Paradoxically, suburbia has promoted the pleasures and inconveniences of rugged individualism during a period when human society has become ever more complicated and interdependent.

The implications of these trends toward mechanization, consumerism, and privatization cannot be adequately explored in a short essay, but they should be examined with respect to their effects on the nature of place, or its absence, in the suburban environment. The three are inextricably linked, and in many ways contribute to a self-reinforcing cycle. The automobile, for example, not only conquers distance but also inflates it through its voracious demands for space in the form of parking, selling, servicing, and fueling, and roadways. Its operational needs further consume space in the form of wide lanes and turning curvatures. Once a community is built to such standards of space (and its resulting low densities), it makes cars mandatory by precluding such alternatives as pedestrian self-sufficiency and effective public transport. Each vehicle is not just privately owned and operated (usually at great expense, especially since most families need several), but is also a sealed capsule that makes casual social exchange unlikely.

Similarly, television is another isolating device. Its rise as a mass medium coincides with postwar suburbia; it simultaneously filled and intensified the vacuum of public social opportunities there. Unlike its predecessor forms of popular entertainment—radio, vaudeville, movies, ballroom dancing—it is more private than public. In short order it became a mainstay of suburban life, and, more gradually, became the role model and distorting mirror for that life through programming that promulgated conservative and largely mythical norms of family behavior (and which is now being re-run, thirty years later, by a fundamentalist religious network), and more powerfully, through commercials celebrating the most rampant forms of consumer materialism. These vignettes are produced with far greater care than the programs

they interrupt, and through deft manipulation of competitive instincts, conformist tendencies, guilt feelings, and plain old self-gratification, have set the tone for much of contemporary life. They have also become a major formative influence on children too young to grasp their self-serving nature.

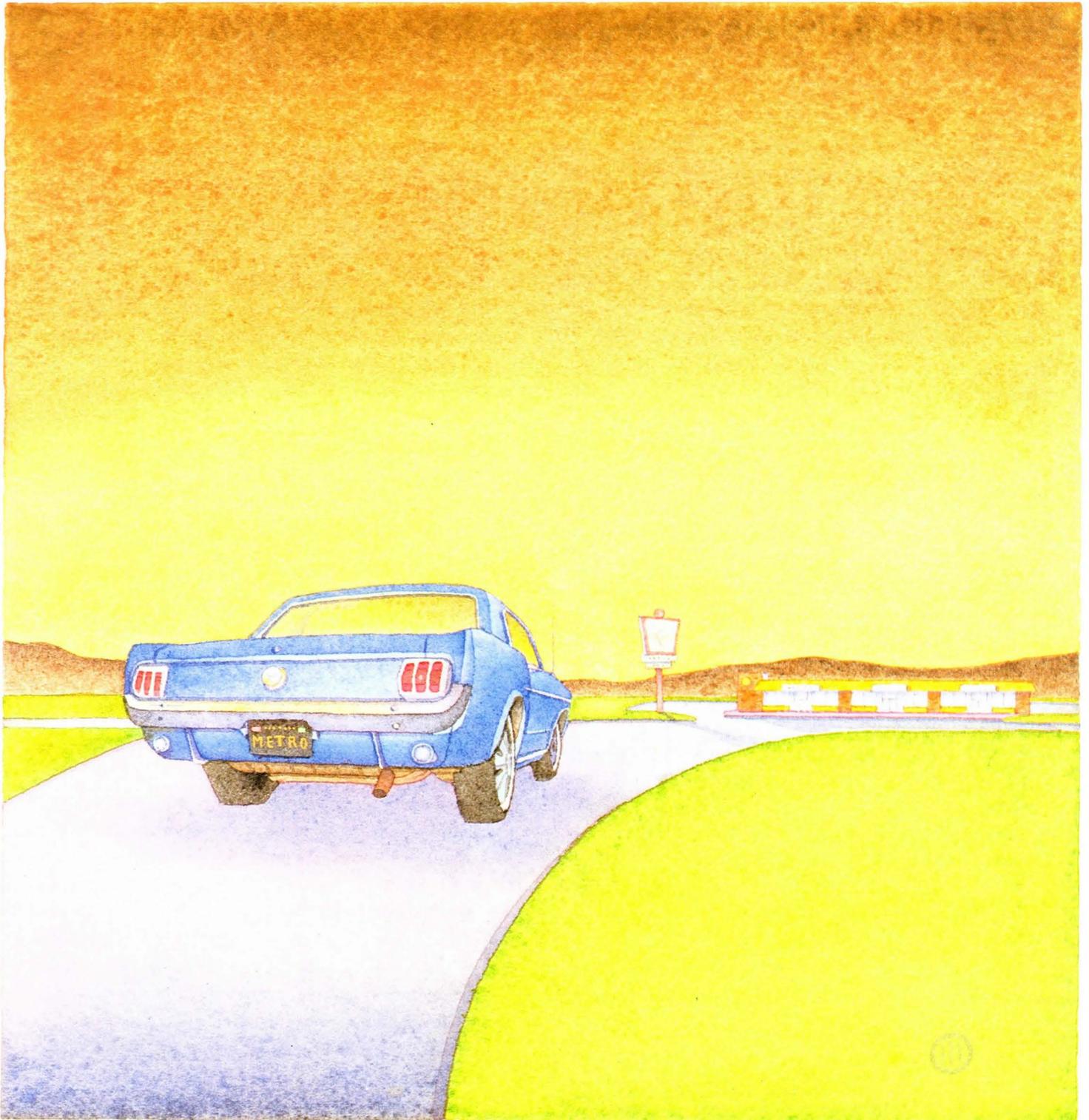
Television is part of a larger category of media that have helped undermine real time and space: the telephone, stereo, video games, and the computer. Two decades ago we began to hear predictions of the decline of place and location as determining factors in our lives. Economist Melvin Webber called it “community without propinquity,” and social observer Marshall McLuhan named it “the global village.” In either case, expanded communications would conquer space and drastically reduce the need to be near colleagues or even to go anywhere. Staying comfortably at home we would be wired to the office, bank, school, and supermarket through computer terminals, and to the farthest corners of the earth.

Like so many others born in the 60’s, this vision has not unfolded as planned. The global village has turned out to be a place of noisy video arcades, living room betamax replays, and spaced out kids and adults plugged into their walkmen. CB radios are no longer promoted as active communication devices, but as emergency equipment packaged with flares and first-aid kits and stowed in the trunk. We still go to work physically, and the people who work most with computers—the 8-hour-a-day operators—find it not much more liberating than working on an assembly line. Nor do we bank by phone, rather, we use money machines which may or may not be operational. Today’s classic and irrefutable business excuse is that “the computer is down.”

And, despite the flowering of mail-order specialty shopping, we still do nearly all our buying in person. For suburbanites, this usually takes place in a mall or a strip shopping center. Placeless as these places may be, in suburbia they are still where it’s at. Moon Zappa’s “Valley Girl” loves her suburb because it has a “Galleria,” lots of clothing and shoe stores, and a salon where she can get her toenails done. Consumerism is one of the great joys of suburbia and provides one of the few direct social experiences possible outside the home.

Valley Girl is interesting as social criticism because it comes not from an academic, but a teen-ager, and not from an

**Every automobile is
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rather unlikely**



**The implications of
these trends toward mechanization,
consumerism and privatization
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their effects on the nature
of suburbia**

urbanite but a foothill-dwelling Los Angeleno. The protagonist is a modern archetype as believable in New Jersey or Texas as she is in California. Placelessness once again: the suburban culture is not so much one of regional variation as it is of standardized attitudes.

Charges that suburban existence is sterile and conformist are of course not new; indeed, they began surfacing soon after postwar suburbia was first occupied. They gave rise to counter-criticism by conservative sociologists such as Herbert Gans and William Michelson, who found suburbia to be what people wanted and a good place to live. At the same time, part of the marketplace explicitly acknowledged the notion that suburbs were one-dimensional places by producing more comprehensive and sophisticated ones, promoted under the snappy but not totally accurate buzzword "new towns." Near Washington, D.C., Melvin Simon's Reston offered good architectural design and a clear sense of place, while James Rouse's Columbia provided a good local employment base and a sociologically researched neighborhood structure.

Outside Los Angeles, two large family landholdings were master planned by well known commercial architects and prominently included college campuses at their center. Planned by Victor Gruen on land of the Newhall ranch, Valencia attempted some separation of pedestrians from automobiles, and, as something of an afterthought, convinced the Walt Disney-sponsored California Institute of the Arts to locate within its boundaries, far removed from the urban cultural institutions necessary to its fullest success. The far larger Irvine ranch holdings were more dramatically conceived, centered from the beginning on a new branch of the University of California and served by a vast shopping and office center. At its outset in the early to mid 60's, Irvine was seen as a near-utopia, and William Pereira's bold planning efforts earned him the ultimate accolades: A *New Yorker* profile and his picture on the cover of *Time*.

How have these places fared? Columbia has achieved economic stability and a population of 53,000, nearly half of its goal, but is not yet self-governing and though it is an interesting incident within the Baltimore-Washington sprawl it is clearly not the real city that it was meant to be. Economic difficulties forced Reston's sale to an oil company, and politi-

cal forces denied it proper freeway access, but it has still attracted over 36,000 residents and can boast the most coherent and architecturally satisfying focal point of all the claimed new towns.

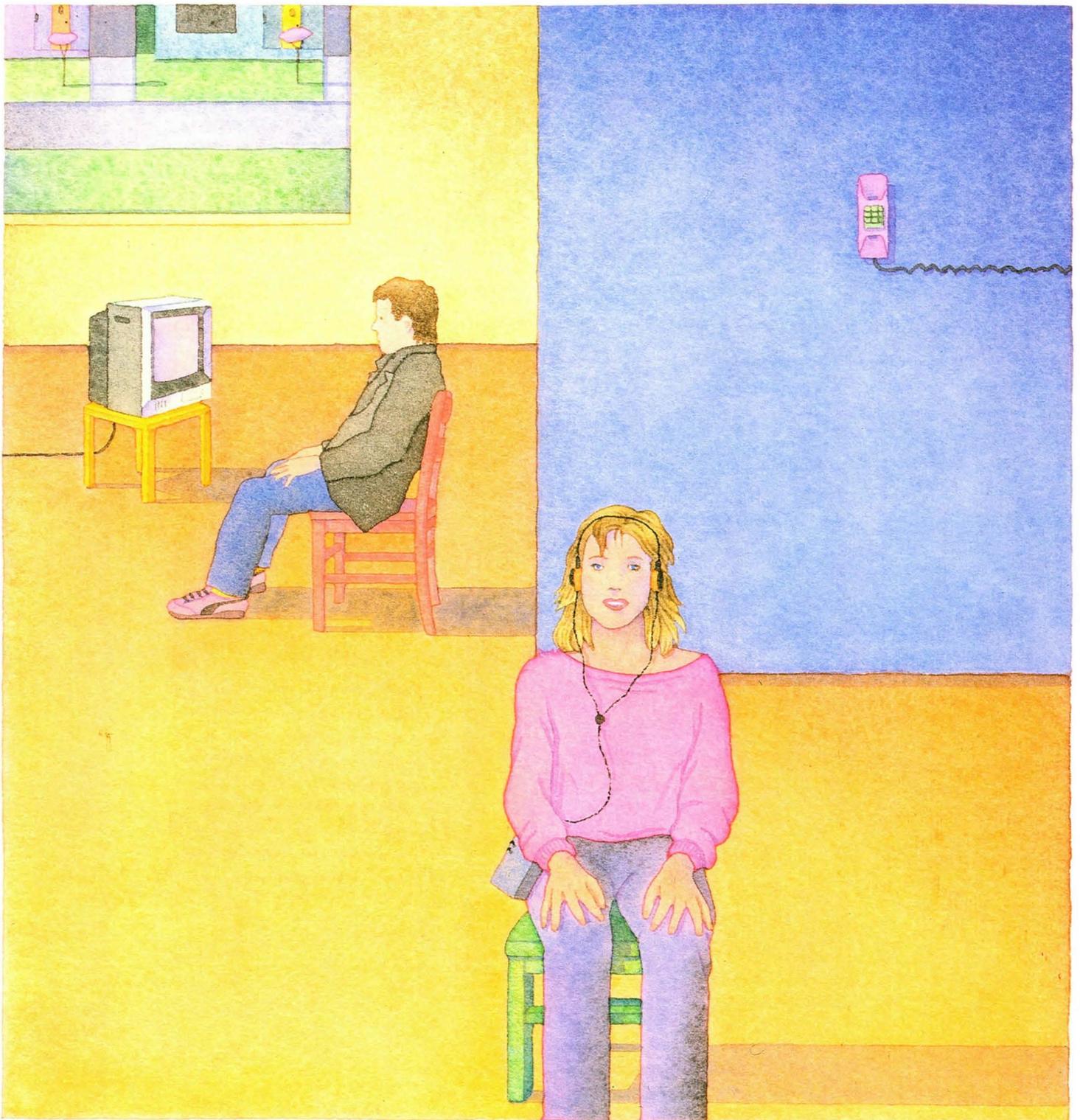
In California, Valencia's progress was slowed by the 1971 Sylmar earthquake (its population is just over 12,000), but it also seems the most predictably suburban of the new towns, notwithstanding its resolutely avant-garde art institute. Irvine has been a notable economic success. It has been inventively marketed to precisely targeted segments of the population, built to above-average standards, and unlike the others, has crossed the legal threshold of self-government. Living in two adjoining municipalities, its roughly 85,000 residents enjoy rising property values and the best of Orange County's good life, but they are nevertheless suburbanites in the path of freeway-connected sprawl that seems destined to stretch 150 miles from Valencia to the Mexican border.

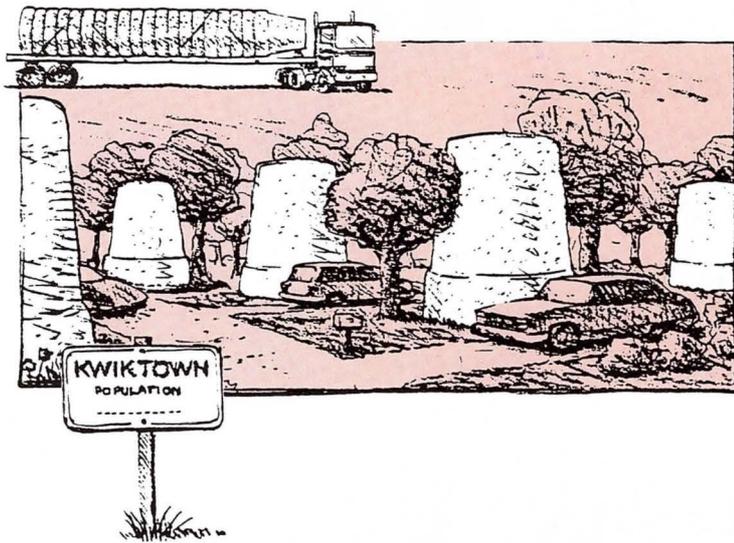
To one degree or another, each of these communities has improved on early postwar suburbia (as have scores of other recent but less ambitious subdivisions around the country), yet none of them has really succeeded in transcending suburbia's socioeconomic uniformity, dominance by the automobile, and emphasis on newness and tidiness over real character. As postwar suburbia has evolved over 35 years, it has advanced from atopia to, say, semitopia.

The other half of its evolution will take at least as long. Economic forces are starting to bring about higher densities and mixed uses in current development, but until the automobile changes radically or is supplanted by something less environmentally demanding, and until existing transportation alternatives are allocated some of the space and money that goes exclusively to cars, the possibilities for place and character will be limited. The detached single family house, that other main prop of suburban life, already seems on the way out; it is no longer within financial reach of very many people, and its space demands seem ever harder to satisfy. For better or worse, attached housing, apartments, condominiums, and non-traditional group living arrangements will account for a greater share of suburban living accommodations. Another

Continues on page 94

**The postwar suburb is
predicated overwhelmingly on mechanical
and electronic devices...
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suburban lifestyle**





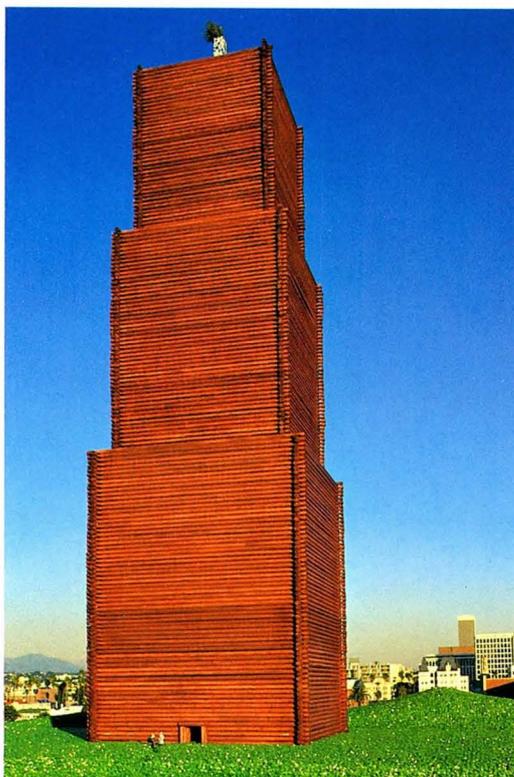
UTOPIA OR BUST

BY PHILIP GARNER

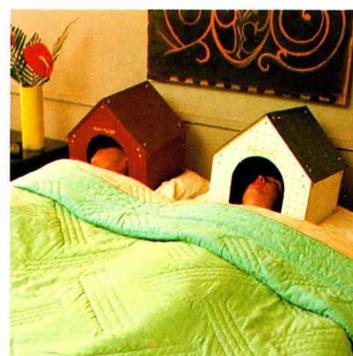
In 1982, artist/inventor Philip Garner recorded some of his time-and-labor saving ideas in The Better Living Catalog. Since then, he has devoted himself to more advanced and sophisticated solutions to contemporary human problems. His new book, Utopia or Bust, Products for the Perfect World, includes the most successful of these inventions. By special permission of the inventor himself, Arts and Architecture is proud to present a selection of these ideas.



Air Swimming. Self-sealing vinyl "inflate-o-blouses" are filled with light gas to achieve body weight zero. "Human bumper" effect assures personal safety when "swimming" in crowded air-space. Competitive applications range from individual and team racing to "airpolo," in which the ball is inflated to slightly less than zero weight and the players must struggle to keep it aloft.



Futuristic (Home-Made High-Rise). A do-it-yourself project for the community suffering from "urban sprawl." Multi-story log cabin-style structure rehouses the whole town including all facilities and conveniences, while preserving the beauty of the surrounding landscape. FUTURISTIC residence modules include technically sophisticated but homey appointments such as micro-wave hearth, hologram moosehead and solid-state electroquilt.



Head-Huts. It is now possible for occupants of the same bed to maintain entirely different sleeping schedules and/or nocturnal habits. This multifunctional contrivance muffles snoring and sleep-talking while insulating wearer from activities of bedfellow. Pegboard roof creates effect of starry night when device is used in an illuminated location.



TIM STREET-PORTER





M I N I A T U R E

GOLF

Miniature golf courses have been played in this country since the early part of the 20th century. They are to be found along highways, beside gas stations and drive-in hamburger stands, next to barns on rural roads, next to public parks and wedged between old hotels in beach resorts. Many of them are old and run-down now, stubbornly surviving the fickle whims of modern roadside strip development.

Others are brand new and getting increasingly sophisticated. One company, Castle Enterprises of California, is banking on an international return of the miniature golf craze and has already designed a number of courses for the golf-obsessed Japanese players.

Wherever they are situated, they are never far from the flow of traffic—accessible to that restless cruising of automobiles in search of pleasure. They are almost always along highways, lodged somewhere in the commercialized, condensed, noisy zone that J.B. Jackson refers to as a prime symbol of America's drive for self-definition. Still, there is something enchanting and child-

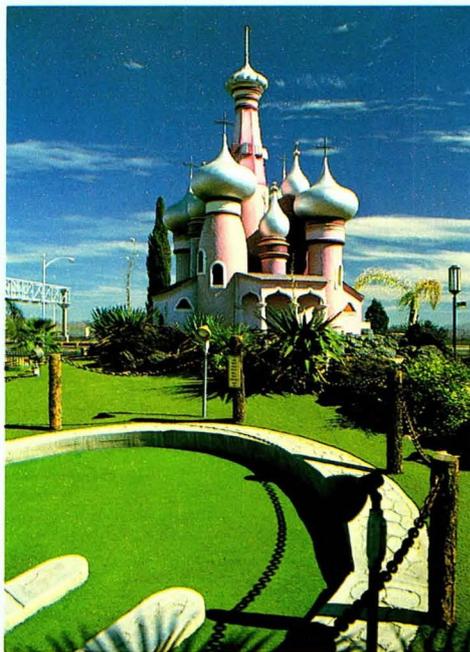
ishly comforting about putting a golf ball across Astroturf carpeting, over concrete hills, water obstacles and sand traps. And then the wait to watch it ricochet, as if part of a Lilliputian dream: through miniaturized Chinese pagodas and rustic log cabins, around Dutch windmills, between the legs of grow-

ing wild beasts, and into churches made of white clapboard. The golf course is a compressed city of romantic imagery, a symbol of faraway places.

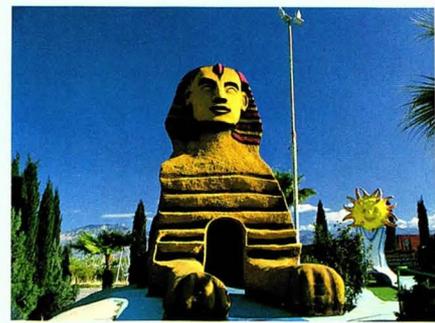
There is a miniature thrill in watching the ball disappear into one hole and the wait as it rattles through a series of curving pipes to appear on a lower level of concrete. Any child who has ever played the game is not only fascinated by

the scale of the course but also by that secret exchange which takes place within the labyrinthian network of underground pipes.

There is something festive and alive about the sections of town where the courses are often found. At night, naked lightbulbs shine overhead, casting an orange glow on the players below. Balmy summer breezes ruffle the red and yellow pennants, evoking a car-



A L I S T A I R G O R D O N



nival atmosphere. The scene is always happily frivolous, and it conforms to the highest standards of American bad taste and commercial kitsch. But there is something genuinely beautiful to see if one can shed the veils of conventional culture from our eyes.

By no means, however, is the game a regular part of America's highway pastimes. It is no longer an integral element of the strip landscape, having been replaced in large part by video game arcades and Disney-like theme parks. But there was a time when the miniature courses were everywhere, at every crossroads, and the game swept the nation from coast to coast.

In September 1930, at the beginning of the Depression, the Department of Commerce estimated that there were as many as 30,000 miniature golf courses operating in the United States. They also reported that the sport had in the past year snowballed into a \$125 million business. In the midst of the worst unemployment in the country's history, certain individuals were getting rich from the newest fad; the hottest thing since Mah Jong, it was said.

William Hodge, the stage actor, had a private miniature course built in the basement of New York's Bijou Theater while he was performing there. The Prince of Wales played the game in Brussels with the Queen of Belgium. Garnet Carter, owner of a hotel in

Tennessee, built a course beside his hotel and made such a profit that he went on to open hundreds of such courses all through the South under the auspices of his newly formed company, "The Fairyland Manufacturing Company." James Oviatt had a course built on the patio of his downtown Los Angeles penthouse.

The game found its greatest success among the working classes. It was cheap to play and it helped to pass the long weeks of unemployment blues. Cinema owners built courses beside their theaters so customers could play 18 holes before watching the feature film. Miniature golf was a complement to the extravagant escapist movies that Hollywood was churning out at the time—visions of Fred Astaire tap dancing his way up a golden flight of stairs as hundred dollar bills floated down from the sky.

Less than a year after the grim days of the Wall Street crash, Americans were beginning to accept the fact that the world's economic worries were not going to vanish overnight. Miniature golf, like movies and baseball games, offered a temporary escape from the bad news of the day.

It was also a game that could be played by anyone; both sexes, any age. It was an inexpensive date for young men without incomes, and an affordable evening out for the family with kids. It provided a physical recre-

ation at a time when most other pastime the working class were sedentary.

One of the principal psychological draws was the similarity between the miniature version of the sport and the "real" game of golf. Golf was originally a way of containing the wild landscape of western Scotland created a recreational use for the sandy tillable soil of St. Andrews. Miniature golf was viewed as the poor man's golf. Private courses had become too expensive for many to join, so miniature golf offered the best thing. With a little imagination a player might convince himself that it was not too removed from the sport played by millionaires at exclusive country clubs.

For half a dollar one could take the game as seriously as one wanted. One could play more than once and keep score to compare later with friends. It was also encouraged that one dress as much like the real golfer as possible. There was an all-Black course in the deep South where plus fours were recommended as suitable attire for evening play.

One big department store chain advertised a line of "tiny clothes for tiny golf."

But apart from all the obvious social and economic factors that gave the game its appeal, there was something else—a transcendent quality to the design, imagery, and landscaping of the courses that beckoned to the American psyche.



Miniature golf had its roots in the history of pleasure gardens and parks. Its basic simplicity was that it provided a different physical realm from that of the daily world of business and politics, as all gardens and parks are meant to provide. It may not have been as sophisticated and elaborate as Versailles, Central Park, or the English gardens of Repton and Brown, but it nevertheless could present the metaphor of a contained and ordered world amid the flux and anxiety of the 20th century.

Some courses could offer an overview, a passive domination of one's surroundings, as when Gulliver towered over Lilliput. It allowed the player to momentarily enter a completely different mental space.

Some mini-courses are the same as compact pleasure gardens. They are enclosed on four sides like Italian Renaissance gardens. They are laid out with a series of pathways, each leading to the next visual element, the next unexpected sight.

Some pleasure gardens and miniaturized versions of the world often evoke a mirror effect. They take us back to the sensual memories of childhood when we accepted the ideal truth that all the objects surrounding us, including our parents, were huge and oversized. Now, as we have grown and settled into the normal scale of things, we take the relative size of objects for granted. Ev-

erything fits into place in a logical, perceptual order. When the landscape is reduced in scale and we become giant, there exists an opposite effect generated in parity to our infant memories of smallness.

Besides the regular combinations of embankments, chutes, tunnels, water obstacles and sand traps (all metaphors for geological phenomena), the miniature golf course almost always contains a similar series of literary, historical and architectural themes. These themes are part of a general cosmology of popular imagery and seem to be related to a specifically Romantic sensibility.

Most courses I have seen have a hole that represents the rustic frontier myth. It might take the form of a small log cabin, or just a pile of logs. But one of the favorite images is that of the grizzly bear, provoking the memory of Daniel Boone and the heroic myth of rugged frontier individuality.

In Montauk, Long Island, there is a seven-foot plaster grizzly who growls down on the player from the end of the AstroTurf thoroughfare. The only obstacle he presents is the fact that one must aim between or around his big feet.

In the 1930's there was a course in Los Angeles that advertised a hazard with a live bear who had been trained to snatch the customers' honey-dipped golf balls. The symbol is nature uncontained and wild. Another pop-

ular image of the sublime in nature is the volcano hole, usually one of the most difficult shots in the game.

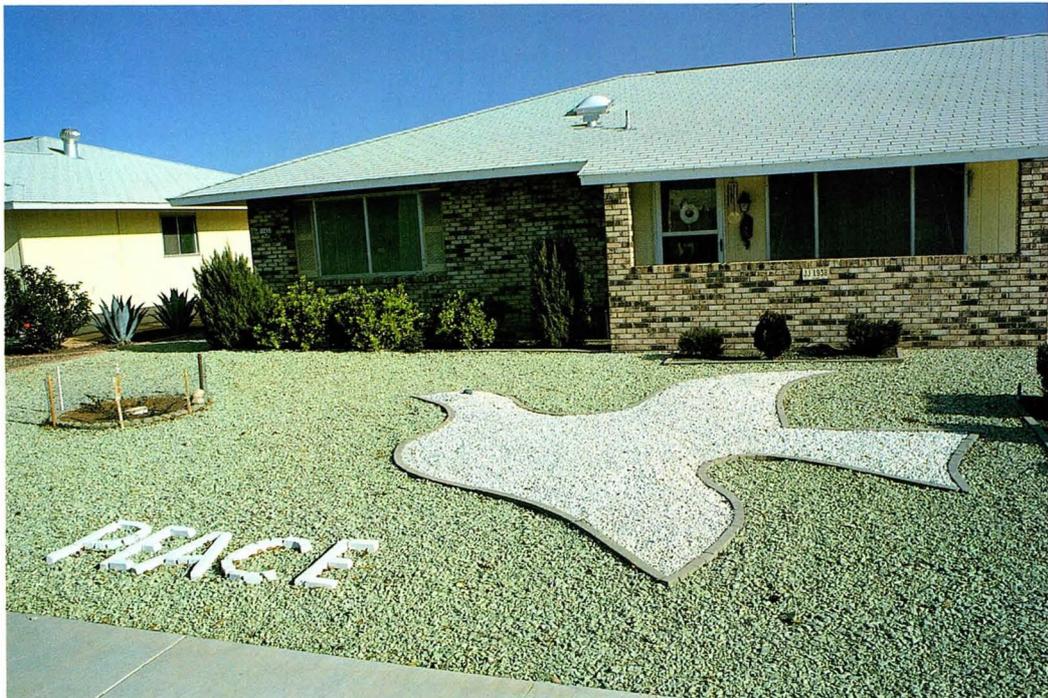
Another oft-repeated image is the Chinese pagoda or bridge. This presents an exotic structure, mysterious and distant.

Most of the other structures represent architecture which we normally think of as being pitted against Nature, one-on-one. The ruined castle evokes Arthurian romance and honorable defiance of nature. The lighthouse signifies solitude in nature, a tower of safety on the extreme borders of land, and the windmill, operating on Nature's forces, is a symbol of dreams and aspirations, clocking the wind and the changes in season. Then there is the little white country church, standing stalwart through the winter storms, always remaining pure and simple.

All of these structures could be the setting for a Gothic romance, with their counterparts in the cosmology of European gardens; whether in the Greek grottoes created for French formal gardens or the ruined country cottage for lovers' trysts in English picture gardens. As we play point-to-point on the ordered course, the layout of landscape and structures becomes a map for imagined experience. The player may be released for a moment without thinking. However light and amusing, however insignificant, it presents an escape, a wink of surprise.

GRAVEL GARDEN

Landscaping has long been one of the more blatant examples of the human desire to control nature. The front yard in particular has been subjected to repeated assaults as a means of expression. Gravel takes this struggle into a new realm. In the gravel yard, vegetation is reduced to a minimum and a more orderly system is substituted—one based on permanence and a minimum of entropy. The gravel yard is no less expressive than other gardens, but often is encoded with different semiotics. The messages are generally positive, as often are the names of the communities in which they can be found: Dreamland Villa, Leisure Town. As different as their appearances may be, each embodies a personal concept of environmental precision and perfection. TEXT AND PHOTOGRAPHS BY TRAVIS AMOS



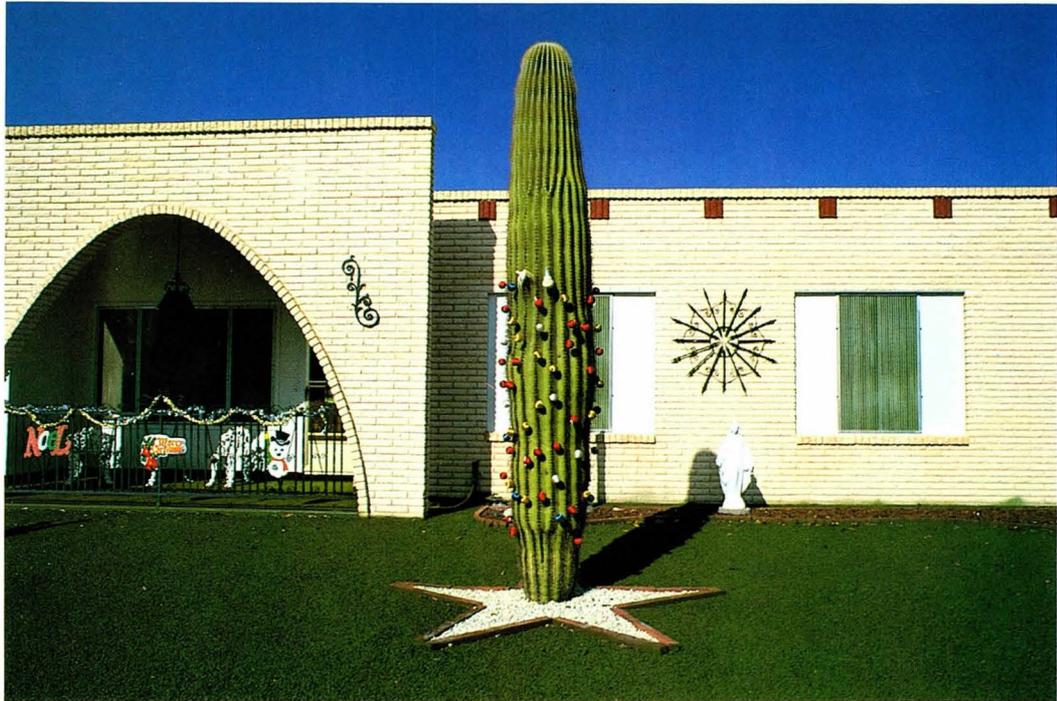
In this yard, the gardener has clearly achieved a sense of harmony within himself and his surroundings.



A row of bricks serves to separate one neighbor's gravel patch from another's; the gravel is always greener. . . .



The saguaro cactus outline resembles the painted outline of a murder victim. Neither requires much maintenance.



A holiday theme, with religious overtones.



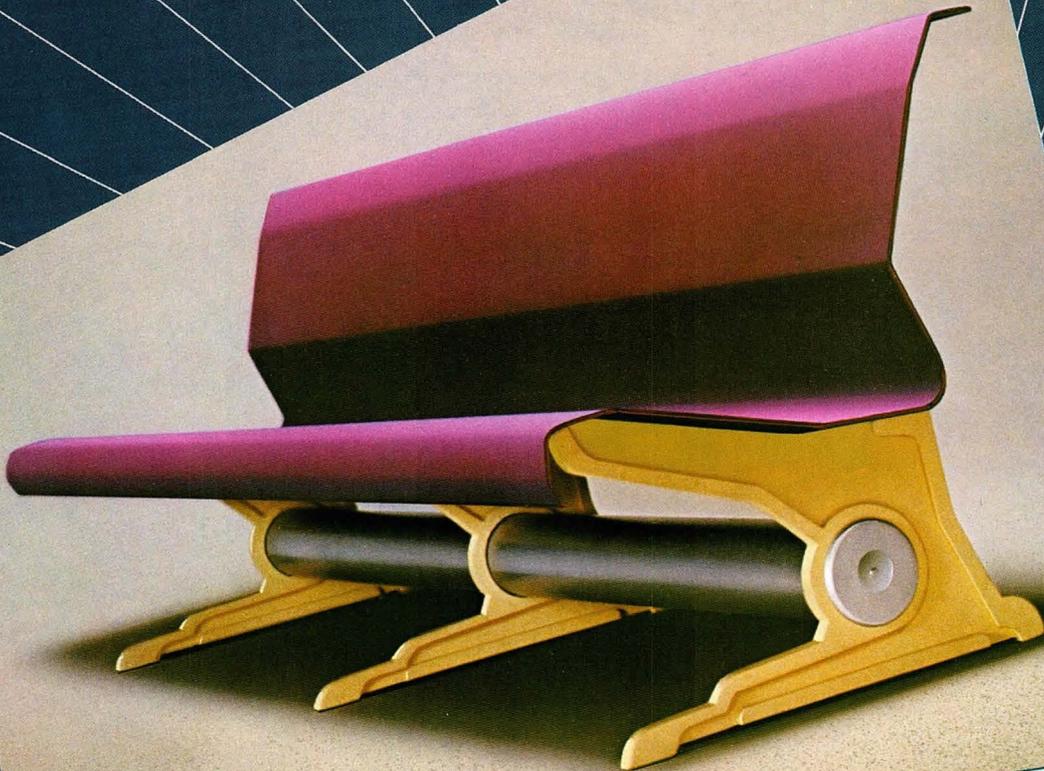
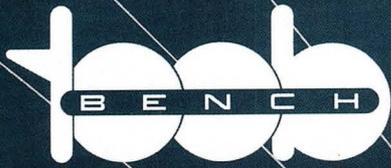
The concrete birds on the ponds of blue gravel are frozen for eternity—an idyllic moment in nature.



A Zen-like simplicity: a dead cactus painted to look like a sea monster, a trellis with nothing growing on it.



The deer adds a hint of something living. Its perpetually startled position serves to recognize the approach of the viewer.



- DORMITORIES
- INSTITUTIONS
- PARKS
- PATIOS
- PLAYGROUNDS
- CAFETERIAS
- BUS STATIONS
- WAITING AREAS
- AIRPORTS
- AMUSEMENT PARKS
- CONVENTION CENTERS
- MUSEUMS
- RESTAURANTS
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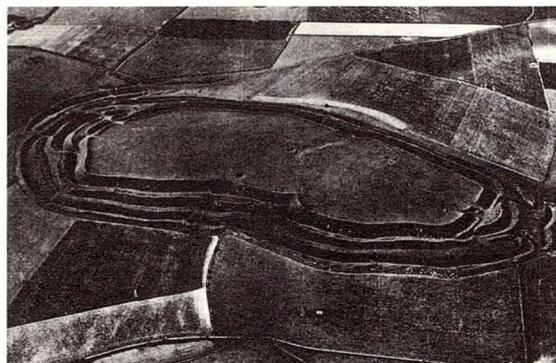
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Overlayed Impression



Overlay: Contemporary Art and the Art of Prehistory

by Lucy R. Lippard
Pantheon Books, New York, 1983.
266 pp., fully illus., \$16.95 paper.

Like many syncretic conceptualizations, this book sprang from a chance encounter. When New York art writer Lucy Lippard stumbled over a small upright stone while hiking on the Dartmoor in southern England, and looked behind her to notice a long row of similar stones, the experience galvanized connections across time. "It took me a moment to understand that these stones had been placed there almost 4,000 years ago," she relates in the introduction, "and another moment to recognize their ties to much contemporary art." Touching the stone, she realized that some fundamental link had been made between herself and a complex subject, which in turn drew upon and illuminated multiple "overlaid" concerns: "The sensuous dialectic between nature and culture that is important to me as a socialist/cultural feminist, and the social messages from past to present about the meaning and function of art. . . ."

Thus this "shock of the old," as it were, inspired a tumbling forth of images, verbal as well as visual, from both recent art practice and remote astronomical and religious rites. They are loosely gathered into six thematic chapters, sorted out by their predominant material ("Stones"), function ("Ritual"), or subject ("Feminism and Prehistory"). Mostly, though, they overlap, or rather "overlay," in dense networks of

examples and allusions that are both fascinating and vertiginous. The peripatetic references are embellished by the layout: sections of text divided by black bands, blocks of poetry and prose quotations, rectangles of photographs and columns of lengthy annotated captions, many of which describe works not discussed in the text. The assemblage is held in absorbable stasis by its highly-ordered geometric design, but its complexity demands a leisurely perusal.

The survey's panoramic perspective presents the first extensive examination of the similarities between the environmental land projects or earthworks of the 1960's and 70's and the prehistoric deployment of rocks or earth mounds. It was Carl Andre's 1977 *Secant*, a line of 100 timbers which snaked over the grounds of the Nassau County Center for the Fine Arts, articulating its sloping contours, that Lippard's first trip over a row of rocks brought to mind. In another example, the huge boulder at the centerpoint of Robert Smithson's 1971 work, *Broken Circle/Spiral Hill* in Emmen, Holland can be seen as a kind of Indian *axis mundi* or American Indian *omphalos*. This hub of complementary semi-circular components of earth and water, of negative/positive forms, of female/male allusions as well as many other essential dualities recalls ancient pillars symbolizing the center of the universe, the navel of the earth, and the link between earth and sky.

The issue such an interpretation immediately raises is that of intention. Can we arrive at an understanding of the significance of a sculptural element which the artist himself, "a self-declared anti-romantic . . . initially disliked as an [unmovable] intrusion" by comparing it to a similar form which conveyed ancient beliefs of sacred relationships? In other words, can we attribute archaic and communal meanings to a creation by a late-20th century stylistic innovator? How important, anyway, is the artist's intention to an understanding of the impact of a work which so evidently resonates from archetypal structures? And exactly what is the contemporary social significance and function of art that does so?

These are important questions of analytical assumptions and contextual meaning that the author's "overlay" touches on only lightly, if at all. A more concise subtitle—and direct theme—of this wide-ranging book might have been "Prehistory Meets Postmodernism." It is fundamentally about the postmodern assimilation of (pre)historic forms, as well as the anti-formalist reintegration of socially-bound referential meaning. But the overlay is not followed by deeply "laying-into" such topics. Jack Burnham's essays on "Contemporary Ritual" and "The Artist as Shaman" in his *Great Western Salt Works* remain the most profound psychological insights into such contemporary work, Jose Arguelles' *Transformative Vision* the most substantial discussion of the artist as visionary, and Robert Goldwater's *Primitivism in Modern Art* the most cogent analysis of attitudes still pervasive to the contemporary art Lippard describes.

Instead, her approach is more encyclopedic than conceptual, which may be most appropriate for an initial text that ventures to "speculate" (as she repeatedly terms her attitude) on connections between disparate endeavors. The procedure particularly serves individual works or styles, and allows her, for instance, to go back to Pythagoras' doctrine of perfect form to explain Tony Smith's and Sol LeWitt's investigations of cubic structure, thereby giving timeless meaning to such minimalist and conceptual art which has been customarily discussed almost exclusively in formal terms. Her comprehensive experience (11 previous books range from *Pop Art* to *From the Center: Feminist Essays on Women's Art* to *Ad Reinhardt*) facilitates her juxtaposition of diverse images in new revealing ways. One particularly striking collection is the five photographs of gigantic "X"s marked on landscapes by male artists, displaying a domineering signature over nature that is in dramatic contrast to more sympathetic collaborations with natural forms produced chiefly by women, but as well by other male artists.

Overlay contains enough stimulating material for six thought-provoking books. Another underlying theme woven throughout is that these environmental works offer the possibility of an authentic integration of advanced art with community context, the epitome of successful public art. In their aims to draw upon meaning beyond those of subjective perceptions, the works encourage connections to landscape (urban or rural) and to cyclical rhythms of nature that are essentially social experiences uniting the self with greater wholes. But that is re-

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ally what all of these multiple layers are about: contemporary art transcending temporary meaning. In its insightful speculations, *Overlay* is an important book that should provoke further explorations of this realm, both by writers and by artists.

Suzaan Boettger writes on San Francisco area art for *Artforum*, *City Arts*, and other publications.

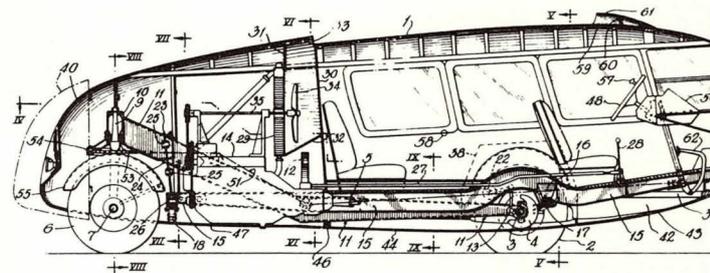
Inventions: The Patented Works of R. Buckminster Fuller

by R. Buckminster Fuller
St. Martin's Press, New York, 1983.
316 pp., fully illus., \$40.00 cloth.

Inventions: The Patented Works of R. Buckminster Fuller is a thorough documentation of the physical contributions of a decidedly spiritual man. Twenty-eight patent applications, ranging from hanging storage units to

Fulfilling his egocide pact proved difficult and frustrating, rare—albeit restrained—lapse of rare temperament, Fuller v... I have had many times to wrong things in order thereby to what next needed to be done. Mistakes can be and usually is dismaying experience—so dismaying as to make it seemingly easier along with unthinking custom.

The experiment was beset by external problems, as well, among them being a lack of Fuller estimated that over the years, his research and development projects and prototypes have cost in excess of \$20 million. Donated service and money kept the project solvent, but by a slim margin; always operating in proximity to rupty but never going bankrupt. Fuller worked outside conventional architectural and social theories: radial geometry at a time when



R. Buckminster Fuller designed the economical and streamlined Dymaxion in 1933, and patented the car in 1937; view of the longitudinal vertical

the Dymaxion Car to perhaps his most familiar invention, the Geodesic Dome structure, are presented in full technical detail, both verbally and pictorially. In addition, there is a typically revelatory introduction by Fuller himself—"Guinea Pig B"—the "B" standing for "Bucky." In it, he makes a full accounting of his work and life on Spaceship Earth, and his hopes for its future.

In 1927, Fuller committed what he termed "egocide." Deciding that physical suicide was a selfish act that would only serve to deprive mankind of any contributions he might be capable of making, Fuller made a decision to work, without seeking financial reward, for the betterment of society. It was not, nor was it meant to be, a grandiose, benevolent gesture; rather, it was a humble promise of service, a donation of one man's soul and intellect. "... What the little, average human being can do if [you] have absolute faith in the eternal cosmic intelligence we call God."

tilinear plans were popular. Theorists viewed radial construction as being extremely focused, ar... mately, antisocial. Ever the p... tist, Fuller further defied the theorists by building domes with frames and ignoring the ensuing criticism that pointed out the contradiction in his use of reduced elements framing his spaces.

In spite of handicaps and such as these, Buckminster Fuller pursued his humanitarian goals to death last summer. He remained along with the majority of his an outsider to the very society, striving to improve, dependent on others' help, yet never actively seeking. His memory is eloquently made by *Inventions*—a book that is, Fuller himself, at once simple in function and sophisticated in application.

Leslie Claggett is Managing Director of *Arts and Architecture*.

ng Alone

ader Khalili
er & Row, San Francisco, 1983.
p., \$14.95 cloth.

ng Alone is a story of strength and
n. Architect Nader Khalili, born
hran in 1937, spent five years of
e searching for a method to fire
houses and turn them to stone.
episodic journey successfully
nated in 1980. The book docu-
s not merely Khalili's architec-
achievements, but also his inner
eries: the divinity of creativity,
ower of beauty and perhaps most
the truth of simplicity.

o setting: primarily the Iranian
. The period: pre- and post-Islam-
evolution. The mood: one of sen-
observation and contemplation
the Byzantine atmosphere. "It
y own choosing to go to the des-
d leave the high society lives of
ed architects behind," says
i. "Now I see my work as art for
ke of the people. Not like a
painting to be hung in a mu-
but like a Persian rug to cover
floors. I see my firing and glazing
tilitarian craft, just the way our
s always been."

s altruistic search to create hous-
r the poor required a sophisti-
conviction in order to reject a
ethnocentric value system; in
it is thought that Western cul-
and methods are best and there-
at steel, glass and concrete are
swer. Perhaps it was his own
irity with the West, having lived
udied there, that made him real-
at traditional architecture was
ffective, environmentally suit-
and historically and culturally
"All I have to do is adjust my
system and expectation level,
e my work from the eyes of the
who can only afford their own
nd the earth around them," he
ents.

continually sought to improve
rnacular. During the rains,
laden mud roofs collapsed, often
ragic results, and earthquakes
yed unreinforced cities. Fire
ie solution—by making each
ouse into a kiln and firing it, the
ould turn into brick. By glazing
eriors and firing the structure
a hygenic and beautiful finish
eated.

simple materials and methods
d by the architect were cond-
d by the turbulent political cli-

mate preceding the downfall of the
Shah. Khalili was caught in a bureau-
cratic entanglement that ended in
frustration and no support. "Here, if
your dream runs anything beyond the
writing of poetry you are heading for a
state of desperation," he bitterly con-
cluded. He turned to the West for
grants where he felt the "imagination
and enthusiasm" of America's sup-
port, but received moral, not financial
encouragement. Finally, during the
period of the revolution, it was among
the villagers themselves where he
found aid to realize his dreams.

His patient search for results had
refined his own definition of realistic
goals. At first, Khalili envisioned a new
building type—one along the lines of
an oversized coil pot. He discovered,
however, he could have a greater im-
pact on more lives by firing existing
structures, again confirming the truth
of simplicity. His dilemma then as-
sumed a new ideological twist: how to
reverse the "Western supremacy"
trend popularized during the Shah's
regime, and restore faith and value in
indigenous Iranian building tech-
niques. Khalili laments, "The greatest
problem in rehabilitating the villages is
not the money, the manpower, or the
material, it is rehabilitation from im-
ported culture shock."

Racing Alone is a man's journey
against all odds to accomplish his hu-
manitarian dream. The book is poet-
ically written with many eloquent
observations;

He [man] is pushed by an inner
desire, the essence of his exist-
ence, to free himself from the
mass of his body to the soul of
energy. . . . The poor must get
started sooner [in the morning]
before the rich take over. . . .
Clay is a phenomenon to be un-
derstood only through the exten-
sion of our senses, not through
our logic. . . . Vaults and domes,
the children of clay, are but imi-
tated in concrete and steel.

When Khalili walked into his fired
house for the first time, he felt, "I am
inside a small secret of creation and
have tasted a drop of the ocean of exist-
ence." Readers are invited to race
alone in their own thoughts and
dreams as they share those of Khalili.

Steven Ehrlich is principal of his own
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California Utopian Tradition

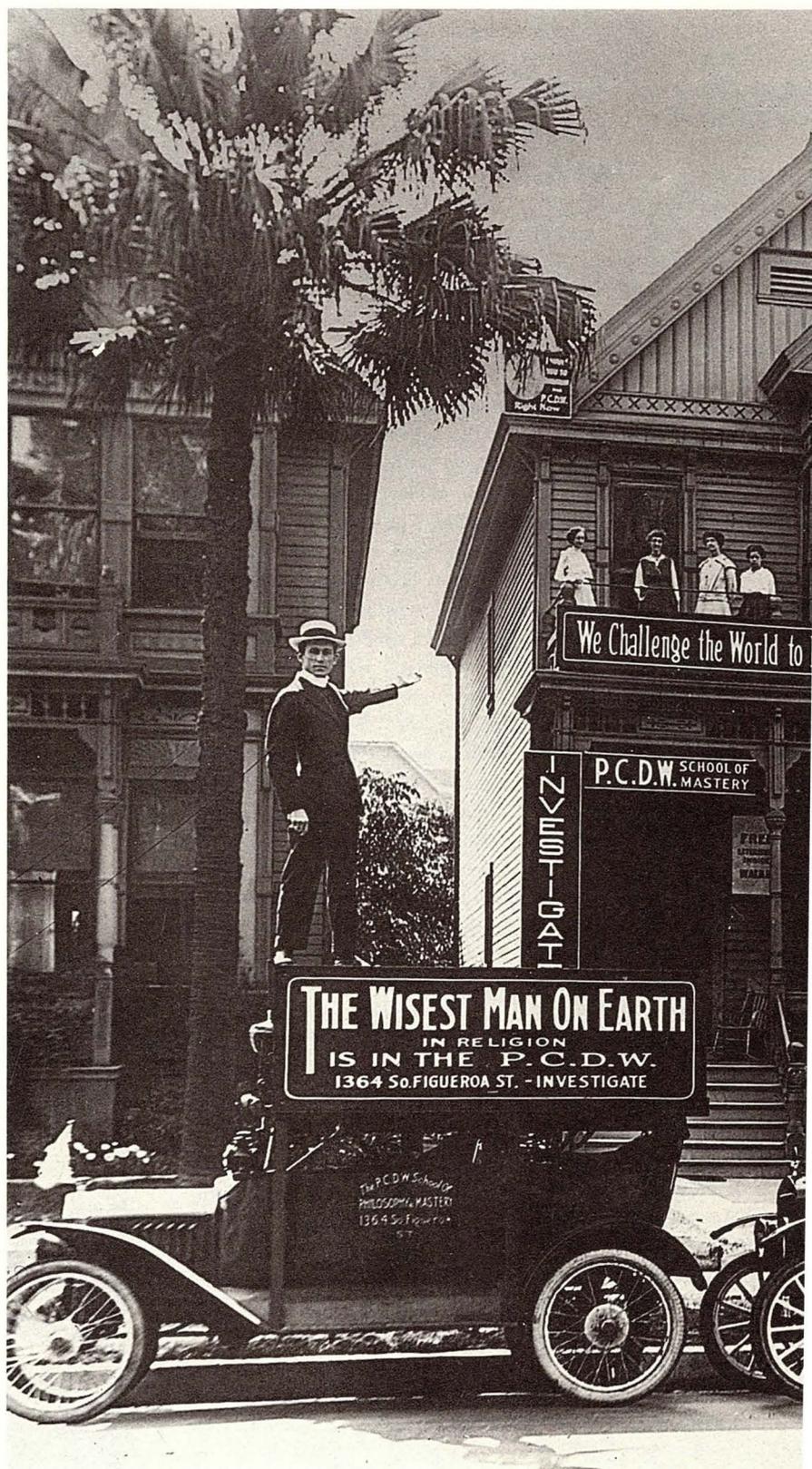
Continued from page 29

ments among them came to wonder if their approach was effective in helping the poor and suffering of the world.

There were no such doubts among a different group of socialists which met in San Francisco on November 9, 1884 to form the Kaweah Cooperative Colony. Their leader, Burnette G. Haskell, a 27-year-old lawyer, was a pioneer organizer of California trade unions. The Kaweahans occupied land in the Sierra foothills as far as the Giant Forest in what now is the Sequoia National Park. Up to 75 people would eventually live in the colony at any one time, and over 400 all together during the five years of its existence. They built a road to timber and with the lumber raised cabins, a community center for dining, barns, a community store and a print shop. They held literary and scientific classes, their orchestra played on summer evenings and they picnicked in the redwoods. They named the sequoias after socialist heroes, the largest being "Karl Marx," now known as "General Sherman." The outside community labeled the colony strange and a threat. In 1890 the federal government withdrew most of the land to form Sequoia National Park, but never reimbursed the colony for any of its improvements, including the 18-mile-road used for years as the only access to the big trees.

The same political ferment which influenced Haskell produced another young idealist, Job Harriman. He was slender, handsome and could inspire others to a cause. After moving from Edward Bellamy's Nationalist Club to the Socialist Party, he was then nominated for Vice President on the same ticket with Eugene Debs in 1901. In 1910 the Socialists nominated him for Mayor of Los Angeles. His popularity would have seen him elected were it not for his involvement in the defense of the McNamara brothers in the bombing of the *Los Angeles Times*. Thus his political career ended and he turned to utopian colonies.

In the Antelope Valley near Palmdale he and his friends bought a tract of desert and in 1914 the Llano del Rio colony was born. Within a few years it had nearly 900 members. They built a community hotel,



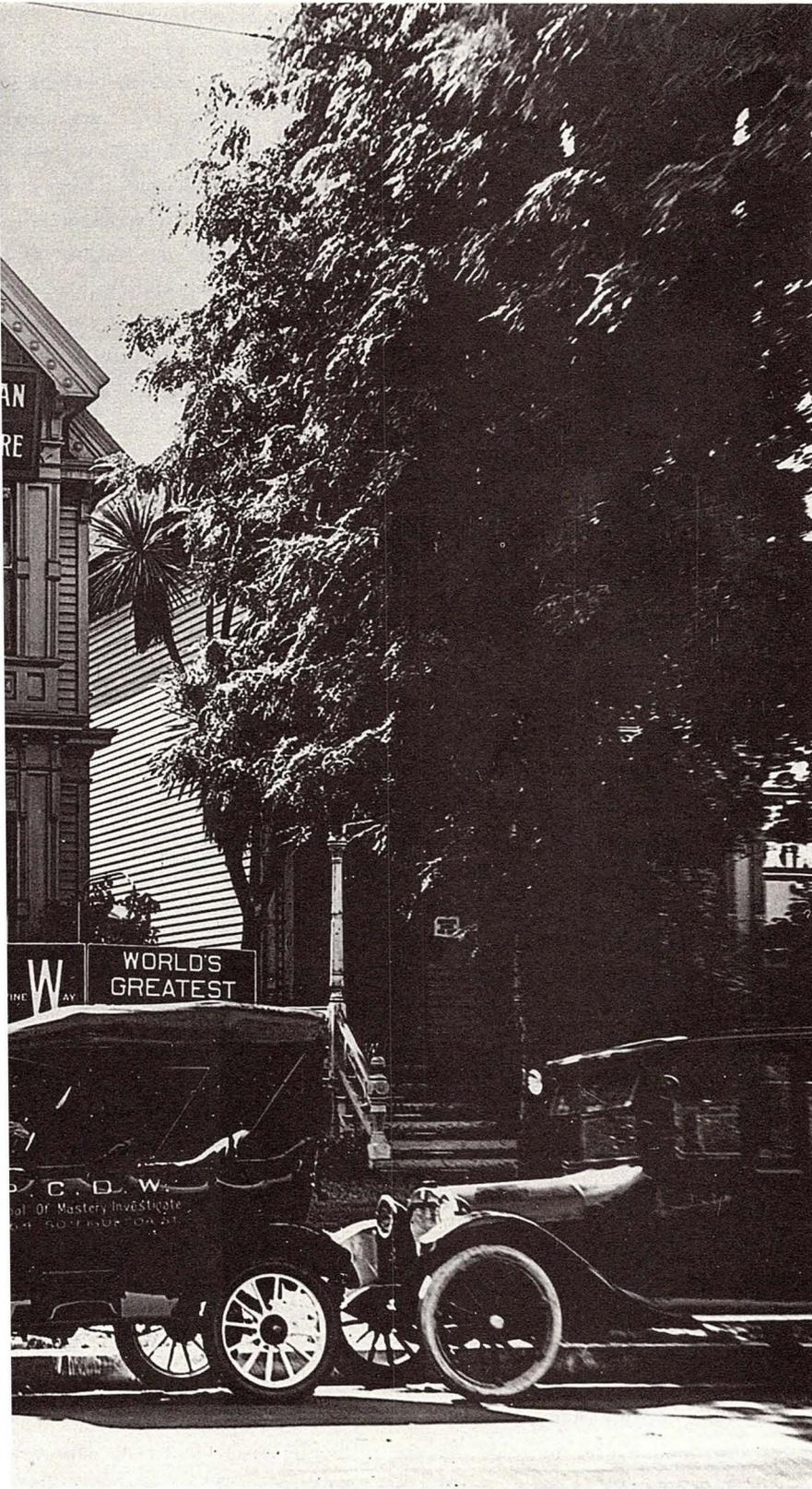
Father Riker's Perfect Christic

fronted by four large columns of native boulders, and used it for assemblies and communal dining. The colony attracted Alice Constance Austin, a Los Angeles architect, who drew plans for a true socialist community.

In time, however, disgruntled factions grew, and Harriman came to believe that no colony could succeed without prior change in human nature. Still, Llano del Rio would have had a far more notable

success had not serious water problems developed. The initial engineering mates proved faulty and neighboring ranchers disputed the water rights. In 1918 the colony moved to 20,000 acres in Louisiana, called Newllano. Inhabited there grew to about 400 before the Depression intensified other problems sent them into receivership.

California's largest and most successful utopian experimentation emerged



e, Figueroa Street, Los Angeles

50's. It was associated with the New criticism of the depersonalized, burocratic America that was so glaringly criticized by the Vietnam War. Through all rifts of these years the hopes for a fully altered society took shape. Thousands of young people abandoned college or city to live communally. Overnight the communal dream took the form of a movement. In 1971, Dr. Timothy Leary, a physician in San Fran-

cisco's Haight-Ashbury district, counted 500 communes in northern California alone. In them, he estimated, lived 10,000 adults and several hundred children. Sociologists entered the scene, defining these new groups as five or more people, unrelated by blood or marriage, seeking a quality of life substantially different from, or superior to, the established way.

To past utopians, competition and private property were at the root of discon-

tent. The abolition of these obstacles would call forth cooperation and sharing that would in turn alleviate human selfishness. The transformation of humanity would arise from a new environment. By the 1960's the perception of evil had changed. Utopians of that era were not so sure that the environment was the place to begin. Perhaps an effective change in society would have to be preceded by transfigured spiritual and psychological motivations. The watchword became higher consciousness, like the mystical awareness with which Huxley undergirded his unfolding vision in *Island*.

In 1967, following the "Summer of Love" in San Francisco, individuals seeking higher consciousness spearheaded the communal movement. From Haight-Ashbury and the urban counterculture, groups streamed to the hinterland of northern California. The inward revolution was still their goal, but now it would come in the context of earth and sky. In that attachment to nature, they were like latter-day romantics, turning their backs on intellect and reason, glorifying youth, and seeking to integrate mind and body and soul.

About this time Lou Gottlieb, a folk musician, threw open the 32 acres of his Morning Star Ranch near Occidental to any who wished to live close to the land. He and his friend Ramon Sender attracted over 60 people, and during the following years hundreds wandered through the gate. Communing with wind and rain, they worked naked in the fields, performed Sioux sun dances, and read Kahlil Gibran by firelight. Work was for those who enjoyed it, a practical recognition that scarcity should no longer be allowed in the industrial world. In an economy of plenty, the proper business of life should not be work but higher thoughts and deeper awareness. For the Gottlieb followers, the path lay through natural foods, a ban on detergents, and occasional ingestions of LSD. Though they lived communally, the individual was the focus. Unlike most 19th-century experiments, the longevity of Morning Star as an institution was never a primary goal.

The ideals of Gottlieb appealed to a young artist and former Yale University student, Bill Wheeler, who had used an

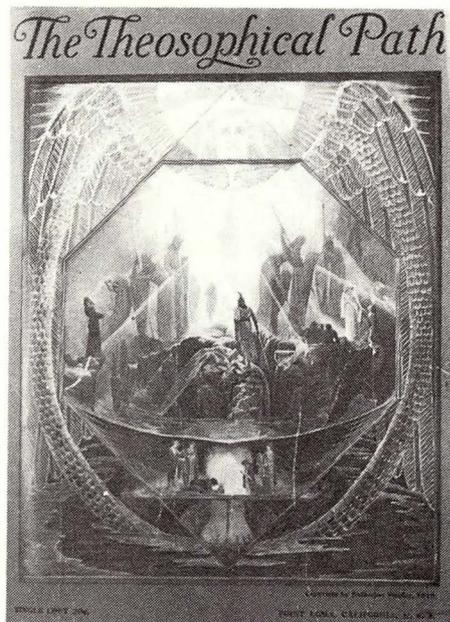
inheritance to buy 315 acres of “spacious and lyrical” woods and meadows about eight miles from Morning Star. Wheeler’s Ranch or Ahimsa (“harmlessness”) joined Gottlieb’s colony as a mecca for believers in unstructured joy based on the organic order of nature. Wheeler called his ranch “the model of a new age.” It would show the compartmentalized, urbanized world a way back to pantheistic anarchism.

Unquestionably incongruous with the prevailing reality, these two open land communes were predictably subject to hostilities from the outside. Reflecting even stronger antipathies, county officials began raids in 1969. Charges were based on drug usage, fire dangers and building code violations. Their land was attacked more directly. By 1973, on sheriff’s orders, the temporary dwellings of both places had been bulldozed to the ground.

Paradise Valley and many other rural communes—like Yarrow Hill, Happy Valley, or School of the Earth (all near Santa Cruz) or Sunburst Farms near Santa Barbara—are concerned with survival and the future of human society in a polluted and anxious environment. In the rural environment we may bring our technology up-to-date with our awareness and discover that in the long run the axe may serve us better than the chain saw. Ecological concerns are strong in modern utopians and are hardly limited to rural communes. One current of experimentation for a new age is urban as well as ecological. It sees the cities as transformed (not abandoned) through extensive home and community gardens, with an emphasis on vegetable rather than animal sources of protein, careful composting and recycling of wastes, changed sources of energy for a simpler life and a cleaner environment.

Camp Joy, a four-acre farm in Boulder Creek near Santa Cruz, is part of a network dedicated to a redirection of urban life. Their gardens and orchards are models of intensive horticulture, heavy mulching, absence of chemicals, and companion planting for higher yields. Since 1971 the residents have maintained their example of a small farm in an urban context.

Kerista Village, once known as the Purple Submarine, has grown in San Francisco from three people in 1971 to 16 in 1980. They live in four Victorian flats



Katherine Tingley edited the publication of the Point Loma theosophists (1910).

near Golden Gate Park and are divided into “families” based on polyfidelity, their form of multiple sexual relationships. They feel they have found a system that successfully eliminates jealousy, possessiveness and anger.

Robert Owen in the 1820’s envisaged his New Harmony as a vast network of cooperating communities. That network ideal is very much alive in the California vision. From 1971 to 1976, for example, the Albion Community Center, south of Mendocino, served a web of communes through a small restaurant, a used clothing exchange, a nursery school, a library, and a center for weddings, dances, and recreation. During the mid-1970’s Vocations for Social Change in Oakland and New Directions in San Francisco coordinated a variety of utopian schemes. Likewise, Well Being began in San Anselmo in 1971 as a network of communal living situations but changed its focus to spiritual communality. Journals like the *Modern Utopian* (1967–1972), *Kaliflower* (1969–1972), *Communities* (1972–present), *Common Ground* (1974–present), to mention a few, have tried to hold various strands together. One, *Grapevine*, itself run by a collective, covers the joys, problems and skills of group living.

These communal networks have not yet noticeably broadened the base of their utopian followers. Organized labor and Marxist radical networks, which might be thought congenial, now barely overlap. In California’s history, both workers and

Marxists were intimately involved w communal venture. The Marxists tired, however, after their break w Socialist Party in 1917; organized after its victories in the New Deal. S munitarianism became an arena f middle class which, it might be r bered, has been the seedbed of a many modern revolutions.

The radical and labor contingen come to see communitarianism chimerical, too doused with whim fantasy. The later California expe often bore them out. In the past, tl ifornia utopia had redefined whc vironments, transposed Mediter views, and conceived of staircases ing to the sea. The modern count made similar leaps while imagining environmental redefinitions as in Callenbach’s *Ecotopia* (1975). Som the contemporary reveled in m kingdoms like that of Tolkien’s *L the Rings* where no shadow lay a was lived as if it were inside a song munes with names such as House Seventh Angel, Magic Forest, Never Mu Family, Zanadu, Rivendell and appeared.

No matter how restricted or inc its modern constituency, utopia rei serious commentary on its surrou It continues to be rooted in disi ment, and in contemplating the pro society occasionally sinks to prog tions of doom. Kriananda consid pending cataclysm” a prime mo founding his community, and Anar its cooperative vision partly as p tion for disaster. Others, such as Bart, offered survival in a thre world. Harrad West began with mental disenchantment with mo and society. The Christian World tion Front spoke of “this ugly, insa impossible cycle about to be pla over again—for the last time.” T pian answers have been propitiat the future to avoid the pain of the j As such, they offer surcease from terness and cynicism of their time the unifying communal vision of society.

Robert Hine is a professor of hi UC Riverside.

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California Utopian Tradition

Continued from page 29

opinion refuses to enforce laws upon the statute books made for our protection, but enforces those made against us and when an appeal is made at the Supreme Court of the land, by us, it decides against us because of our condition. What are we to do? Educate public opinion.

The California Colony and Home Promoting Association's subdivision map was filed with the Tulare County court clerk in 1908. Once the subdivision was approved, the promoters began marketing the lots and rural parcels throughout the United States. During this formative period, promotional efforts attracted a steady stream of pioneers from various California communities and places as far away as Oswego, New York.

The principal marketing strategies were promotional literature circulated through the mail in the eastern and southern states, and public speeches delivered by association members in churches, public halls and military bases. By Fall 1909, the first ten pioneer families had arrived.

The town had a mixture of commercial and residential structures systematically laid out in multiples of 50' x 150' lots. The structures were built using conventional wood framing techniques. The housing was dominated by small, vernacular one-story wooden buildings, although there were several two-story houses. Several of the free-standing, deep, narrow commercial buildings scattered throughout the town section had false fronts, and represented an Americanism widely found in rural settlements. South of the town section were the ranches. The parcels, sold in five acre units, averaged ten to fifteen acres in area.

The affairs of the town were administered by a council form of government, known as the Allensworth Progressive Association. The Association directed the community through its critical formative years, 1908–1920. Its elected officers held town meetings where all adult residents could participate in the political process. Responsible positions in the town's government were held by both men and women.

The Association secured four county-supported administrative services by petitioning the Tulare County Board of Supervisors. The first of these services was granted in 1912 when Allensworth was made a school district and voting precinct covering 33 square miles. The Allensworth School District employed two teachers and provided elementary and high school classes which were held in a substantial two-room school building, erected in 1914 at the edge of town. William Payne was school principal and the district's Superintendent of Education. Mrs. Josephine Allensworth chaired the first three-member school board. The school was more important in the community than the church. According to a report by W.C. Woods, Commissioner of Secondary Schools, that appeared in the 1917 *California Blue Bulletin*, "The free American school these settlers regard as their sanctuary."

In 1914 the County Board of Supervisors declared the Allensworth precinct a judicial district, and in the August primary, Oscar Over and William H. Dotson were elected justice of the peace and constable, respectively. They were the first black men in the state to hold these offices. A petition for a county branch library was approved that same year.

Allensworth's economy was rooted in agricultural enterprises — the cultivation of alfalfa, grain, sugar beets, cotton, and the raising of dairy cattle, chickens, turkeys and Belgian hares. A small commercial district situated in the town section boasted several establishments — a bakery, drug store, livery stable, barber shop, hotel, two general stores, a grain warehouse, and a machine shop.

For the first five years, when drinking water flowed continuously from artesian wells, the town's population grew steadily, although it apparently never surpassed much more than 200 people. However, irrigation water, as vital for growth in Allensworth as it was throughout the San Joaquin Valley, was never provided in adequate supply. The grant deed provided for a water system equal to the needs of the community, but that agreement was never honored, even after the townspeople engaged in a long and expensive legal battle to effect compliance. The scarcity of

water ultimately inhibited the pioneer agricultural enterprises and hampered their efforts to provide fire protection for their property.

Perhaps the most significant contribution made by the pioneers to alleviate the water problem and its resulting constraints on development was the Allensworth State Industrial School campaign. A well-orchestrated public campaign succeeded in getting legislation introduced in the California State Assembly in 1914 which provided for a county-supported industrial secondary school to be located in Allensworth. It was the hope that the school would diversify the economic base and provide the town with a water supply. Despite the skillful campaign, the bill died in committee.

The local economy began to shrink as the irrigation water supply dried up in the 1920's, economic conditions prompted many residents to take their families to other towns. Those who remained developed new methods of farming and marketing to improve their businesses, but with little success. Over the ensuing years the prosperity of the town waned. Finally in 1956, dangerous quantities of minerals were found in the well water. The U.S. Public Health Service forced the remaining few families to relocate.

Despite the investments of time, money, and skill to bring about the social and political conditions that could support the town's development, Allensworth did not develop the needed economic knowledge or awareness of the political process. Ignorance of the political process was not the cause, nor is there evidence to indicate that the town lacked awareness of the political nature of policy decision-making. Much to the contrary, there is sufficient evidence that the members possessed an astute appreciation for the positioning of the levers of power and fully demonstrated their ability to operate within the political process. The difficulty resulted from the social constraints imposed on their mobility and economic base, a condition that was beyond their control. Ironically, it was this condition that the town's evolution was intended to eradicate.

Eleanor Ramsey is an Assistant Researcher at the Institute for the Study of Social Change, Berkeley.

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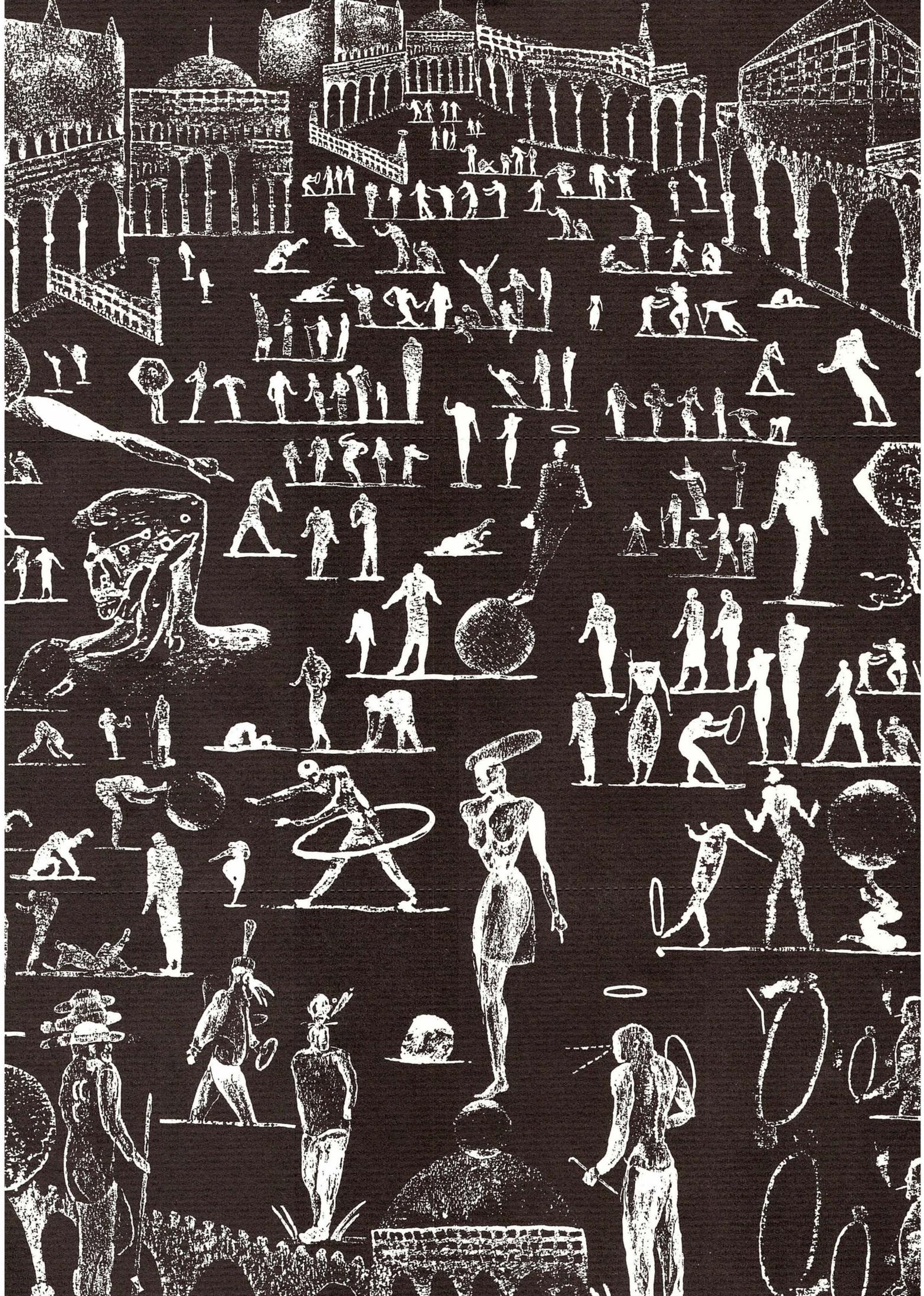
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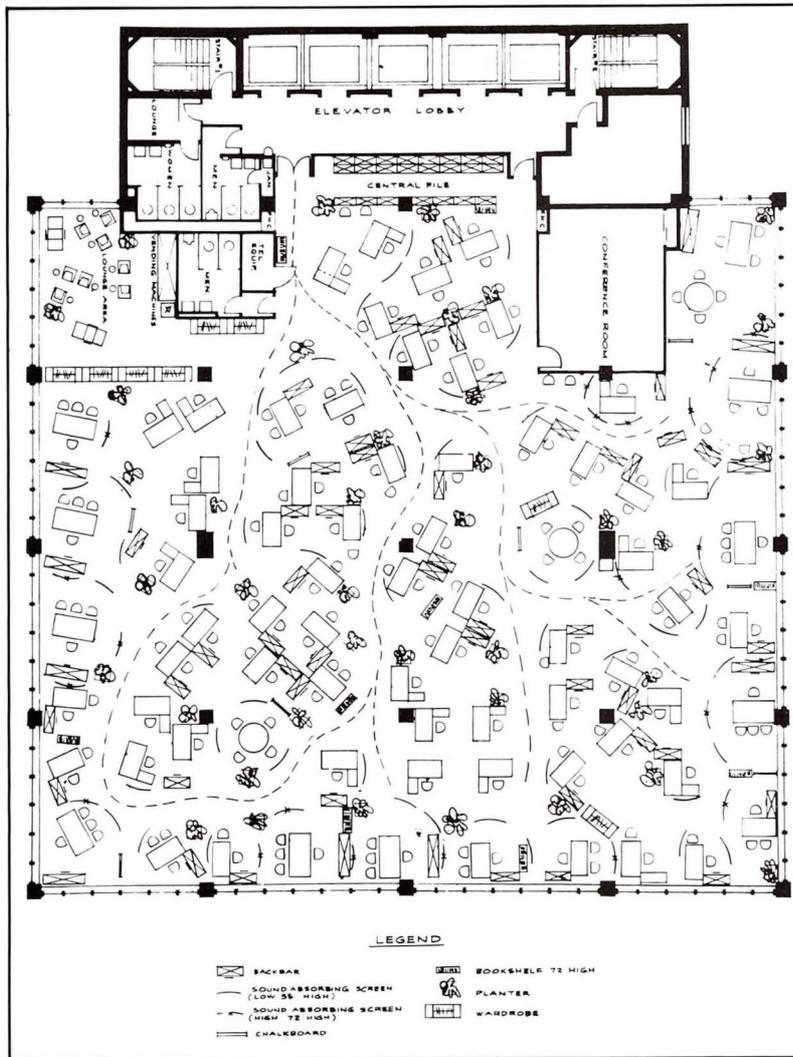
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Office landscape designed by Quickborner for DuPont in 1967.

Planning

ued from page 21

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 ons have followed. The first
 represented by the original

version of Action Office, are faithful to Propst’s principle of the vertical function of space: “Existing office concepts make poor use of vertical space. . . . Walls were never considered as function-bearing structures.” The center of these open office systems is the standing panel, which provides visual and aural privacy, when necessary, and the structure from which work and storage components can be hung, where necessary.

These first systems were not electrified. (Herman Miller has since provided an optional base, which functions as a raceway for telephone cables and a modular electrical system.) Propst insisted that “Wiring is part of the office environment and since it is so abundant and must frequently be changed, it has to be a successful, *visible design detail*.” He had no idea just *how* abundant wiring could be; the automated office has made it clear that honesty is not a sufficient solution.

A second generation of systems incorporated an integral raceway; Ha-

worth perfected this concept with the introduction of a completely prewired panel in 1976. The descendent of this panel, the TriCircuit ERA-1, sets an industry standard with a capacity for three, 20-ampere electrical circuits and six, 25-pair telephone cables.

On one hand, the incorporation of the raceway base was a significant improvement in flexibility; on the other, it did not put power and communications precisely where they are needed, which is at table height or higher. Sunar’s Race system, designed by Douglas Ball, considers this problem and proposes a completely new concept for the open office system. The central component of Race is not the panel but the raceway itself, raised to table height and bloated to carry 26, 25-pair telephone cables and 10, 20-ampere electrical circuits. This raceway is the structural part of the system, a “beam” which spans between vertical posts and which supports the other components of the system.

In retrospect, it is clear that the eager assumption that the open office

would be a universal solution has been shown wrong. Given the emphasis on communication, it is understandable that the open office would take root more successfully in those organizations, like design firms and sales agencies, with a high degree of interaction.

Herman Miller, once promoting its product with the powerful image of a dynamic, changing environment for work, now sells Action Office with color theory. Granted, it is an attempt to submit the subjective decisions of design to process, but the choosing of finishes is a superficial act compared to the shaping of human interaction.

It is this emphasis on process, on design which is not preconceived, which distinguished *Bürolandschaft* and separates it today from open office planning. Without it, the open office design is nothing more than a tax-deductible version of its fixed-wall cognate; with it, the open office has the power to achieve the Modernist ideal of transforming life — even in the quotidian atmosphere of the office — into something ideal.

Llano del Rio

Continued from page 37

of her vision of a better future for women, her designs for the individual homes were excellent.

Living in southern California, Austin perhaps had some knowledge of the innovative workers' housing which Irving Gill had built near San Diego in 1910, the Lewis Court in Sierra Madre. Gill surrounded a square site with small concrete houses connected by open porticos which presented a solid wall to the street and completely enclosed a large communal garden. Austin's scheme was larger and more complex. She included continuous street facades and communal gardens like those designed by Gill, but she also developed private patio areas enclosed by the houses and separated from the communal gardens. She wished to promote privacy and discourage quarrels between neighbors; she also intended to make family child care easier, since the private patio could be supervised from every room in the house.

Austin set forth criteria for her Socialist City: beauty, illustration of the solidarity of the community, illustration of equal opportunities for all, and employment of la-

bor saving devices. Most of these criteria reflect the three dilemmas faced by all communitarian settlements: balancing authority and participation in design, communal and private territory, unique and replicable plans.

She balanced her emphasis on participation in design for individuals and small groups, with a demand for communal unity and authority. She declared that the political results of "allowing each person to build to suit his own fancy" were inappropriate in the Socialist City. Only if land and dwellings were owned and developed collectively could the full range of community services be provided: utilities, heating, food, and laundry.

Her definition of equality of opportunity depended on a balance of private and communal features: equal housing; more or less equal access to community facilities (no house is more than half a mile from the community center); and a car for every family. The final criterion for the Socialist City, that it "should be the last word in the application of scientific discovery to the problems of everyday life, putting every labor saving device at the service of every citizen," recalls the desire for visible uniqueness typical of all com-

munitarian experiments. Of course, automobile, as a symbol of equal opportunity and the "last word in scientific discovery," were provided for every family. Austin's tiny "parkways" would be inadequate, generous parks would be parking lots, and the whole question of community boundaries would have to be reevaluated.

Aside from this problematic proposal for private cars (perhaps more just in 1916 than it would be today), Austin's design allowed for both communal and private territory, unique and replicable plans. The houses she proposed were personalized and distinct, adapted to specific sites, yet quite simple and easily replicated. She had the basic elements of "intentional vernacular" worked out and presented them articulately and persuasively. In Austin's proposals for the Socialist City one can find serious obstacles to realization: she planned large private gardens, knowing that the community would not have an adequate water supply; she designed the extensive communal infrastructure knowing Llano lacked the capital. She was very practical, however, she planned thick-walled courtyard walls for the desert climate and took advantage of the socialist context to eliminate kitchens in residential construction.

After the colony's move from Llano del Rio to Louisiana, Constance Austin founded an architectural office in Los Angeles and reworked her Llano designs to appeal to other potential clients. She stressed the design's adaptability to many situations, and economic systems, arguing that the uniformly sized socialist patio could expand or contract, even to the point of allowing a palace to be built side by side with a cottage.

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Dolores Hayden is a professor of Urban Planning at UCLA. Two of her books are *Grand Domestic Revolution* and *Designing the American Dream*, both honored by the NEA's Design Program.

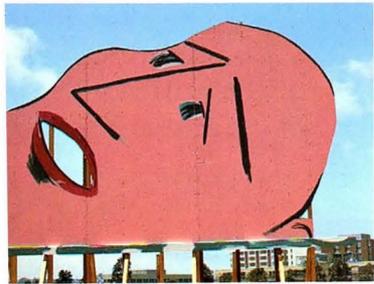
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COST: WITHHELD BY REQUEST
PROGRAM: VEGETABLE REMODEL
STRUCTURE: GEODESIC
LOCATION: SANTA MONICA
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We as a group are primarily concerned with forward momentum and direction in both research and design . . . We do patently reject the current fashion of looking backward to find "inspiration" . . . We submit that "life is too short" and that it is for designers to move forward, question, challenge and dare . . . Clients can, want and need to be different. It is for us, with our sometimes "infectious excitement," to inspire the novice with our enthusiasm. New, or simply common materials, used out of context, can and do excite . . . We see architecture as dynamic and alive . . . The design potentials are diverse, the matrix is unlimited . . . with a progressive attitude even a modest program can reflect an elevated spirit (see illustrations). It is for us to share resources, create new mediums, expand the present vernacular and compete only to outpace our exponential growth.

Frank Cole



In San Diego, with the Mexican border a mere 30 minutes away, everything that isn't a beach is either a *mesa* or an *arroyo*. At their western edges, the mesas end in bluffs above a sinuous shore; to the east, the area quickly turns into high coastal desert. Much of the art produced here reflects a concern with this geography and the determinants and history of place.

On the mesa above La Jolla's elegant shores, the University of California campus occupies most of what was once a military base; nearby stand various Scripps clinics, the mammoth VA hospital, and occasional ominous office structures. In the surrounding landscape are condominium developments, shopping malls, and glass walled buildings that seem to spring up overnight, their curved corners gleaming against the raw, reddish earth. Dazed bunnies hop among the few remaining coyote bushes; displaced skunks and raccoons waddle out of the sage brush toward irrigated courtyards, and tiny jogging figures can be spotted puffing through the dust.

Last summer, Frank Cole positioned his outdoor sculpture in this provocative, transitional landscape. "All Stood Still" is a stratified, complex work. Deceptively makeshift in appearance, its ambiguity intrigues and engages the viewer on a number of different levels. Originally titled "The Swimmers," the piece was designed to stand on a bluff, with the Pacific as backdrop. Bureaucratic realities forced a fortuitous change of site, one that ultimately recalls its particular military history. The changes the piece has undergone during its tenure on this piece of real estate and the varied reactions it has elicited testify to a keen vision underlying "All Stood Still."

The piece, originally intended to be temporary—perhaps lasting only through the summer—still stood in early October. East of the campus on Old Miramar Road, across from the old ammunition depot, three billboards are arranged like a stage set. Among them are about 20 wheels and signposts of three types: clocks, compasses and arrows. Several large "X" shapes are interspersed among them; one giant red "X" lies on the ground as if marking some cryptic spot.



Two billboards represent faces in profile, cropped at the bottom to resemble the floating heads of submerged swimmers. The center rectangle, a poolscape, functions as partial backdrop for the heads. In the middle of the space thus defined, two large cut-out hands, one black and one white, reach for the sky. Most who see this piece do so from automobiles, at about 35 miles per hour. This is indeed an appropriate way to experience this work. But for those curious enough to stop and approach the objects on foot, there is more.

From stencilled lettering on various parts of the sculpture we can reconstruct an event which took place during Cole's training period at Navy boot camp in 1969. One day, his group of trainees was told to jump into a pool and swim. A terrified young black recruit protested that he could not swim, but was pushed into the water. As the

others paddled across to pass their swimming test, he thrashed and bobbed like a drowning man. They looked on, not knowing what to do, afraid of being punished if they tried to help him. Eventually, he did get out of the pool. But the next day this young man, Frank Brown, died.

Arrows attached horizontally to the scaffolding of the billboards contain the wording of an "official" telegram, the kind by which the military informs a family that their son has been killed. Among other things, then, this sculpture is a roadside commemoration of Frank Brown—a victim, it would seem, of the impartiality, precision, and rigor of our system of military training. This death could be seen as a by-product of the dominant cultural models by which such systems are designed; precluding the idea that someone's cultural background may not have prepared him to be tested for something. How could the white

guard—instructed simply to get his charges into the pool—know that, as a black man from the rural South, Frank Brown had never learned to swim? Frank Cole never forgot this incident of cultural blindness that cost Brown his life. The black and white pair of hands at the center of the piece may symbolize an identification with Frank Brown. This story unfolds (non-linearly, to be sure) for the viewer willing to get close, to stay awhile and read and ponder.

Not all spectators have been completely benign, however. There has been vandalism and graffiti; at one point, all the original signposts and windmills had vanished! Many were retrieved from nearby porches and patios. This amazed the idealists and confirmed the worst fears of cynical members of the local art scene. Cities are covered with evidence of urban dwellers' desire



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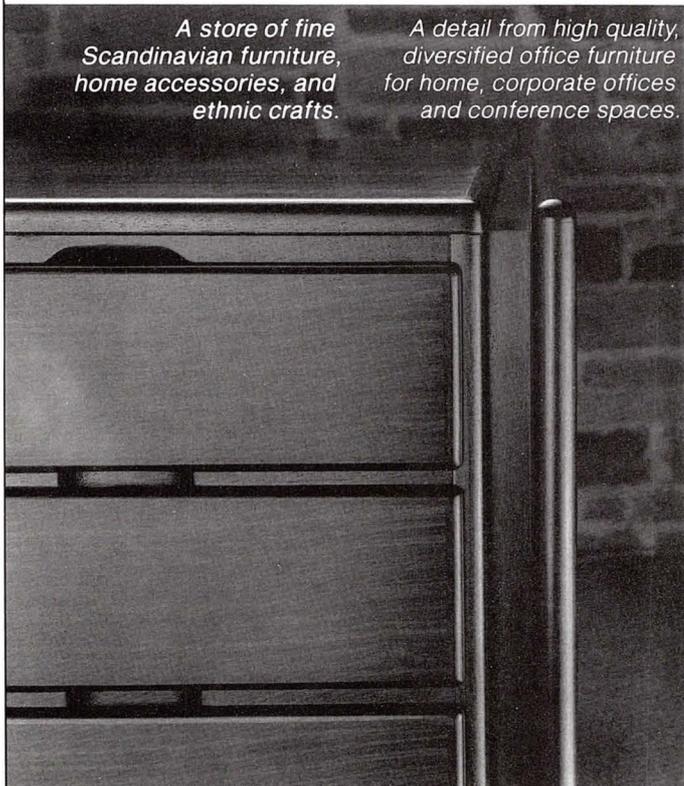
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Frank Cole

to leave their mark, to affect their environment. The urban landscape is scarred and decorated—in destructive, clever, obscene or subtle ways—by the myriad, anonymous hands of its inhabitants.

Art observers sometimes stand in bank plazas and corporate pavilions wondering why the massive macho-metal aesthetic dominates public art. Why do these objects tend to alienate us? The answer lies only partly in the fact that as corporate investments they must endure, and that they are attempts to match, complement or compete with the scale of neighboring buildings. The pressing practical consideration for these works must be their measure of indestructibility, their imperviousness to alteration at the hands of strangers. Alone on the front lines, at the anarchic border between the corporate world and the individual urban dweller, these works simply *must* be unscratchable, unbendable and unsmashable.

Frank Cole's work has none of these qualities. Made of wood, painted with latex, it is inherently fragile and vulnerable. Left on its own, it would slowly decay, literally blending into an ecology of wind and wild grasses. This capacity for alteration is integral to an aesthetic predicated less on a concern with product, and more on attention to process. Whether erected on the forlorn site of a demolished house in Oakland, at a San Francisco gallery or on public land, the materials are generally organic and recyclable—wood, cardboard, plaster, etc. Cole's works are often rearrangeable, consisting of multiple pieces intended to function together.

Most of the pieces stand on thin supports, legs and bracings of wood. Cole traces this recurrent structural theme to a prevailing architectural motif in the South, where he was raised. Some houses stand on stilts as a precaution against floods—the Mississippi's periodic overflowing of its banks, or hurricanes blowing in from the Gulf of Mexico. Such cataclysmic possibilities underline the fragility of our control, the limits of human mastery over materials and the natural world. Standing on spindly legs, Cole's charged and charming images reflect an awareness of this tenuousness and offer a viable stance of flexibility and grace.

Marina LaPalma is a poet and vocalist.

Suburbia

Continued from page 69

anchor of suburban existence shopping mall, is also evolving sponse to economic changes. It coming more compact, with shopping floors as standard and not unheard of, and some are next to or over multi-level p structures. (One older center Chicago has begun charging for its parking lots.) It seems safe **...Suburban center will emulate their in-town offspring**

that many suburban centers will late their in-town offsprings by ing hotels or offices, and even perhaps housing, in their prog

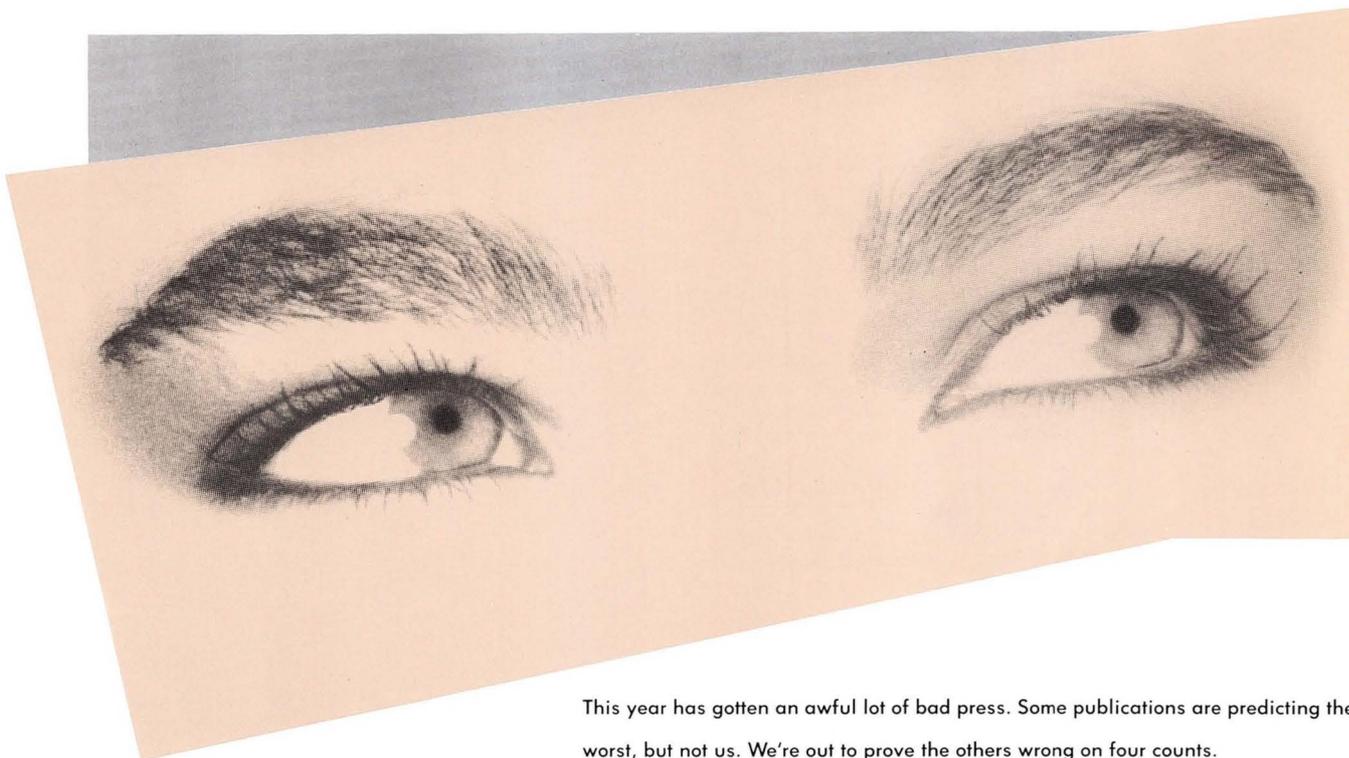
These economic realities will suburban evolution, for despite rhetoric about private enterpri urbia has long been a hothous fertilized by massive direct an rect government subsidies th seem dwindling. But much of t lutionary process cannot be : for what suburbia most lacks is ing. It sprang up almost instan has yet to develop its histor; place, it is still only a hastily p first draft; revisions and polish both possible and necessary have already been cited, and ot clude a broadening of populat (many towns are segregated b race, or age), selective rebuildi most important, greater imag on the part of developers an tects operating in suburbia. ample material resources professions have not yet for what suburbia should be and should work; instead they have on small pieces of the totality often on too large and un scale), and, even when succ themselves, those pieces have together convincingly.

It may be unrealistic to exp from postwar suburbia tha achieved so far, since new cult rarely define themselves well gle generation. But it is rease expect improvements over generation, to hope for com that can be enjoyed without a diversity of people, where one the patina of time, a multij design expressions, and an u able quality of place.

John Pastier

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