CENTER FOR PERFORMING
ARTS FOR BOZEMAN, MT.
BY
FRANTISEK CIKAN

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CENTER FOR PERFORMING ARTS

FOR BOZEMAN, MONTANA

UNDERGRADUATE THESIS IN ARCHITECTURAL DESIGN

by

FRANTISEK ČIKAN

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I would like to dedicate the thesis to these following people and at the same time to thank them for their encouragement and above all their patience with me:

John Anderson, who showed me that there is more to architecture than meets the eye.

Bill Semple, who showed me that there is more to architecture than meets the eye, but who cares.

Guyton Stubbs, who showed me that there is more to architecture than meets the eye, but what is architecture?

Special thanks to myself, because without myself this thesis would not come into existence at all.

THESIS

Thesis
is a milestone
passed by a traveler
on the way
thru his unfinished journey

a milestone
left behind
to foggy recollections
in time gone by

a milestone
erected proudly
with a great deal of effort
for the dogs of establishment
to take a leak on

a milestone
once slipped by
into memory-land
of had been
makes one wonder
about its role
on the side of the road.

Thesis
is a milestone
on the way to a destination.

What milestone?

What destination?

INTRODUCTION

This is my second attempt to clear the bar of thesis. I am not trying for the world record in any event, all I am trying to do is to clear the bar, so I could qualify for other heights to come. I had seen many competitors to straddle across the bar with easiness like nothing to it. But I know there are limitations to this style especially on greater heights. I would even go as far as to predict that this style will be abandon in the future completely. Then there are the Fosburry floppers with their unorthodox style. There is not many as yet but their style is catching on. To them the technique is more important than anything else. They strive for the perfection of the style they use. Once they reach the point of development then there is nothing to the high jumping. One jump is the same as the other. As a matter of fact less alternations are there the better. And then here am I, with my style which is beyond descriptions, if it is a style at all. I am changing approach and steps in between, experimenting with shoes and other equipment. Every single jump is different from the previous one and the next one will be different from the one I am attempting now. To me the height is not important like to other jumpers. I am not here to prove anything I am here only to jump. The experimentation in between heights change ordinary high jumping into a flight for me. I am not relying on technique, on perfection, as to know whether I am wrong or not doing something right, I just do it. I just do it for the flight of my imagination, my ego, my potential, a flight in celebration of my existence on this Earth. If I reach new heights that would be good, but if I do not it will not make to hang my track shoes on a nail. I do not have any goals in my mind and that is why I feel that I can reach greater heights than my nearest competitors, but as I said, those would be only the by-products of my flights.

So, here I stand in front of the bar concentrating for my second attempt at this height. My words already went over the bar, so let me follow in my flight.....

THESIS STATEMENT:

Population of the Gallatin Valley is growing rapidly but the cultural growth is in a dormant state and had been for sometime. This inadequacy must be seen at least partially as a problem of quality housing for cultural affairs. None of the facilities found in Bozeman do not satisfy basic requirements of acoustics and seating capacity, and in addition to that they do provide stage for multi-purpose activities and thus from the standpoint of view of quality of a given performance highly insufficient.

Situation creates a need, the need for a Center for Performing Arts in the Bozeman vicinity.

Beside the cultural addition this Center could provide the necessary link between the community of Bozeman and the campus of the Montana State University which, as it is now, are standing as two separate entities.

The building itself should blend into the existing architectural texture of the surrounding environment.

PROJECT

Center for Performing Arts for the community of Bozeman.

OBJECTIVES

Situation creates a need. There is no theater for performing arts in the vicinity of Bozeman with the exception of inadequate facilities of the Willson auditorium, Ellen Theater auditorium, and the theater in the Student Union Building on the campus of the Montana State University. The Willson auditorium is the biggest one of them all with the seating capacity roughly 1,100. It is no wonder that Bozeman is experiencing a cultural void. With the projections of population growth in the Gallatin Valley, a facility accommodating live performing arts will be necessary.

CLIENT

The community of Bozeman in cooperation with the Montana State University.

INFORMATION INPUT

Throughout this project I had been in contact with the head of the Bozeman Symphony Society, Mr. David Thomas of Bozeman, and Mr. Edward Groenhout, dean of the professional school at Montana State University, also of Bozeman. Their information input was very vague and consisted from the following elements:

-Opera House (2,000 seats)

-Theater (500 seats)

-Experimental Theater (150 seats)

-Rehearsal Rooms (4 in all)

-Classrooms

-Offices

-Dressing Rooms

-Toilets

-Cloakrooms

In addition to these elements, they had already selected preferred locations for the project. Both of them were on the land of the Montana State University, in the possibility of integration of campus actions with the local community and also with the possibility of a curriculum of performing arts in Montana State University. One of them was directly north of the Architecture Building in the place where greenhouses of the experimental station are located now. The other was just across from the Architectural Building in the Pond area where a Music Building used to be. From preliminary sketches and observations of both sites, I decided for the site around the existing pond. I thought it would present a greater challenge than the other site. Both men also agreed with me on the preference for the selected site as opposed to the greenhouses site.

There were two more things they mentioned. They said the budget for the project should be kept around ten million dollars and I should not consider parking, because this could be provided by the adjacent parking lot for the Fieldhouse and could be available through careful programming of events in the theater and in the fieldhouse. As far as the project budgeting goes, it is beyond the scope of this thesis and I did not really provide any estimation as far as the cost of this center is concerned.

MY OBJECTIONS

I thought that the seating capacity of the Opera House (2,000 seats) was rather excessive, especially for the community of Bozeman. The Met in New York holds not quite 3,800 listeners, the Ottava Opera House houses 2,200 and in my eyes I could not justify an opera house of such a size. I am also questioning the idea of a Center for Performing Arts for the community of Bozeman. Inflationary cost of running a Center for Performing Arts is staggering and I see it as an extravaganza for Bozeman. But in my proposal I went on according to those objectives stated by those two men in an interview with them. I did consider this project as a project for a definite client and my subsequent solution hopefully reflects that attitude.

DESIGNING APPROACH

In the theater design one must take in consideration the fact that the designer is dealing with two completely separate entities the, public and the non public, that is the performing community. These two entities must be thought about when designing area for the public and non-public community. As far as the area for the performers goes there is very little the designer contributes from the aesthetic point of view, because it is pretty much predetermined from the basic requirements of the stage design. So I concentrated on the public spaces in this project. Also the notion of a single design used to accommodate both theater and the opera without any compromise is not possible. In a design of the opera, the aural qualities matter and that means a greater distance between the performer and the audience, whereas in the theater design the opposity is true. In order to achieve greater flexibility of the space the designer must compromise and it is only a question to what degree he has to do so. After the selection of the Pond Site, I made an inquiry into the soil

conditions and ground water level at the site is present. The soil conditions are pretty good but as far as the ground water goes, I had been advised by Mr. Gordon Kelly, a campus engineer, that I should not go any deeper than ten feet below surface. This situation dictated at least partially the way the building will express itself. From the exterior point of view I tried to agree with the existing campus architectural environment in terms of materials used and possibly the scale.

The complexity of this problem is so vast that it is necessary to provide an analysis of the organization of the public and non-public spaces. In the following text I will present the organization and functions of individual sectors of the Center for Performing Arts.

SITE ANALYSIS

I am assuming that the selection of the site on the campus of Montana State University and in the close vicinity of the music building and the existing television building was done after considerations of the possibility of accommodating the curriculum of performing arts in the University and thus to gain access to additional money from the State as well as some federal treasury. This would make it much more feasible then if the project should be completely independent of the campus. But this is just my assumption.

Also facility of this type on the grounds of the University would allow for further cooperation between the local community and the campus and perhaps provide an integrating element for these separate entities.

The selected site, the Pond area, is a rather pretty space inhabited by a large amount of decidous trees with the pond being the focal point of the entire site. When dealing with this site, I was attempting to save as many trees as possible and by the design of a huge building as the Center for Performing Arts is, possibly enhance the pond area. It is true I am taking space from this section but in consolation I am attempting to add some architecturally developed space. Hopefully my attempt to create this architectural space would be exploited by the students and thus brought additional dimension to the University complex.

As I mentioned before, there is a great problem with ground water on this site. This fact influenced the form and the shape the Center for Performing Arts took on. I was eliminated from going at least partially under ground as to keep the entire profile rather low. If a building should be erected on this site, sensitivity to its environment should be exercised.

NON-PUBLIC SPACES

1. Managerial spaces
2. Production organization spaces
3. Workshop and wardrobe area
4. Performers' spaces
5. Performance organization

1. Managerial spaces:

If this project should be realized then the curriculum of performing arts would have to be incorporated into the Center's design. Thus this building would have to provide classrooms for students, offices for the professors involved in teaching, as well as the managerial staff of the Center would have to be included. I seen it as possible marriage between the educational activities and the performing part of the production, yet during days when a play or opera is staged in the building the educational facilities should not directly interfere with the public coming to see the performance. That is why I attempted to solve this problem by designing office and classroom towers to accommodate the educational facilities, the managerial staff and yet to be relatively close to the production area.

Staff facilities should depend on the number of persons involved and also if these people would be integral part of the faculty staff or independent of it.

2. Production organization spaces

These spaces for people who are directly responsible for the selection of the play or opera, choice of performers, setting costumes for the performers as well as the flow of the production itself. Thus the production space in the Center is space for organization and preparation of scenery, costumes, as well as the storage of these items. Also

space used by the performers in preparation for the production such as rehearsal rooms are considered to be a part of the production space.

The amount of the space required for the scenery and the costumes differs from theater to theater according to factors such as the frequency of use, on the type of production staged, on the length of the production engagement, on the fact if travelling tours will be performing in the theater and if they carry their own scenery or not, etc. Storage of the costumes should be located conveniently close to the workshop areas so they could be easily recalled when needed. There is possibility to use the storage of costumes for the production as a buffer for noise reduction between the auditorium and the performers space bellow it. Any storage in the theater should be fire-proof so to minimize the possibility of a fire.

Elements influencing the design of the production space:

-type of production

-scale and complexity of production

-production organization

-size of the stage

-type of scenery involved in the production

-how many people assume the responsibility for the production of the show

The flow of the production and all the activities associated with it is motivated by the director or choreographer who assume the responsibility for the staging of the production. Closely with the director are working people responsible for selection and condition of the costumes for the performers, the scenery artists, as well as lighting designers. Before the production has its premier in front of the public, many hours of rehearsal preceed. This complexity of production require spaces for offices on the premises as well as facilities which accommodate

the preparation, repair, maintenance and storage of all the necessary items involved in a production.

Workshop and wardrobe department:

Carpentry and painting in the process of preparation of the scenery for the production of a play or an opera are the principal activities in the workshop area.

Scenery preparation is usally done in the following sequence: delivery and storage of materials necessary for making the scenery required; cutting and making-up the scenery according to the directions of the stage designer; trial assembly area; painting; storage before moving the scenery on the stage or the fly tower, when the production end the scenery should be stored in a storage for further use or possible modification and subsequent re-usage. Similar organization as the scenery making applies to the wardrobe department. In the creating scenery, the designer should be aware of the limitation of the size of the pieces to be used in order to assure safe delivery from the workshop to the fly tower or directly on the stage.

Designing aspects for the workshop:

1. Planning and layout: It should be a simple area, where all the machinery in the workshop should be possibly located against the walls as to allow for the subsequent assembly of the parts.

2. Assembly area: This area should be the size of the acting area on the stage to permit trial-assembly in a full scale.

3. Relationship of working area inside of the workshop: Carpentry and the paint shop should be separated so the possibility of saw dust to be blown on the painted surface would be eliminated.

4. Floors: Floor areas in the workshop should be possibly on the same level as the pre-assembly area.

5. Movement of the scenery during the production should not interfere with the production itself, also the noise ratio should be reduced to minimum.

6. In a case of a touring company with their own scenery and costumes, direct access to the stage should be provided as to eliminate unnecessary moving.

The costume production requires an area where the costumes are designed, cut, fitted and sewn together. The costume production area should provide enough area for storage of materials to be used in the production of the wardrobe.

Public Spaces

A theater or an opera production in the town is a signal for social interaction of the public. The playgoers get their chance to display their showmanship in the foyer and the lobbies of the Center for Performing Arts. That is why I thought that the public spaces of this center should be treated as a stage for public to display their personality performances. But this consideration of public spaces as a stage is secondary to the comfort and safety for the patrons of the Center. One of the most important aspects of the public spaces is the circulation inside of the building.

Circulation

The playgoers enters the center through the Main Lobby after passing by the ticket booths, located in a fore-foyer. From there he will advance on a ramp to the second floor and enters the house through a foyer. People who got tickets for the second tier of seats in the house must pass through the second floor lobby and then on ramps to advance to the third floor foyer and subsequently to their designated seating in the auditorium.

All the routes of the main circulation from the point of entry to the seat in the house should be easily recognizable and should not be

a subject of cross-circulation. The cloakroom areas in the Center should be located on the peripherials of the main circulation so the crowds gathered there would not impede the traffic. Also the selection and positioning of the furniture in the house should be done so it would not provide obstacle courses in the midst of the main pattern of circulation. All the lavatories and restrooms and refreshment areas should provide entrances to their areas recessed from the main traffic pattern of the Center. This Center accommodates two theaters beside the Main Auditorium of the Opera House. Both these theaters should be accessible from the main lobby as well as they should have their own entrances so they could be self-sufficient and could be operated as separate entities independent of the entire complex.

Atmosphere:

Layout of the public spaces should be pleasant and easy, as not to overpower the playgoer but rather enhance the formal or informal mood the individual patron is in when entering the Center. The color selection, as well as the texture of the materials, should be subdued as not to interfere with the main purpose of the Center to provide entertainment through the live performance. Of course if there is some point of interest in the lobby or foyer, this aspect of design should be exploited. I provided a connection between the main lobby to the second floor lobby through a glass ramp which takes the public from the building to the outside of the building as to provide additional orientation for the insiders and also for the outsiders to see that something is going on in the theater itself. I also considered additional exterior spaces for the public to enter during an intermission for a smoke, relaxation, or a talk. These cascading ramps will serve a double purpose. One, the forementioned space for intermissions relaxation, the other as fire escapes in the case of a fire in the Center. This exterior space is easily available from the interior

of the house as to provide a quick and safe evacuation from the auditorium as well as the lobby spaces. Also I felt that by erecting a building of the size the Center for Performing Arts is in the Pond area of the campus, I took a lot of free space away. I obligated myself to return some of the space back in the form of the cascading ramps which would provide additional architectural space to the campus complex. It also would provide certain moods to this new area, certain atmosphere should be derived in the case this project would be realized.

Design Requirements:

1. Public Entrance: the main entrance of the building should be located in an easily recognizable position as to the principal approaching route of the public. That is why I located the entrance right on the North 11th Street, which I considered the most important artery for the public arrival.

The entrance should have self-enclosing doors.

Provide another line of doors as to reduce noise and draught from and into the main lobby. I located box offices in this area between those two lines of doors, to further reduce the noise from the lobby.

2. Foyer: the principal function of the foyer is to provide access to all parts of the auditorium and to the theaters as well.

To be the transitional zone between the performance and the street.

To provide relaxation areas to sit, talk, and walk about. Also to accommodate the refreshments and smoking spaces.

Also the lavatories and cloakrooms should be located in this foyer.

The entrance to the lobby should be broad enough to allow for the people to stand and wait for friends before going into the auditorium.

I decided to differentiate the foyer in elevation, as well as to provide semi-private space for small groups to do their socializing rather than design a one great univeral space which does not allow for any privacy at all.

Transition between the foyer and the auditorium:

A buffer must be provided in the area of entry into the auditorium so the noise and light from the foyer and the refreshment area would be eliminated from entering the auditorium.

Tickets should be checked in the area of the main lobby, so the interior world of the Center would be self-contained without any intrusion on the part of the staff running the theater. After the theater-goers enter the Center they should feel free and not to be hasseled with tickets.

Restrooms:

In coordination with local codes and requirements, at least the minimum number of toilets and restroom area should be provided. These restrooms should be located as to furnish convenience for the patron. For easy accessibility the lavatories should be near the point of entry to the auditorium and close to the refreshment areas.

Cloakrooms:

The cloakrooms should be either attended or unattended according to the performance staged in the Center. The location of these cloakrooms should be directly off the main circulation pattern and should be on every level of the Center.

Refreshment areas:

Those should be located conveniently, possibly close to the point of entry to the auditorium. Refreshment areas could be open but preferably self-contained areas as not to interfere with the circulation patterns and yet to add a sense of privacy to the people there. The type of refreshments

provided should be determined by the managerial staff of the Center for Performing Arts.

Box offices:

Area where tickets to the shows are issued. It should be covered so if a line occurs the theater-goer does not have to suffer inconvenience of a faulty weather.

Tickets issued and sold in advance should be sold there also.

Elevators:

They should be located conveniently in the Main lobby so the patron could have a choice between the pedestrian connection or the elevator on the way between the levels. These elevators should not exceed the capacity of circa twenty persons at one time.

Handicapped patrons:

The center should not discriminate against the handicapped. Ramps should be used for circulation instead of steps and also the convenience of the elevator should be easily available to them.

4. Performers' spaces

It is necessary to accommodate all the performers in any given production and offer to them comfortable spaces for changing and make-up purposes. These rooms should be complimented by adequate furniture. Number of rooms should be dependent on the production staged and the number of performers in individual rooms is usually determined by the status of the performer in the company. These dressing rooms should be conveniently located on the perimeter of the stage bellow and the auditorium level. This would provide easy accessibility of the stage from the dressing room. Also there should be recognizable segregation between male and the female performers not in the quality of the dressing rooms but with respect to the hygiene facilities. Some of the dressing rooms

will have private toilets and showers others will not. Performers accommodated in those dressing rooms where the toilet provision is not included will be able to use common one located adjacent to the dressing rooms for either sex.

Definitions:

Dressing Room - A room for actors and other performers who require provision for applying make-up as well as changing into costumes.

Changing Room - These rooms are for performers who do not require necessary make-up jobs, and their only change is the change from the street clothes into the evening dress. These rooms are directed especially for musicians.

Green Room - It is an area where the performer can take refreshment, write letters, entertain his guests, meets with the press or television.

Orchestra Assembly Area - An area big enough to accommodate the entire orchestra should be provided for the musicians to assemble before they come on the stage or into the orchestra pit.

Orchestra Pit - This area is right below the stage area and it is used by the orchestra to accompany the actors and singers during an opera or operetta. The conductor should have a direct view of the stage so he could coordinate the live music with the progressing plot on the stage. Also there should be a quick access for the conductor from the orchestra pit onto the stage during the curtain call.

Instrument Storage - If there is a repeated performance to be staged instrument storage should be given a consideration as of more convenience for the musicians.

Rehearsal Spaces - These rooms should be used in the initial development of the production, as well as a preparation for the real performance on the stage. This means that the rehearsal rooms should be sound proof in

order not to interfere with the live performance in the auditorium. This program requires total of four rehearsal rooms, every one with a specific purpose in mind - drama, chorus, music, ballet. Yet there should be certain amount of flexibility in the use of these spaces. Each rehearsal room should also have a storage and the musical and chorus room should have a provision for a permanently installed piano in the rooms.

Stage Door - Direct access from the entrance door onto the stage should be assured without passing any obstacles or spaces on the way there.

For more detailed organization of the performers' spaces, dressing rooms and changing rooms, see the included copy from The Architects' Journal Information Library 2, September, 1964, in the index of this section.

PERFORMANCE ORGANIZATION:

Beside all the performers who are visibly present during a presentation, there is many more people engaged in complimenting the actors on the stage in the backstage. Changing of scenery on the stage, very delicate lighting, chief electrician in charge, master carpenter, property master and above all, the stage manager, who is responsible for the preparation of the stage for and during the performance. Direct access is necessary for these people to their stations during the performance, yet they must be hidden from the public. All these functions are vital to the success of the production, yet these people hardly get any credit for their work.

AUDITORIUM:

The requirement for the auditorium is the flexibility of the interior space, the ability to accommodate an opera as well as a play, as well as a small chamber orchestra or even a soloist. There is always a problem with such a flexible halls and a compromise must be reached.

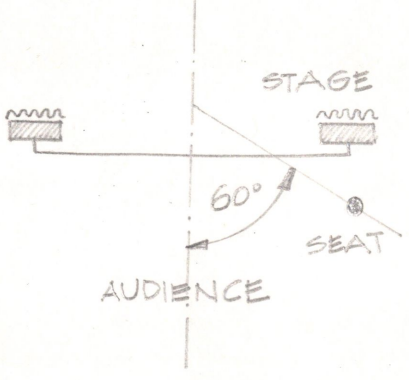
A drama requires emphasis on the spoken word as well as on gestures of the actors involved, whereas an opera stresses the voice and the acting is only secondary. Thus better acoustics for the opera should have greater space between the stage and the listener, whereas during a drama the vier should be closer to the performer.

I had attempted to compensate for it by the use of a multi-tier auditorium with taking the advantage of the invention of George Izenour - a movable acoustical ceiling. This would help me to enclose the upper gallery completely if that would be necessary from the standpoint of view of quality of performance.

BASIC DESIGNING CRITERIA FOR AUDITORIUM:

1. Sight lines

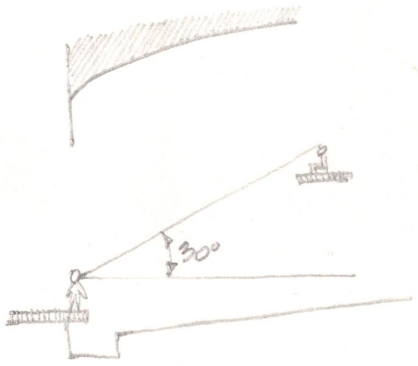
Human sight is a subject to limitations which should be taken into consideration when designing an auditorium. The horizontal angle of polychromatic vision (no eye movement) is approximately 40 degrees. The horizontal angle to the center line at which objects on stage, upstage of the curtain line, cease to bear intended relationship to other objects onstage and to the background is approximately 60 degrees.



2. Greater visibility

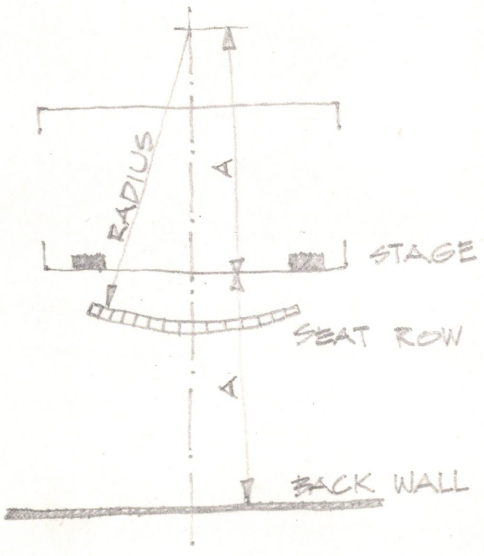
In order to achieve a greater visibility for the audience, the seats in the house should be staggered.

The vertical angle above which the ability to recognize familiar shapes falls off rapidly in 30 degrees.



3. Seating curvature

Seating curvature is determined by the following formula:



4. Depth of the House

Normal human vision can perceive a minimum dimension or separation equal to one minute of visual arc. Translated into space measurement, this means that at ten feet a normal eye can perceive a dimension of 0.035 inches, at 50 feet - 0.175 inches and at 100 feet - 0.35 inches. Details of make-up and facial expression of the actors is not clearly recognizable at distance of 50 feet from the stage.

5. The basic dimensions for plotting floor slope



THEATERS:

So far I talked just about the main auditorium, the circulation, the public and the non-public spaces, and the organization of the main opera house. Of course, in addition to this opera house there are two theaters located inside of the entire complex. One of them is for 500 plus seats and the other is 150 plus seats. Both of them are located adjacent to the Main lobby. They can be entered through the main entrance or they could be entered separately, as to be independent of the entire Center for Performing Arts. This provision would add another flexibility dimension to the Center.

As far as the organization of the performance and organization of the performers go it is similar if not identical to the already described Opera House procedures. For this reason I will omit repeating myself. More intimate atmosphere of those theaters should be reflected in the selection of materials, textures, as well as the colors of the interior of those theaters. Seating should be flexible and the procenium should not necessarily be the stage area. Both theaters have a choice of using the Main lobby for the intermission even if the main entrance is not being used.

Workshops and dressing rooms will be utilized by the theaters as well as the opera house for additional flexibility.



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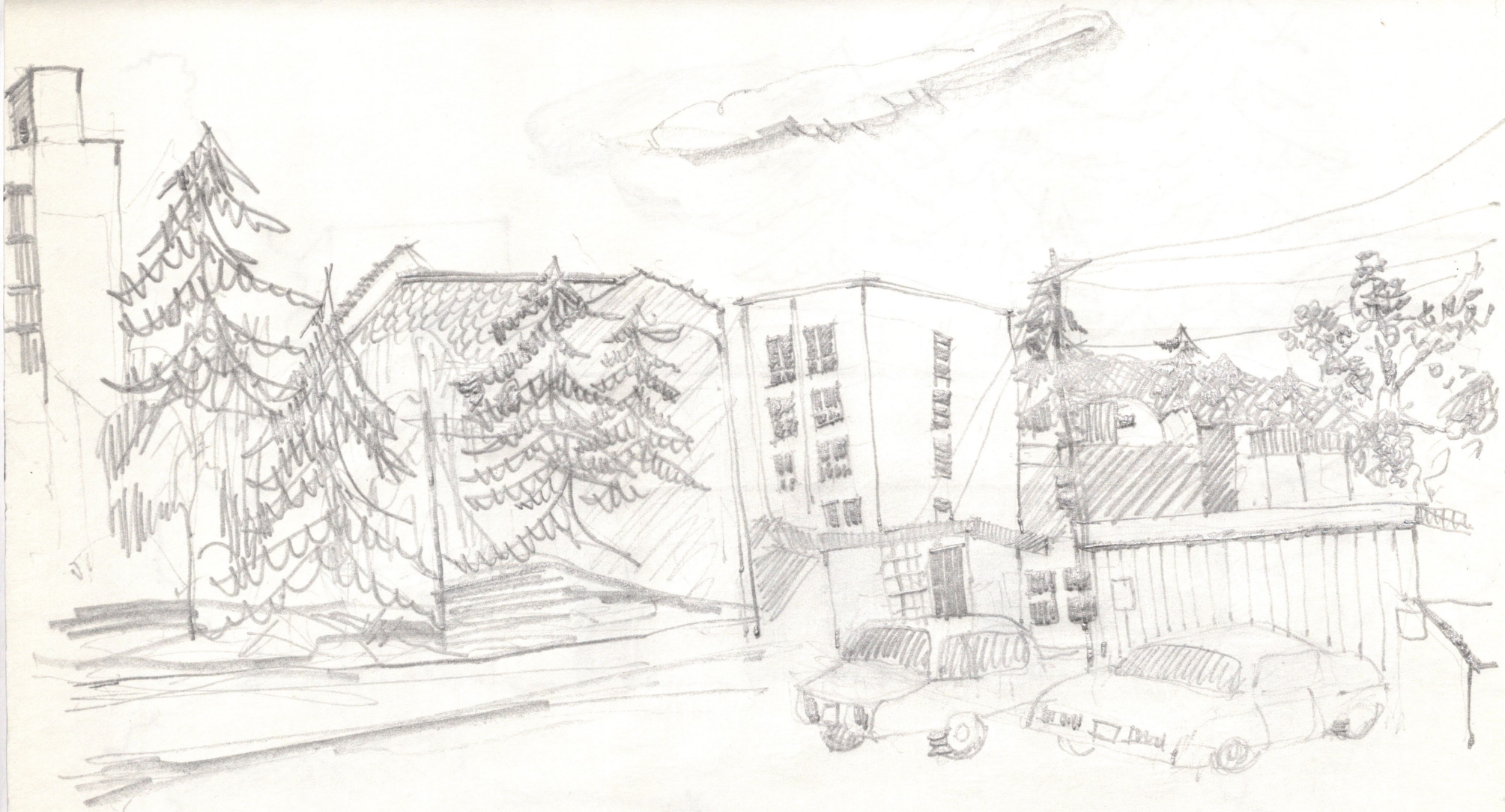
SITE OBSERVATION [site #1 - greenhouses]



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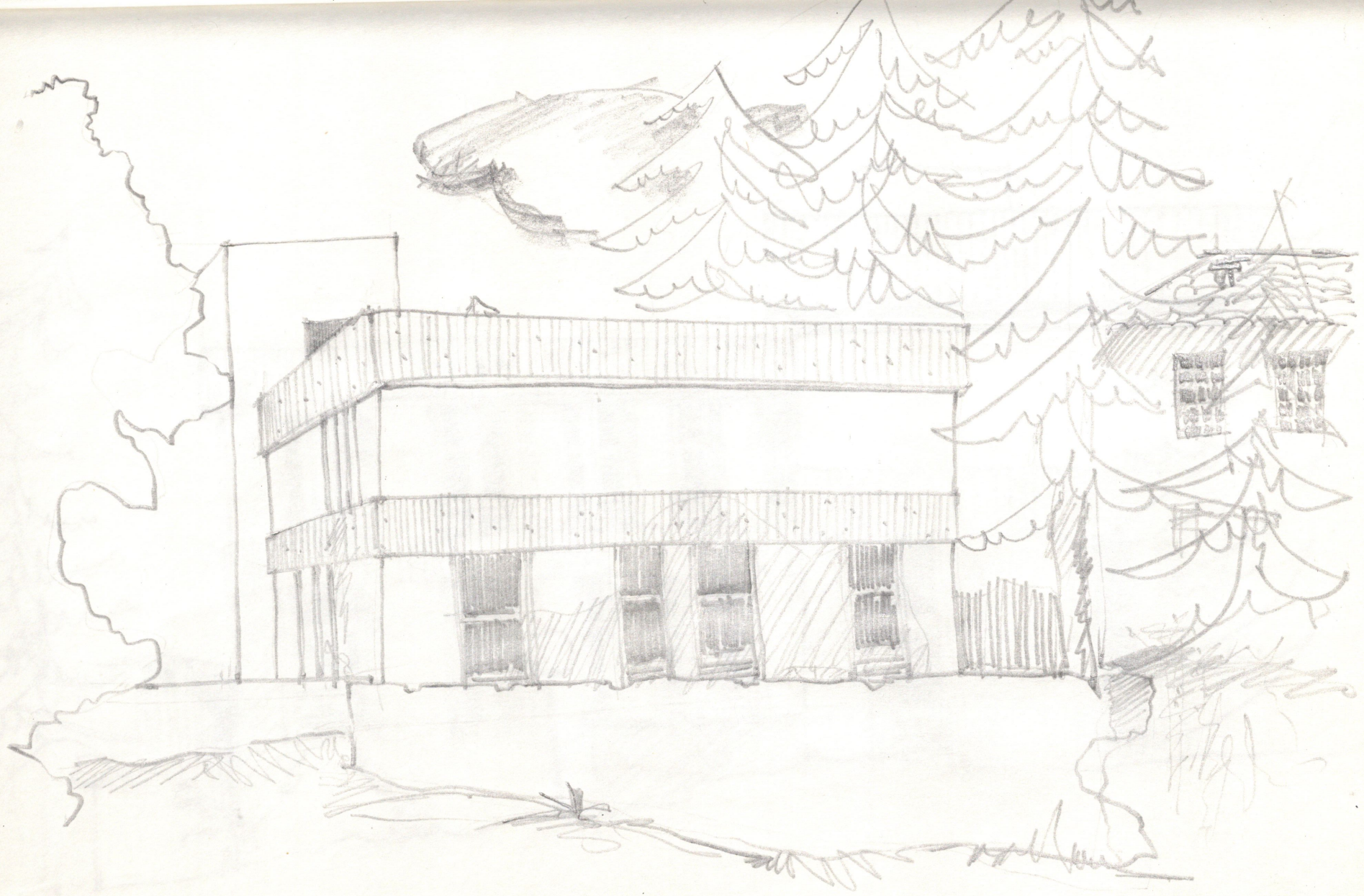

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SITE OBSERVATION [site #2 - pond area]



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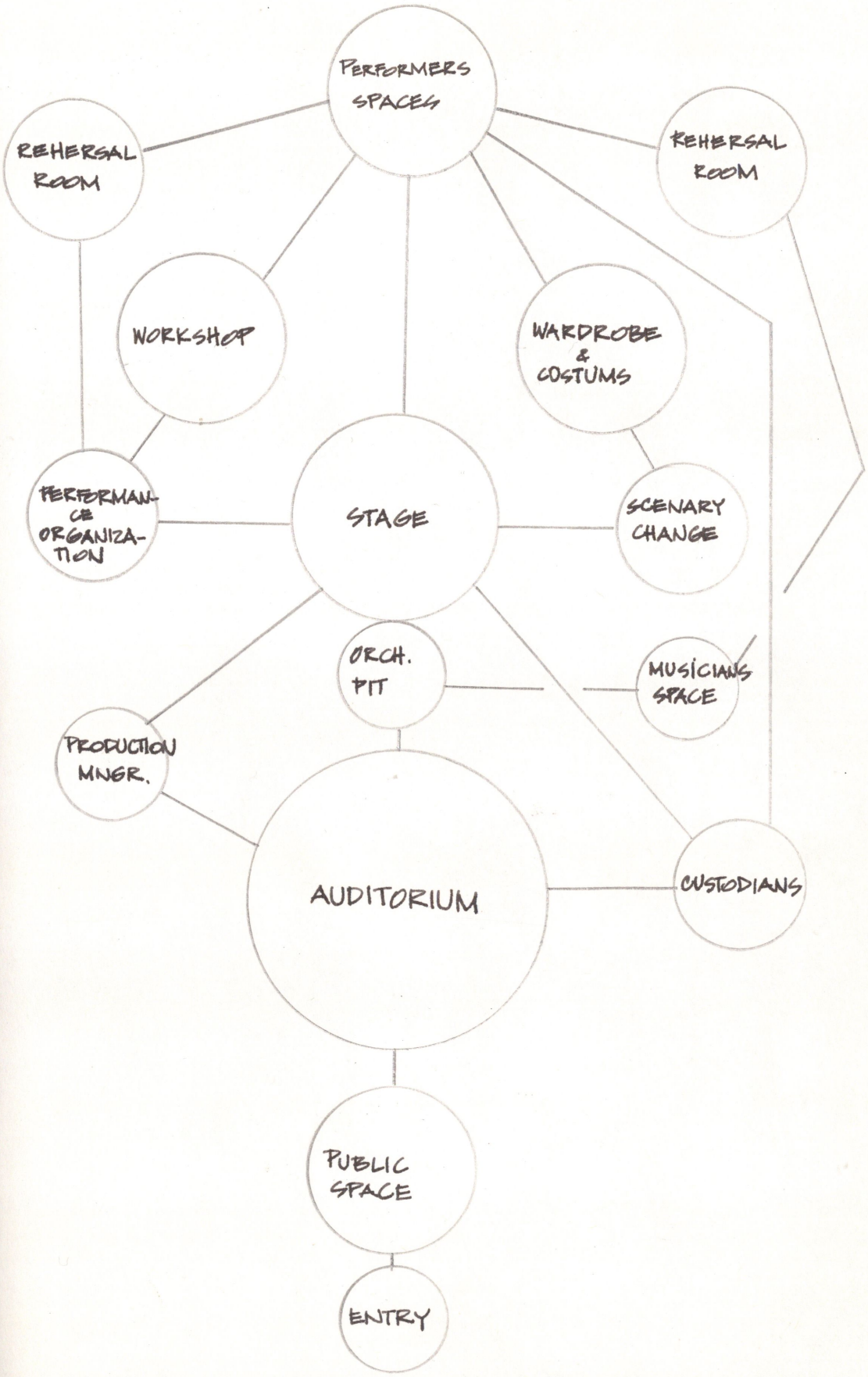
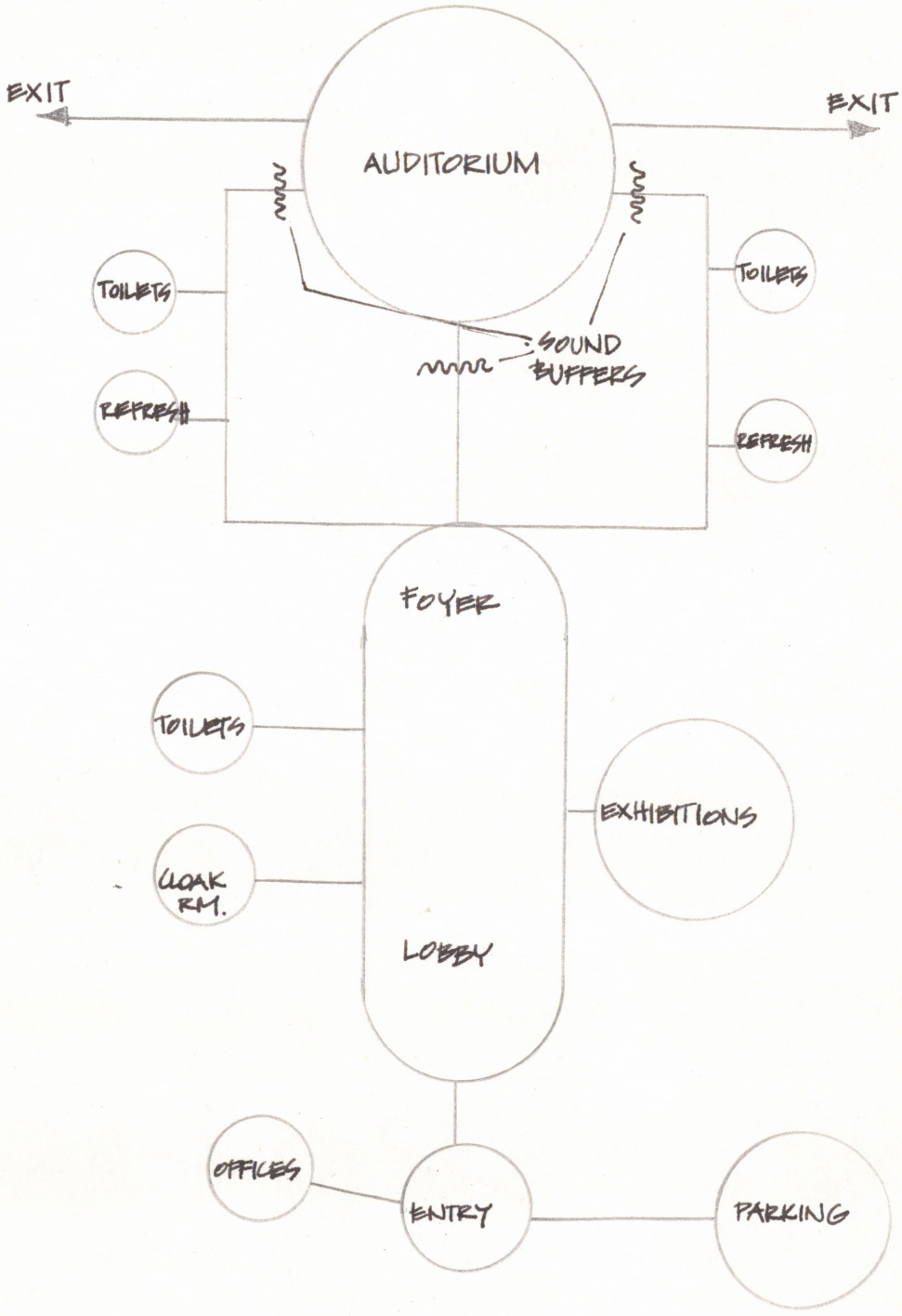
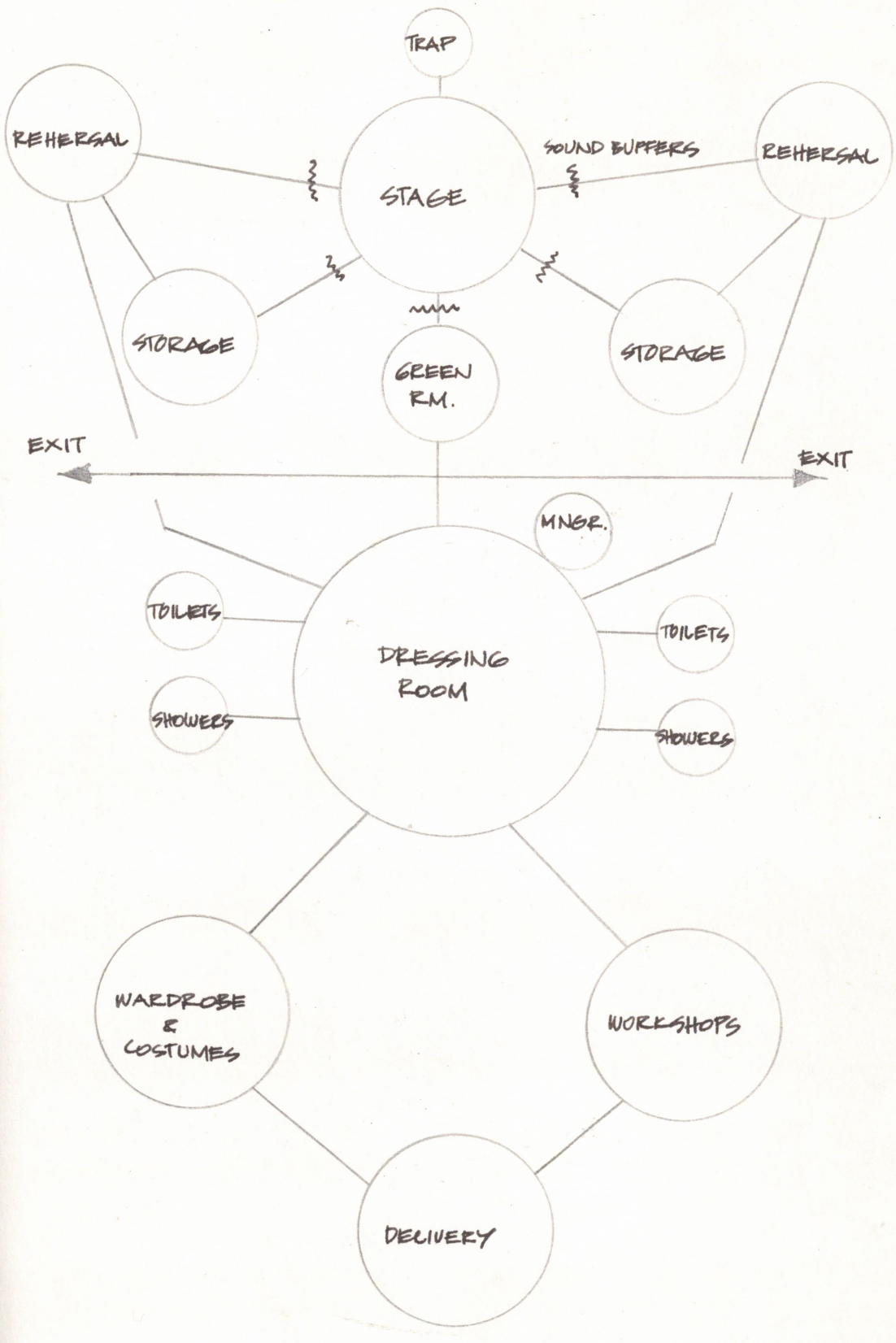
SITE OBSERVATION - Esite #2 - pond area



OPERA HOUSE ORGANIZATION



PUBLIC SPACES



PERFORMER'S SPACES

ra: dressing-rooms

mer	*Number*	*Occupancy of room*	*Requirements and comments*	*Associated areas*
	3	Single	Must be at stage level Piano in at least one room Direct access to wc and shower desirable	Preperformance practice-room necessary if piano not provided in dressing-room Waiting area for visitors and dressers Wig store Provision for making hot drinks
uals	3	Single	As above	
ncipals	20	Shared, 2 or 3 per room	Must be at stage level Rooms planned for 2 occupants should be adaptable for a single occupant	
	20	Shared, 2 or 3 per room	As above	
	35	Communal (maximum 20 per room)	Communal dressing-rooms should be planned so that they can be subdivided into smaller spaces if required. It is necessray to segregate the sexes. Numbers of performers of each sex vary from time to time. Storey-height partitions should be used with a door into each subdivision Numbers of chorus members, supernumeraries, etc depend on scale of opera and size of stage	Green room for use of all performers except children Specialist make-up room necessary if make-up is not self-applied Kiosks with GPO outside line telephones
	35	As above		
	30	As above		
	10	As above		
	10	As above		
neraries	40	As above		
	12	As above		
	20	As above		Specialist make-up room Supervisor's office

ra: changing-rooms

er	*Number*	*Occupancy of room*	*Requirements and comments*	*Associated areas*
	2	Single	Direct access to wc and shower. Room should be large enough to accommodate an ensemble of 6 musicians for rehearsal during a performance These rooms are for the use of performance conductors as distinct from facilities for the resident conductor	
stra	1	Single	Desirable to have direct access to wc and shower	
	6	Shared, 3 per room		
	120	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of performers of each sex varies from time to time	Instrument store Two practice-rooms Orchestra assembly area Common-room Kiosks with GPO outside line telephones
		per room	to be sub-divided into single rooms At least 4 of the rooms for principals and minor principals should be at stage level	
	60	Communal, 3 rooms accommodating 20 each	The number of performers depends on the type of production and size of stage. Figures given are for average requirements	Green room (available to all performers other than children), which can be used as a communal dressing-room if necessary. Kiosks with GPO outside line telephones
	Variable	May be accommodated in one of the above rooms		Specialist make-up room Supervisor's office

formance organisation: Staff functions and requirements

	Function	*Staff requirements*	*Space requirements (sq ft)*
	Organisation of the stage for and during a performance; interviewing	Desk, chair, filing cabinets, plan chest, shelves, pin-up board, easy chair, bed	120–150
nager	As above	As above	120–150
personal to one d by a number; administrative and share an office with om she works or ffice)	Secretarial	Desk with provision for typing, chair	100
	Responsible for providing for a performance scenery for the stage and for maintaining it	Drawing board, stool, plan chest, filing cabinets, space for models, pin-up board	120
	Responsible for providing for a performance properties for use on the stage and for maintaining them	As above	120
master	Responsible for providing for a performance costumes for the performers and for maintaining them	As above	120
	Responsible for lighting, sound equipment and stage machinery	Desk, chair, filing cabinet	100
	Operation of lighting, sound equipment and stage machinery for and during a performance	Provision for changing and resting, lockers, table, chairs, easy chairs, bunk beds (1 per 3 persons), shelves	30 per person (minimum)
hands	Movement of scenery	As above	30 per person (minimum)

Number	Occupancy of room	Requirements and comments	Associated areas
2	Single	Must be at stage level Direct access to wc and shower desirable	Waiting area for visitors and dressers Provision for making hot drinks
3	Single		
24	Shared 2 to 4 per room	Must be at stage level. Rooms planned for 2 occupants should be adaptable for a single occupant. Number per room depends on seniority of soloists and is peculiar to each company	
25	Communal	Numbers of soloists and corps de ballet depend on the scale of ballet and size of stage	Green room Laundry accessible to performers is essential Rehearsal studio located near stage for preperformance practice by all performers Kiosks with GPO outside line telephones
25	Communal		
	Communal		

nale to female soloists and supernumeraries varies from production to production and it is not possible to set aside particular rooms for each and the corps de ballet

changing-rooms

Number	Occupancy of room	Requirements and comments	Associated areas
2	Single	Direct access to wc and shower. Room should be large enough to accommodate an ensemble of 6 musicians for rehearsal during a performance These rooms are for the use of performance conductors as distinct from facilities for the resident conductor	
1	Single	Desirable to have direct access to wc and shower	
6	Shared, 3 per room		
100	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of performers of each sex varies from time to time	

, musicals, spectacles: dressing-rooms

Number	Occupancy of room	Requirements and comments	Associated areas
4	Single	Should be adaptable for 2 occupants	Provision for making hot drinks
30	Shared, 4 or 6 per room	Some of the 4-occupant rooms should be able to be sub-divided into single rooms At least 4 of the rooms for principals and minor principals should be at stage level	
60	Communal, 3 rooms accommodating 20 each	The number of performers depends on the type of production and size of stage. Figures given are for average requirements	Green room (available to all performers other than children), which can be used as a communal dressing-room if necessary. Kiosks with GPO outside line telephones
Variable	May be accommodated in one of the above rooms		Specialist make-up room Supervisor's office

, musicals, spectacles: changing-rooms

Number	Occupancy of room	Requirements and comments	Associated areas
1	Single	Room should be large enough to hold auditions and recording sessions. Direct access to wc and shower	
30	Communal		Instrument store Practice-room Kiosks with GPO outside line telephones

ble VII *Drama: dressing-rooms*

n of performer	*Number**	*Occupancy of room*	*Requirements and comments*	*Associated areas*
ipals	2 (6)	Single	Must be at stage level. Should be adaptable for 2 occupants if necessary. Desirable to have access to shower and wc	Green room Laundry (desirable to be accessible to all performers) Kiosks with GPO outside line telephones
r principals	16 (16)	Shared, 2, 4 or 6 per room	Majority of rooms should be at stage level Occupancy of 4 per room preferred	
porting cast	20 (40)	Communal, 2 (4) rooms accommodating 10 each		

ures in brackets are for large-scale productions

ble VIII *Concerts: changing-rooms*

of performer	*Numbers*	*Occupancy*	*Requirements and comments*	*Associated areas*
uctors	2	Single	Piano in at least one room Desirable to have direct access to shower and wc	Conductor's green room
ns (musicians)	4	Single		
r of stra	1	Single		
ians	120	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of female musicians in an orchestra varies from time to time	Instrument store Practice-room Orchestra assembly area Musicians' common-room Kiosks with GPO outside line telephones
ns (singers)	4	Single	Provision for make-up must be included Desirable to have direct access to shower and wc	
ers	250	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of female musicians in an orchestra varies from time to time	Choir assembly area Rehearsal room if choir is a resident professional one

ble IX *Recitals: changing-rooms*

l performer	*Numbers*	*Occupancy*	*Requirements and comments*	*Associated areas*
uctors	2	Single	Piano in at least one room Desirable to have direct access to shower and wc	Conductor's green room
n (musicians)	2	Single		
ians	40	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of female musicians in an orchestra varies from time to time	Instrument store Practice-room Orchestra assembly area Musicians' common-room Kiosks with GPO outside line telephone
n (singers)	2	Single	Desirable to have direct access to shower and wc	
ers	40	Communal	Communal changing-rooms should be planned so that they can be subdivided into smaller spaces if required. The sexes should be segregated. Number of female musicians in an orchestra varies from time to time	Choir assembly area

THESIS STATEMENT

"Less is more." (Mies van der Rohe)

"Less is love." (Robert Venturi)

"Architecture is love, more or less." (Frantisek Cikan)

Architecture as done today is lacking spontaneity, innovation, interest and flexibility to cope with ever-increasing demands of our fast changing society. I believe that Conceptual Design and Art are better equipped to deal with these demands. The use of traditional methods in conjunction with conceptual ideas might create more relevant architecture.

At this stage I am somewhat dissolutioned with present-day architecture. I question its relevance together with the role of architects in our society. I question the system as a whole.

In my opinion there are many buildings which lack congruity. That is why I fully agree with Will Alsop who said in NET magazine the following:

> "All architectural practices which are involved with erecting buildings should be renamed 'building practices' and all persons involved in architecture as a limitless activity must be called architects."

In my thesis I would like to explore Conceptual Design and its applications.

In the first part I will be analysing Main Street in Bozeman on a Conceptual level. To express my ideas I will use the media of collage.

"All architectural practices which are involved with erecting buildings should be renamed 'building practices' and all persons involved in architecture as a limitless activity must be called architects."

(NET, 1975, published by ART NET London ed. by Peter Cook)

Going through the motions of obtaining a degree from an institution of higher education was interesting to me at first, because I did not know a thing about architecture and all the complexities which are involved in the producing it. Then my interest deteriorated rapidly because I felt limited by all the academicism which has been poured on us. I had this notion that architecture is very creative profession and the architect himself is a free artist rather than a businessman dedicated to the profession of architecture. I was very relieved when I was introduced to conceptual design by John Anderson in my fourth year. It was like somebody handed me a lantern in the darkness for me to see once again. I started to read extensively on the subject in related areas so I could gain further insight into the subject. The thinking process behind any architectural decision became much more important to me than the final product itself. The process of events and behavioral patterns underlying these processes received my full attention. Rather than to discover I want to clarify, to understand the subject of architecture on different levels as opposed to the view of the final product.

I would like to state several elements which make me believe that conceptual design is just a natural extension of architecture and not to be discarded as a fashion or a fluke, searching for recognition through the fact of being different from the traditional points of view about architecture.

Here are my reasons for believing in Conceptual Design:

1. Architecture always seeked a parallel with the development in the world of art. The Conceptual Art came out in the late sixties and early seventies and gained attention through the works of Sol LeWitt, Will Insley, Joseph Kosuth, Hank Herron, and many others. Architecture always follows closely by, that is experimental architecture, so it would not lose its contact with the artistic development. Of course, minority experiments, majorities tend to cling to established forms as a baby to a security blanket.

2. Inovations in technology and their commercial exploitation always find their way into architecture no matter how conservative the profession is. It is almost impossible to stop or revert progress, it is much easier to adopt to the new trends. With the potential possibilities of the computers and their employment in the designing process will bring on a vast evaluation of architectural profession. It seems that the approach to architecture as we know it now will become obsolete. Further abstractification of man's world conceptual design could provide necessary outlet for these abstractions and ideas.

3. Conceptual Architecture guarantees an approach to architecture which is free of dogma, preconceptions, codes, 'red tape', bureaucracy, any traditional limitation stemming from our moral prejudice. Thus Conceptual Design would be able to free once again the artist in the architect for more imaginative solutions to the problems. The architect could throw away the historical burden put on him by the critics and historians of the profession. Just imagine how it would feel to be free of all the false responsibility one is destined to carry along in this world.

4. Ever since a man started to use his brain instead of his legs, he began to depend on abstractions free of immediate stimuli for his livelihood, for his survival. This abstractification of the external as well as the internal world is the very essence of human existence and is bound to likely continue into the future. The intellectual capacity of the human brain will increase immensely as the manual and practical side of man's existence on this planet will diminish.

> "At the rate at which knowledge is growing, by the time the child born today graduates from college, the amount of knowledge in the world will be four times as great. By the time that same child is fifty years old, it will be thirty-two times as great, and 97 percent of everything known in the world will have been learned since the time he was born."
>
> (Alvin Toffler: The Future Shock, Bantam Books, 1971, page 157)

Conceptual Architecture is very much interested in the intellectual side of human nature.

5. With further progress in the society there will be more time for leisure. Whereas now a man tries to "kill" the free time in the future this time could be, and in my opinion will be, devoted to further increase of his intellectual capacity. The Conceptual Design could provide such an outlet.

6. Though shelter was introduced by man to provide shelter from faulty weather as well as the sense of permanency in the transient environment. Housing became adopted as an important element of man's survival as his clothing. A house or a place sheltered from the exterior elements became just another item of everyday use just like tooth paste or a toilet. I feel that housing will become more of a problem for the manufacturer than for the architect to cope with, and the architect will have to shift to different areas of interest. The name of the game is Flexibility.

Conceptual Design could provide this necessary flexibility for the architect.

7. Our values are in a constant revision with the amount of incoming informations about the exterior and interior world of man. The Conceptual Design would offer a testing ground for the architect to accumulate and to process the incoming informations thus make the architect's decisions much more relevant to the constant changes which accompany us.

8. Absolute freedom for the architect to do anything he has desire to do is essential to the survival of architecture as a relevant profession which could be called art. Conceptual Design could be practiced by anybody, no license is required. What I am questioning is not if there are good architects or bad ones, but why is not everybody an architect or an artist.

I do not expect architects to abandon what they are doing right now and start to do anything they would like to do, to exploit freedom offered by the Conceptual Design. There is not an economic reward for Idea Architecture as yet and will not be in any foreseeable future, in spite of the fact that appeals for some kind of subsidy are not new, judging from Bruno Taut's A Programme for Architecture:

> "Support for architecture; ideas which above and beyond the purely formal aspect, strive for concentration of all national energies in the symbol of the building belonging to a better future and which demonstrate the cosmic character of architecture, its religion foundations, so-called Utopieas. The provisions of public funds in the form of grants to radically inclined architects to unable them to carry out such projects."
>
> (Programs and Manifestoes on 20th-Century Architecture, ed. by Ulrich Conrads, MIT Press, 1970, page 41)

But then on the other hand, I question how much personal potential can be explored by someone who has to do something for money and his livelihood depends on it. That is of course a completely different question and I do not wish to get involved in it any deeper than that because it is well beyond the scope of my thesis.

Conceptual architecture did not spring from nowhere all of a sudent. It could be possibly linked to philosophical attempts of Betrand W. A. Russell in the Our Knowledge of the External World, 1914, where he speculated with the representation of physical objects as logical constructions, as well as the work Tractus Logico-Philosophicus, 1922, by the late Ludwig J. J. Wittegenstein, where he presented ideas into the limitations of language. Of course there are others philosophizing in similar manner such as Rudolf Carnap and Alfred J. Ayer.

Conceptual design could be easily linked to the Dadaist movement in art in the twenties of this century. They also stressed spontaneity as the main base for expressing their ideas and they discomfort with the art movements of that period. This feeling can be seen in the Lecture on Dada, given by the spokesman of the group Tristian Tzara in 1924:

> "We have enough of the intelligent movements that have stretched beyond measure of our credibility in the benefits of science. What we want is spontaneity."

and further

> "It wants logic reduced to a personal minimum, while literature in its view should be primarily intended for the individual who makes it. Words have a weight of their own and lend themselves to abstract construction. The absurd has no terrors for me, for from a more exalted point of view everything in life seems absurd to me."

and furthermore

> "Like everything in life, Dada is useless. Dada is without pretension, as life should be."
>
> (Theories of Modern Art, ed. by Herschel B. Chipp, University of California Press, 1968, pages 386, 387, 389)

Marcel Duchamp created his ready-mades which by many critics are considered the turning point in the development of Modern Art. Utilization of familiar objects in unfamiliar contexts brought on the scene a new level of awareness on the part of the artist and the viewer as well. Thus experimentations of the little Cafe Voltaire in Zurich, Switzerland under the direction of Hugo Boll, Tristian Tzara, Raoul Hausmann, Kurt Schwitters and others brought out new sensitivity and greater dimensionality to the world of art, as well as to the life itself. As a matter of fact, it was for the first time in the history perhaps that the artist started to question the essence of art itself.

Of course, the dematerialization of art from the time of Jackson Pollock, Willem de Kooning, Arshille Gorky, Roberto Matta and other Abstract Expressionists through the period of Minimal art of Frank, Stella and Morris Louis in the persue of ever more flatness under the blessing from art critics of like Clement Greenberg and Harold Rosenberg.

It is very interesting to follow the development of art in the United States, from the time of social realism of the Depression era in the thirties all the way to the Conceptual art. Many European artists came to the United States to find a refuge from the treating evil of fascism. So suddenly there was a great amount of avantgarde leaders to be found in America. Ferdinand Leger, Arshille Gorky, Willem de Kooning, Mark Rothko, Piet Mondrian, Max Ernst, Marcel Duchamp, Josef Albers, and many others. In the task of finding their own identity, American artists started to experiment with abstractions. Thus Jackson Pollock, Adolph Gottlieb came out with works of Abstract Expressionism. Those paintings were abstract all right, but the technique of brush strokes and the paint used reminded the pre-modern times. Then critics Harold Rosenberg and

Clement Greenberg began to call for more purity. They became obsessed with the idea of flatness, the idea of further integration of the painting surface. Their call was answered by the Minimalist such as Morris Louis and Frank Stella. These artists started to thin their paints and then lay them on untreated canvas so they would be soaked in thoroughly. Nothing existed beyond the plane of the canvas itself. Everything was in the plane, and not sticking out a millimeter as it used to. Then last blow to the Abstract Expressionism was given by Leo Steinberg, a professor at Hunter College, who proclaimed the Pop Art to be o.k. Jasper Johns and Robert Rauschenberg were the early representatives of the Pop Art Movement. Jasper John selected flat objects by their very own nature, such as flags, or letters for his art objects. In a few year Roy Lichtenstein's blow-ups of the comic strips from the war and Andy Warhol's Campbell Soup can and Marilyn Monroe became the most famous images of the Pop Art movement. But what is Pop Art all about?

> "Pop Art is neither abstract nor realistic," said Allway, "though it has contacts in both directions. The core of Pop Art is an neither frontier; it is, essentially, an art about signs and sign systems."
>
> (Tom Wolfe: The Painted Word, Farrar, Straus, and Giroux, 1975, page 85)

Then through Pop Art the development of the dematerialized object was confronted by the Conceptual Art.

> "It's not permanence and materials, all that Winsor and Newton paint and the other crap, that are at the heart of art, but two things only: Genius and the process of creation! Later they decided that Genius might as well take a walk too."
>
> (Tom Wolfe: The Painted Word, Farrar, Straus and Giroux, 1975, page 106)

Conceptual art is not a popular art because it involves experience and as such it does not fit into the traditional category of art objects, the commercialism of the art scene. But it certainly involves a great part of imagination on the part of the viewer than the traditional art. Works of Conceptual art very often exist only as ideas or processes and the artist then provides the necessary documentation referring to the concept. What can be categorized under the notion of conceptual art?

> "We can distinguish four different meanings that we shall find in the various 'conceptual' demonstrations which we shall proceed to draw four considerations which will serve as a warning.
>
> (1) CONCEPT-PROJECT. Certain works which until now were considered only as rough outlines or drawings for works to be executed on another scale, will henceforth be raised to the ranks of 'concepts'. That which was only a means becomes an end through the miraculous use of one word. There is absolutely no question of just any sort of concept, but quite simply of an object which cannot be made life-size through lack of technical of financial means.
>
> (2) CONCEPT-MANNERISM. Under the pretext of 'concept' the anecdotal is going to flourish again and with it, academic art.
>
> In order, no doubt, to get closer to 'reality' the 'conceptaul' artist becomes a gardener, scientists, sociologist, philosopher, storyteller, chemist, sportsman.
>
> (3) CONCEPT-IDEA-ART. Lastly more than one person will be tempted to take any sort of an 'idea', to make art of it and call it 'concept'."
>
> (Daniel Buren: Beware!, Studio International, March, 1970, page 100)

The Conceptual Art made a gigantic leap from the materialized world into the domain of philosophy and for that reason a work of art cannot be seen or understood without the knowledge of the underlying concept. The entertainment aspect of art has been eliminated as the reason for the existence of the art. Conceptual Art elevated itself on different perhaps higher level as compared to the traditional art as Josef Kosuth said:

> "I also began to realize that there is nothing abstract about a specific material. There is always something hopelessly real about materials, be they ordered or unordered.....perhaps mankind was beginning to out grow the need for art on that level."
>
> (Idea Art, A Critical Anthology, ed.by Gregory Battcock, E. P. Dutton & Co. Inc., New York, 1973)

People associated with this movement like Hans Haacke, Jan Dibbets, Michael Heizer or Vito Acconci are striving for getting away completely with cultural objects, getting away with "stable and material constituents" and are replacing them with unstable, non-material and non-formal processes and procedures.

Like I mentioned before, in my opinion, Architecture has the tendency to follow closely behind the development in the field of art. If this trend continues and subsequently proves itself to be true, it would mean that architecture would find at least partially in the fulfillment of the conceptual design, even if I do not expect to become the main stream in any foreseeable future. Adoption of the Conceptual Architecture as relevant to the profession itself, would provide the necessary vehicle for more ideas coping with ever increasing changes in our society. Process should be the objective of the movement instead of the stiffling stress on the importance of the final product.

> "I gather that various themes that are being discussed are process rather than product, and of course, the dematerialization of the object: which seems to me to have been going on for so long - we can imagine that the object might well have disappeared by now. It seems to be extraordinarily persistent."
>
> (Colin Rowe, observed by Peter Cook, NET, 1975, published by ART NET, London, page 6)

Conceptual Architecture is very much interested in the process and in analysis of our surrounding through the use of juxtapositioning of the unfamiliar with the familiar and through the disturbance of the pre-existing values. Only through such devices we are able to see the old traditional things in new light, to classify them better in different context. Only through such devices together with imagery introduced by the Dada and Pop movements new ideas of polymorphous reality can emerge to capture the expansion of the physical surroundings, our awareness, consciousness and the sensibility of human mind. We have to get poetic,

artistic and above all in tune with happenings all around us in order to enrich our lives with sensibilities and experiences which would ordinarily escape our attention and denied our awareness through the conventional means of architecture.

Conceptual Architecture calls for the documentation of all processes involved during the design of any spatial configuration because for every one idea finally presented there are hundreds which are not, yet these could enrich our awareness of the processes a human mind goes through, before selecting one scheme out of that enormous amount of information. These means to the final solution of a project are as valid as the one which is finally presented to the client or the viewer. Conceptual architecture should not strive for the historical relevance and justification as the means of parental approval for our actions. Not what had been done matters as the fact what could be done. Architecture should become a limitless activity without any dogma or direction, driven by spontaneity and intuition.

The architect should become researcher into the values of the society as well as the behavioristic manner of their individuals. He should try to unravel all the possibilities through use of unconventional means as well as the traditional. He should make inquiry into the world of the absurd which so far has been a tabu for the profession of architecture, yet essential to living itself. He must not be afraid to uncover and express his fantasies, utopias, and his visions of the past, now and the future as well. The conceptual architect should not worry about failure, about doing something wrong because there would not be success without the knowledge of failure. Besides, it is very much a part of the experimental process.

"An artist is a researcher into potential impacts of media, taking meaning, for the moment, simply as another medium, in order not to out the value of abstract, pure art.

.....

His milieu may be social, political, formal, perceptual, any combination of these and other similar values as well. It is lack of this element of art as aesthetic research which makes architecture so tidious today, with its endless cubes, conchoid curves, volumes and static relationships."

(Wolf Vostel, Dick Higgins: Fantastic Architecture, Something Else Press, 1969)

In my opinion Conceptual Architecture has a great potential as the tool to strip architecture of its false mysticism and to perhaps open up the cocoon the profession treaded around it itself with its self-proclaimed relevancy in the society. Conceptual Design should strive for constant rediscovery of the essence of architecture itself in permanent change of the world.

At the end I would like to add quotations from An Appeal for Fantasy, written by Raoul Hausmann, a former member of the Dada Movement, in 1967:

"The formula of today's architecture is nothing but the satisfaction of the sedentary and residential needs of the citizen who seeks nothing but peace and quiet and desires a certain level of comfort (central heating, refrigerator, washing machines, television set, etc.)

This is not the goal of living architecture. Life is fantastic. Let the architectural surroundings of man be equally fantastic, the minimum vital is neither fantastic nor artistic.

.....

The architect is the man who makes the tecture of archtypes. Tectonics of the arch. No habitat for habit, no crate for living called a house.
You don't lock yourself up in a crate with four walls.
Arch-tecture.
Architecture is everything, but not a cube. Texture, tectonics, structure, adjusted to the variable temperature of the human body. Architecture. Let's get moving, away from architorture.

.....

Ultimately man has accomplished nothing but a satisfaction of his most primitive needs.

.....

Man has never succeeded in building a chair in which he can sit without his legs falling asleep.
Man has never succeeded in building a bed in which he can sleep other than like a tamed animal.
All of man's conveniences are merely the result of his laziness: he can't invent anything, because he doesn't want to be anything but practical. All devices for relaxation are nothing but instruments of torture."

(Wolf Vostel, Dick Higgins: Fantastic Architecture, Something Else Press, 1969)

I would like to follow this with some examples of my first conceptual attempts of conceptual thinking. These works appeared as illustration of my thinking about the Downtown Bozeman in conceptual terms during evolution of my thesis requirement.

Because of the fact that a conceptual architect must feel free in choosing any media which he feels is appropriate to express his ideas, I have selected collage as a vehicle for my thoughts. I have felt that collage is a very relevant media from the stand point of view that all our knowledge is practically a collage, pasting together all the pieces of information presented to us by whatever media, our behavior is a result of collaging conditioned reflexes into our personality it had with moral codes imposed by the society on the individual. Architecture as is done today is definitely a collage - collage consisting out of selection of easy available parts out of catalogues and copying images introduced by others, thus creating a unit picture of cultural disaster and turmoil. The Architect-Creator has been dead for along time now, the Architect-Selector took his place by adopted willingly the Creator's platform of innovation and imagination as his very own.

Here is what Max Ernst said about collage medium in an article What is the Mechanism of Collage? published originally in French in 1936:

> "A ready-made reality, whose naive destination has air of having been fixed, once for all (a canoe), finding itself in the presence of another and hardly less absurd reality (a vacuum cleaner), in a place where both of them must feel displaced (a forest), will by this very fact, escape to its naive destination and to its identity; it will pass from its false absolute, through a series of relative values, into a new absolute value, true and poetic: canoe and vacuum cleaner will make love. The mechanism of collage, it seems to me, is revealed by this very simple example. The complete transmutation, followed by a pure act, as that of love, will make itself known naturally every time the conditions are rendered favorable by the given facts: the coupling of two realities, irreconcilable in appearance, upon a place apparently does not suit them...."
>
> (Theories of Modern Art, ed. by Herschel B. Chipp, University of California Press, 1968, page 427)

I felt that through the disruption of the familiar and traditional, and through juxtapositioning of different realities next to each other a new reality will emerge and at the same time the old one could be perceived in completely different light and context giving us better chance to observe and perhaps even judge realities with greater objectivity and open mind. Each collage has many levels of meaning which can very much differentiate from an individual to individual. I would like to describe my motivation behind these works and also bring out some of the questions which they pose to me. They are not giving answers to these questions, perhaps only indications and yet sometimes not even that much. I feel that a good question is worth more than a brillant answer. I say that because I feel that everything around us is relative, even us and our answers to the posed questions. As far as the validity of answers go it changes with the time factor but a good question might stand for a long time to come.

At this time also I would like to bring up a question of architecture being art. In 1958 a Vieneese painter Hundertwasser wrote in an article called Mould Manifesto against Rationalism in Architecture the following:

> "Painting and sculpture are now free, for today anyone can produce any kind of work and afterwards exhibit it. In architecture, however this fundamental freedom, which must be regarded as the pre-condition for any art, still does not exist, because in order to build one first has to have a diploma. Why?
> Everyone should be able to build, and so long as this freedom to build does not exist, the planned architecture of today cannot be considered an art at all."
>
> (Programs and Manifestoes on 20th-Century Architecture, ed. by Ulrich Conrads, The M.I.T. Press, 1970, page 157)

This is another reason why I believe that Conceptual Architecture will be separated and yet integraded part of the profession thus taking care of this academic statement, giving architecture the fundamental freedom which is required in order architecture could be called art. If that should not happen and the split did not occur, then architecture is no more art than business administration. That is about enough for the introduction to my thesis projects.

In the first part there is eight collages. These are divided on groups of four, twos and two of them stand alone. Also it is a sequence of my thought development and perhaps a future trend of the evolution of the Main Street in Bozeman, Montana. It could be as well outlook for the Main Street, Small Town, U.S.A.

COLLAGE I:

Collage #1 deals with presumption that our cities are built around the car and the pedestrians are just hindersome to the traffic. What would happen if this role would be reversed and the pedestrian became the main object of interest, and the car played just a secondary role.

The car is an excellent example of American ingenuity and innovation which got out of hand perhaps on purpose to serve the super-industrial society to promote progress. Perhaps the forefathers of the automobile industry did not perceive the influence of the automobile will have on the development of cities, their self-destruction through congestion of traffic, pollution, parking problems, loss of lives.

> "H. Ford, like Edison, believed in supplying conveniences for many rather then services for the few. It was a belief that led straight to paper towels, cafeterias and supermarkets and motels."
> (Alistair Cooke: America, Alfred A. Knopf, New York, 1974, page 317)

From the time Model-T first rolled off the assembly line in 1909, and especially when the millionth one came out in 1915, it was possible to predict what would happen in the highly competitive capitalistic society, but nobody warned anybody. It seems that everyone was drunk with the "American spirit of productivity" and the positive possibilities of the new invention that it got no opposition at all. So here we are now choking from all the pollution all the cars produce, driving pass junkyards of discarded automobiles. It is obvious that if a product is presented in a

positive light it will be easily sellable item to the consumer, no matter what the side effects might be in the future. It seems that most people live in the 'now' generation, but they fail to realize that there is a future ahead of them as well as for the future generations to come. We are being very selfish in that respect narrowing the prospect of the years ahead.

It seems that the street became a world of two separate entities, the pedestrian and the automobile. These two live in their own boundaries, respecting each other, with the recognition of the superiority of the car over the pedestrian. Because of this superiority the pedestrian is constantly a subject of abuse by the auto-people and his side of the street inevitably shrinking to the 'advantages' of the automobile - parking, more lanes for traffice, and etc. The automobile world is also dominated by the principles of Darwin, thus creating a new nature, unknown to the previous generations. The stronger ones survive all the abuse and use and the weaker die on the sides of the highways, being abandoned completely or waiting for the road service to tow them in. It is very hard to live with this dichtomy, where progress, as it seems always gets the way no matter what the price.

The car also has become a symbol. Not only a symbol of a new era, as in the eyes of the Futuristic movement, but also as a symbol of status, which is so important to the generation of the Consciousness II. We tend to category people on the basis of the vehicle they are driving. The automobile became a symbol of status just like houses, clothes, clubs one belongs to and other superficial external clues.

The care also has become a symbol of maturity as a teenager when he reaches sixteen years of age is permitted to enter the world of auto-people.

"The automobile has become the modern symbol of initiation. The license of the sixteen year old is a valid admission to adult society."

(Alvin Toffler: The Future Shock, Bantam Books, 1971, page 84)

There is hardly any room to take a nice walk in the downtown of any city. The pedestrian must feel inferior to the cars, cramped to his side of the sidewalk. My premise was what would happen if the context would change, what would happen to the architect, what would happen to the feeling of people walking in the middle of the street. Would they feel any more secure than they are feeling now, or would it have opposite effect? How would the pedestrians handle all the freedom of movement given to them by this change of circumstances, would they walk in narrow form as they are used to or would they spread out and enjoy the freedom of movement unknown before? In the question of the architecture itself, what this change of context accomplishes in the variation of our design itself? How would the advertising have to change in order to comply with now predominantely pedestrian flow of slower speeds, what would happen to the window shopping itself? Would the entrances to the buildings be underground or from the back alleys? It is evident that the entire character of our thinking would have to change? Perhaps the people using the Main Street feel much more like themselves once again not to be subjected to the deadly machinery of the advertising industry, sometimes diminishing our intellect, and thus ampoverishing our very own ego.

In the entire collage number one, there are not any other people displayed than the picture of Mr. Nixon. Why? He also is a symbol to me. He is the symbol of the conservative sixties and early seventies. He represents the very peak of the Consciousness II, with all its glories and remedies examplified by his role of the President of the United States of America. Is he going or leaving is the question posed by this collage,

and with him the rest of the Consciousness II. Or are we becoming a one-faced nation, where one personality and character is as good or as bad as the other? Is this the price of conformity we have to pay in order to gain some kind of identity, the price we have to pay for the desire to belong, when there is very little of worth of belonging to? Perhaps, perhaps not, I leave the answer open. Is the ghost of Watergate still with us, or is there a part of Mr. Nixon in all of us?

All these questions start to pop out when a familiar object is put to test in unfamiliar surroundings. I feel it is necessary to do experiments with disruption of the traditional because we tend to build schemes which we accept and do not question what so ever. Thus sometimes our awareness is dull and we take things as a matter of fact.

COLLAGE II:

The idea for this collage occurred to me one early morning coming back from work. The Main Street was completely deserted, there was not a car parked on the street and nobody walking on the sidewalks. The endless concrete strip of the Main Street was rushing into infinity with the dotted line in the middle disappearing well before the horizon. Suddenly from nowhere an airplane appeared just ahead of me flying rather low. Then and just then a fear overcome me and I got the feeling that it will land right in the middle of the Main Street. I started to run.

Anyhow, what would happen if the context of the Main Street would suddenly change and the strip and the buildings around would become an airplane environment.

From the stand point of view of the context, first of all what are the Canadian and Columbian planes doing in Bozeman, Montana? How absurd the neon signs and advertising boards look on the Main Street. What are they trying to advertise in the first place in such a strange

environment? The absurdity of juxtaposition of the airplanes and the buildings poses a question of scale. Are the buildings so large or are the airplanes too small to fit the corridors of the strip. Juxtapositions like these are absurd but they make us perceive old reality in a completely new light, giving us a good chance to observe and re-evaluate our personal schemes. Also absurdity is the essence of living itself and architecture as yet not attempted to explore, and possibly could not due to the practicality and functionality of the profession as perceived now.

> "Man's existence is absurd in the midst of a cosmos that knows him not; the only meaning he can give himself is through the free project that he launches out of his own nothingness. Sartre turns from nothingness not to compassion or holiness, but to human freedom as realized in revolutionary activity."
>
> (William Barrett: Irrational Man, Doubleday Anchor Book, 1958, page 247)

Absurdity has been the essence of the existentional philosophy dwelling on rationalization as an abstraction in works of Sartre, Camus, Husserl, Buber, Jasper or any other representative of this aspect of philosophy.

> "I said that the world is absurd, but I was too hasty. This world in itself is not reasonable, that is all that can said. But what is absurd is the confrontation of his irrational and the wild longing for clarity whose call echoes in the human heart. The absurd depends as much on man as on the world. For the moment it is all that links them together."
>
> (Albert Camus: The Myth of Sisyphus & Other Essays, Vintage Books, 1955, page 16)

How absurd our daily routine seems and yet we do not question it at all. Monday through Friday we get up at the same time, quick breakfast, rushing through the morning traffic, work for four hours, lunch-hour, another four hours, fight the traffic on the way home, dinner, watching television, sleep and all over again. Week after week, month after month, year after year. Doing all this with a hope in mind that someday I could

retire free of worries and then 'enjoy' the life. How absurd it is and yet all of us live for the 'someday', with the hope in our mind and thus being to what is happening right now consciously indifferent. That is probably the point where the awareness and sensibility is dulled to the point when we cannot perceive and experience anymore.

> "I want everything to be explained to me or nothing. And the reason is impotent when it bears this cry from the heart. The mind aroused by this insistence seeks and find nothing but contradiction and nonsense. What I fail to understand is nonsense."
>
> (Albert Camus: The Myth of Sisyphus and Other Essays, Vintage Books, 1955, page 20)

.....

> "The irrational, the human nostalgia, and the absurd is born of their encounter - these are the three characters in the drama that must necessarily end with all the logic of which an existence is capable."
>
> (Albert Camus: The Myth of Sisyphus and Other Essays, Vintage Books, 1955, page 21)

We tend to condemn the irrational and the illogical just because it does not fit into our scheme of functional world we live in, thus we are stripping ourselves of the chance to acquire yet another dimension. Without understanding of the absurd we cannot even comprehend the very essence of our existence. That is why I feel that the absurd should be explored on different intellectual level than philosophical, that Conceptual Architecture should attempt to experience with this area of interest in order to bring a new insight into this matter. We are always attempting to rationalize everything by the sense of the future hopes and goals. The Americans are especially guilty of such justifications of logic, and/or non-belief in the absurdity of our existence. When I graduate....in the name of public interest....building for better future...improving our environment by better planning....when I retire....those are many phases used by people to justify their being rationally. We are creating

ourselves in the motionless world of hopes thus shielding ourselves from the cruel reality with which we do not know how to deal or cope.

Back to the Collage number 2. There are a few questions which this one poses on the individual; beside the absurdity of the context, which is necessary in order to perceive thing on a different level. There is definitely a problem of scale, as was mentioned before. There is a question very important which should be answered in the name of the destiny of the entire human race. That is, are machines taking over in our cities, in our nation, in the world? Is it possible that the syndrome of the machine got out of control and is free-wheeling on its own defying human assistance? Machines up to now were of different kind. They were tools in man's hands, they were his helpers in building easier life for everybody. Without the technology we would not be where we are right now, but perhaps we would not be in such a state of destruction as we are now. That is yesterday's technology. But computer is a completely different 'animal', which is becoming almost indispensible to our being, to our planning and our security.

> "When the computer ILLIAC I was built in 1952, it could do eleven thousand arithmetical operations a second. Pretty fast, right? Well, they're almost finished with ILLIAC IV now. It will do two hundred million operations a second. It's the fourth generation, of course it couldn't have been built without the help of other computers. They used two other computers full time for two years, designing the new ILLIAC."
>
> (Michael Crichton: The Terminal Man, Bantam Books, 1973, page 173)

Up to now we were making machines and computers in our image. But it seems that the future trend is to let the machines design themselves. We as man kind are becoming more and more machine-like through the advances of modern medicine. Silicone breasts, artificial kidneys, artificial hearts, plastic vasculature, artificial appendages, implanted hair and so on. If this trend continues there will not be much difference between the human

being and the man-made being. Where to draw a line? It is not easy question, yet the answer is that much harder to produce. Perhaps Kurt Vonnegut's fantasies of Ethical Funeral Parlors of the time to come will become reality.

> "All serious diseases had been conquered. So death was voluntary, and the government, to encourage volunteers for death, set up a purple-roofed Ethical Suicide Parlor at every major intersection, right next to an orange-roofed Howard Johnson's."
>
> (Kurt Vonnegut, Jr.: God Bless You, Mr. Rosewater, Dell Publishing Company, Inc., 1965, page 20)

What will happen to the humanity? Who knows. And what will happen to the architecture? Who cares!

COLLAGE III:

We are living in the world of commercialism. It is everywhere, it is impossible to escape. Even in the most remote ends of the world when we think we made it away from the civilization we can always find a board screaming: "taste me, taste me....." or we can always find "the real thing....."

> "Over 30 years ago a presidential candidate, that same Wendell Willkie, who fought Roosevelt over the prior rights of public and private power, came back from a postwar tour around the world and said: 'The American economy is not going to be able to prosper after this war unless Americans regard as necessities what other people look on as luxuries."
>
> (Alistair Cooke: America, Alfred A. Knopf, New York, 1974, page 372)

And the American industry adopted very well to the new conditions of the trade market by conditioning of the potential consumers through advertising and thus creating a taste for things people did not even know that they wanted it. The most vulnerable is of course the middle class of the society.

"One of the curious facts about production in all the techno-societies today, and especially the United States, is that goods are increasingly designed to yield psychological 'extras' for the consumer. The manufacturer adds a 'psychic load' to his basic product, and the consumer gladly pays for this intangible benefit."

.....

"Advertisers strive to stamp each product with its own distinct image. These images are functional: they fill a need on the part of the consumer. The need is psychological, however, rather than utilitarian in the ordinary sense."

(Alvin Toffler: The Future Shock, Bantam Books, 1971, page 221 and page 223)

The super-industrial society developed a ever changing market for fads which either make it or fail to capture the costumer artificially stimulated fancy. The change-over is very rapid. We can hardly keep up with new products on the market shelves.

"In 1966 some 7,000 new products turned up in American supermarkets. Fully 55 percent of all the items now sold there did not exist ten years ago. And of the products available then, 42 percent have faded away altogether. Each year the process repeats itself in more extreme form."

(Alvin Toffler: The Future Shock, Bantam Books, 1971, page 71)

That is the reason why we are flooded by the extreme amount of commerical products and advertising. The choice becomes an overchoice, and the freedom becomes an un-freedom. We have become the slaves of the Corporate State through the conditioning of the costumers.

In a way I thought it would be rather nice to present the street as an advertising strip. It would for sure bring color to the deadly appearance of the endless concrete. Also it is possible to observe that the automobile would almost disappear in the great amount of the advertising literature. Could it be a solution to the ugliness of the neon advertising signs posted on the buildings of the Main Street? It would for sure free the pedestrian from all the aesthetic shamble of commercialism.

In my opinion it could certainly promote walking instead of driving everywhere. And if you want to use the car you would have to pay the dues by means of dealing with the commercial chaos and advertising disaster. Also it seems to me that the context of all the advertising literature would become blur due to the high speeds of the automobile and through the media of the automobile it would become just an abstract image of lines and colors. In a way, a great long painting by Wassily Kandinsky in the gallery of the Small Town U.S. of A. The strip would never remain stagnat because of the fast rate of change of the produced items on the market and also the 'painting' or a collage, if you wish, would be perceived in different light in different speeds of our driving.

What influence this would have on the industry itself, and architectural approaches it is remaining to be seen. One thing is sure that such a device would eliminate possible past on of huge signs on the buildings themselves and thus help to improve the information chaos of our cities.

Through the mechanism of the commercial industry we have adopted ourselves very well to the demands of the Corporate State and through the process of assimilation we became an object which is inseparably part of the market; an item to sell and to be sold. We have developed our personality accordingly to these circumstances or pressures from the outside. A top sociologist and psychoanalyst Erich Framm is dealing with these phenomenas in his work.

> ".....since success depends largely on how one sells one's personality, one experiences oneself as a commodity or rather simultaneously as the seller and the commodity to be sold. A person is not concerned with his life and happiness, but with become saleable."
>
> .....

"Like the handbag, one has to be in fashion on the personality market, and in order to be in fashion one has to know what kind of personality is most in demand. This knowledge is transmitted in a general way throughout the whole process of education, from kindergarten to college, and implemented by the family."

(Erich Fromm: Man For Himself, A Fawcett Premier Book, 1947, page 78)

We are, just like any other product manufactured by our industry, subject to commercialism and its pressures. We rather conform than to search for our very own special excellence and personality, because we are subjects to physical laws of least resistance. Anyhow, in my opinion, the direct and indirect effects of this commercial conditioning are examplified in the architecture we are building, the environment we design. And that cannot be overlooked in any occasion.

COLLAGE IV:

After those first three collages, I wanted to come up with something much more relaxing, something much more tranquillizing. Bozeman is largely dependent on the incoming money of tourism, especially in the winter months when skiing season starts. What about summer? And then I started to think about tourist traps in good old Europe and the picture of Venice came to my mind. What if....., and there it is, 'Bozo' is the traditional summer vacation spot, boating place in the midst of the Rockies.

The main idea behind this collage was the idea of look-alike. We have to deal with this phenomenon every day. The substitution of something genuine for something artificial became the syndrome of our society. In architecture we are dealing with 'fakes' all the time. False facade, false front, fake stone, look-alike paneling, genuine hide vinyl, gas fireplace which passes for a wooden one, artificial flowers. This phenomenon of substitution got so far that it is hard to distinguish between what is real and what is the substitute. The same goes for our values. Explosion in

the field of mass communications has been providing us with informations which otherwise would be very hard to obtain. But on the other side it is limiting our personal touch with reality, our immediate experience. We are merely accepting things and information presented to us by the society in a passive way, just as the Corporate State wants us to do.

> "When an eclipse of the moon was televised some years ago, E. B. White wrote in the New Yorker that he felt some dramatic turning point in the history had arrived: people could have seen the real thing by looking out of their windows, but instead they preferred looking at the reflection of it on the screen."
>
> (William Barrett: Irrational Man, Doubleday Anchor Book, 1958, page 270)

It is because of this substitution phenomenon, that we built look-alike Disneyland in Flordia, that we transfer London Bridge to Arizona from England without even questioning the rationality of it all. That is why our cities are look-alikes of each other. We do not differentiate between originality and copying, because we do not hold any values.

> "The stylistic evolution from LaTourette to Neiman - Marcus is characteristic development of form-giver symbolism is late Modern architecture. Le Corbusier's tense manifestation of late genius, a monastery in a Burgundian field, is itself a brilliant adaptation of a white plastic venacular of the eastern Mediterranean. Its forms became an Art and Architecture Building on the street corner in New Haven (Paul Rudolph), a brick laboratory on the campus at Cornell (Ulrich Franzen), and a palazzo publico in a piazza in Boston (Kallman, McKinnell, and Knowless). A latest version of this Burgundian cloister is a department store off the Westheimer Strip in the suburban Houston - a pure symbol of progressive genility set in a sea of parking (Hellmuth, Obath and Kassabaum).
>
> This series of buildings from Burgundy to Texas illustrates the Modern architect's tendency to glorify originality through copying it."
>
> (Robert Venturi, Denise Scott Brown, Steven Izenour: Learning from Las Vegas, M.I.T. Press, 1972, page 96)

That was the idea behind Collage IV, perhaps mockery if you want to call it that, of the tendencies dominating today's architecture. There would not be too many changes to be made. Even the parking meters could stay in place and the boats tied to it, for a penny or a nickel of course. The question of context is very pertinent everytime we are trying to adopt some other image from a different culture or country. If that would be done with the sense of Pop in mind as a comment or irony element it would be O.K. and justified but we do so seriously and monumentally that we spoil the entire effect of the incorporated image.

As I said the first four collages had been a set. I took the Main Street and put it in unfamiliar context. I had been thinking about the strip as a genuine, virgin, environment and put it into test in different context of external circumstances. Is not that what we do to our environment by our means of progress and prosperity for all? Is not that what we do by our architectural planning with the natural environment? I can observe the absurdity of my implications of juxtapositions in my collages and also I can see a parallel with the 'real thing' we design out there for the natural environment. Can you see that too?

But the most important conclusion I came to is that looking at these four collages simultaneously the buildings merely disappeared or stand just and only as a background; background to the type of activity which is going on in the street. Just like a stage set in a theater, the background should respond to the changes within the play, to be much more flexible than we tend to provide. Is it that the activity or context is the architecture or better yet make the architecture rather than the buildings themselves, like the old school of architecture believes to be.

COLLAGE V:

This one started from the premise, what if the buildings did not really exist at all and we were just walking and window shopping between false facades? We form schemes all the time not to bother with the trivial things of our existence. Once those are established then we do not mention them anymore just merely take them as a matter of fact. We ourselves create these images in our minds, and then we pass them as reality. When we see a wall we assume that there is a house behind it, when there is a door we expect there to be space when we open it. We are judging that on the criterias of previous experiences and thus we can assume that there is a house behind the wall, and there is a space, internal or external, when we open the door. In other words we perceive everything around us and classify it that way according to us familiar cues.

> "Perception is dependent upon our conceptions; we perceive the sum of our experiences. And these experiences are in the lightest degree a result the demands made by our society."
>
> (Christian Norberg-Schulz: Intentions in Architecture, M.I.T. Press, 1965, page 37)

The way we perceive is then a carefully constructed matter not an automatic thing with which we are born, not an innate phenomenon. This same goes for the perception of depth.

> "Piaget shows that our 'space-consciousness' is based upon operational schemata, that is, experiences with things."
>
> .....
>
> "Also, the perception of depth is very inaccurate and demonstrates the phenomenal space has a non-Euclidean character."
>
> (Christian Norberg - Schulz: Intentions in Architecture, M.I.T. Press, 1965, pages 46 and 47)

It seems that our mind has a complete control above us; what we are externally is just a result of our inner intellectual process. We act upon impulses from our mind, mind sorts all the informations coming into the central cerebral system. Our very existence is the result of our mind processes.

> "Laws of nature are human inventions, like ghosts. Laws of logic, of mathematics are also human inventions, like ghosts. The whole blessed thing is a human invention, including the idea that it isn't a human invention. The world has no existence whatsoever outside of human imagination."
>
> (Robert M. Pirsig: ZEN and the Art of Motorcycle Maintenance, William Morrow & Company Inc., 1974, page 42)

Back to the collage itself. As I said, the assumption is that the street actually does not exist and it is all just a make-believe. And then I started to think of it as a theater setting, kind of Hollywood city-scape. If this is stage then there must be some actors and actresses on the scene. Yes and deed, we are the actors, better yet the marionettes with appendages on invisible strings. Every single move of ours is guided and carefully controlled, our voice is manipulated so everything we say would be in accordance with the role we are entitled to play. The only way we can be ourselves is when we retrieve into the depth of our 'fortresses', our homes. These then contain our fantasies, our dreams, our imagination. Thus we are sentenced to dichtony of the internal and the external lives, which evidently greatly contributes to mental disorders in many individuals. If the buildings are containers for our fantasies, then they better be leak-proof. Windows that do not open, locked doors, curtains, soundproofing, etc. Our designs do not respect privacy at all, especially the idea of universal space, propagated so much by the generation of Nies van der Rohe. Privacy became almost forgotten aspect of human existence in the context of the American way of

life. Architecture greatly contributes to this remedy a great deal.

> "Rather than face himself, the individual submits to the lack of privacy which again, seems so striking and characteristic of American life. Unfenced yard, picture windows, open-plan house characterize a kind of life where the bathroom affords the only privacy generally respected (or indeed generally desired). In their search for identification, Americans involve themselves in so many organizations and groups....."
>
> (Hendrick M. Ruitenbeek: The Individual and the Crowd/a Study of Identity in America, Mentor Books, 1964, page 23)

Via this quote, I am getting to the next collage which is a follow-up of the previous one.

COLLAGE VI:

If the collage number 5 was a stage set for our roles placed upon us by the society then we definitely need an audience to play in front of. Our sense of self-evaluation and self-criticism atrophied to the point where we do not longer possess objectivity of any kind and desperately need the feedback and assurance of others to give us our values and standards. Our behavior of this particular character or pattern is stemming from the need for identity.

> "Instead of the pre-industrialistic clan identity, a new herd identity develops, on the sense of an unquestionable belonging to the crowd."
>
> (Erich Fromm: The Sane Society, A Fawcett Premier Book, 1955, page 63)

Society's pressures, transcience, novelty and diversity make a development of one very own identity almost impossible.

> "Modern life is so highly organized that the individual has no opportunity to establish the pattern of his own identity because the organization imposes its pattern on him."
>
> (Hendrick M. Ruitenbeek: The Individual and the Crowd/a Study of the Identity in America, Mentor Books, 1964, page 27)

Our society got so complex that it is almost impossible for an individual to comprehend everything in the right objective. That is why we tend to create a smaller sub-culture, where we can feel more secure and also feel more like a human being, no matter what the program of the particular group stands for.

> "The individual searching for some sense of belonging, looking for the kind of social connection that confers some sense of identity, moves through a blurry environment in which the possible targets of affiliation are all in high-speed motion.....the problem of choice thus escalate not arithmetically but geometrically."
>
> (Alvin Toffler: The Future Shock, Bantam Books, 1971, page 298)

> "The techno-societies are so large, however, and their complexities so far beyond the comprehension of any individual, that it is only by plugging in to one or more of their subcults, that we maintain some sense of identity and contact with the whole. Failure to identify with such group or groups condemns us to feeling of loneliness, alienation and ineffectuality. We begin to wonder 'who weeare'."
>
> (Alvin Toffler: The Future Shock, Bantam Books, 1971, page 298)

One of the main attributes of the herd identity is the sense of conformity on every level. Conformity with certain groups of our choice brings us friendship, warmth and approval of the particular sub-culture. To deviate from it punishes us with otracism, ridicule and belittling our ego.

> ".....we find the irrational distortion of a normal attitude: man naturally wants to be accepted by his fellows; but modern man wants to be accepted by everybody and therefore is afraid to deviate, in thinking, feeling, and acting, from the cultural pattern."
>
> (Erich Fromm: Man For Himself, A Fawcett Premier Book, 1947, page 167)

That is where the seat of all evil lies for architecture. Architects do not have their own identity, and therefore, they tend to follow the attitudes presented by the American Institute of Architects. To many of them to be in the A.I.A. is like being a member of the local Elks Club. There is not much initiative to speak of on the part of the member of the A.I.A. The direction as in any institutionalized organization is given from the top of the hierarchy to down. I guess just to belong is very satisfying and rewarding to those who have joined the 'herd'.

When we develop an image of ourselves in the image of the Corporate State, we then are trying to preserve the image for any price. The image of ourselves is as Pirrandello puts it, "I am as you desire me."

> "Indeed, the fear of disapproval and the need for approval seem to be the most powerful and almost exclusive motivation for ethical judgment."
>
> (Erich Fromm: Man for Himself, A Fawcett Premier Book, 1947, page 21)

In architecture this means that instead of new ways of approach to architecture and perhaps new definition of the profession itself, we are conforming to the old traditional ways of thinking about architecture. Many architects just cannot conceive to think about architecture on any different level than like a building, a permanent definite structure, a finished product.

Back to the collage. How many people live in the same apartment building without really knowing each other at all? This especially is true about those huge anonymous apartment complexes in bigger cities anywhere. Could such a device as proposed in my collage bring people together, give them a sense of neighborhood. Window pictures could change with age, with different moods, with acquiring different status from the old ones. Through this device process of living and aging could be observed.

It would for sure soften the anonymous complexes we are living in now. Also it could give the occupants of such an apartment a sense of participation rather than of a pure sense of utilization. Again the architect presents the user with an environment which is fixed and cannot be alternated through the participation of the occupant. The architect assumes complete passivity on the part of the user. Built-in furniture, windows which do not open, often no kids, no pets, no identity, no existence. The assumption of the architect is that the client does not know what he wants, and the professional should provide the aesthetic values of the elite. In my opinion all these architectural assumptions must be re-evaluated and with it the definition of architecture must change to accommodate the ever changing existence of the human life. Thus architecture should be accepted and looked upon as a process rather than final product contributing the most to the sense of permanence in absolutely transient society.

COLLAGE VII:

This is my purely architectural approach to the Downtown Bozeman. We as architects, we are used too, through all the schooling we receive, to accepted and adopted things, forms, details merely as they stand. We take a building in New York and erect the exact replica of it in Baltimore, Denver, or in Billings. Or perhaps in Bozeman. At the most we might make some superficial changes on the scale, in a detail here and there but the intellectual input into a project is absolutely minimal. We still tend to be monumental, in spite of the fact that there is no time for monumentality whatsoever. We are still trying to erect tombstones to our names and building up our egos. If we want tomb monumental, why not then take the Washington monument in Washington, D. C. and scale it down somewhat and then re-create it is Bozeman. It is the Bicentennial year, is it not? This gives me an idea. Why could not we put a scale down memorial on

the market? This could be the same with the Tower of Piza. Every Italian family should have one of their own.

We are talking about the great symbol of the spirit of technology when we refer to the skyscraper, but is it really? Post and lintel construction was known to the early civilizations. Throughout the development of architecture we can see the trend towards greater anonymity in our structures. From the grass huts to the skyscrapers this is evident. From here is just a step in the direction of the next collage.

COLLAGE VIII:

Perhaps, this is a look into the year 2000 when anonymity will be complete, architecture will be designed to the necessary needs instead of wants, all the environments will be computer controlled and run. Miniturization will have a definite impact on the way we will live and the way we will build our environments. Computers will play a major role in the design process of such habitats. We will move from one level of aesthetics to another, that is into the sphere of computer aesthetics. It is evident that such environment is not far ahead of us in any respect. Looking back on the comparative statistics between a computer and the brain capacity just affirms my suspicion.

It seems that the educational system is geared to provide conditioning in that direction.

> "Newborn children were little computers waiting to be programmed. And they would learn whatever they were taught, from bad grammar, to bad attitudes. Like computers, they were undiscriminating; they had no way to differentiate between good ideas and bad ones."
>
> .....
>
> "All the important programming was finished by the age of seven. Racial attitudes, sexual attitudes, ethical attitudes, religions attitudes, national attitudes."
>
> (Michael Crichton: The Terminal Man, Bantam Books, 1973, pages 242 and 243)

What the future will bring is very uncertain, but in the least we can follow leads and indications and let our imagination work. That is why I think that Schools of Architecture should not put so much emphasis on history and perhaps introduce a course in science fiction, to improve our imagination and through such awareness of the possible to lessen the impact of the future shock.

> "We can justly say that the whole history of man is in the future."
>
> (Paolo Soleri: The Bridge Between Matter and Spirit is Matter Becoming Spirit, Anchor Press/Doubleday, 1973, page 183)

PHASE III

REFLECTIONS OF A SILENT VOICE

THESIS STATEMENT:

No statement is put forward, no hypothesis made for approval or disapproval. Only a polemical monoloque about some aspects of architecture and our existence in general which are occupying my mind. 'Reflections of a Silent Voice' was written as a stream of consciousness prose and it should be read as such.

.....and I am sitting here in the corner of my cocoon, protected safely from the nasty weather elements, free of intrusion from the hostile environment beyond, including the members of my society. Yes I am sitting here, I have been sitting here for a long time now, hours, days, perhaps years or even eons, I lost count completely, maybe I never paid any attention to it, because the time really does not matter, it is only our own invention in order to have some illusionary control about our existence, to assess events and happenings into some sense of chronological perspective for eventual future reference and recollection. One would think that I enveloped myself in the quiet confinement of the cocoon as not to bother with the rest of the world. But not quite, not completely true. I am in contact with it all, it is indespensible to me to be in contact, I must know what is happening out there. In our society it is an obligation, an essentiality to follow everything and anything at all times, to be in tune is of utmost importance. There is so much stress on relevancy on any level imaginable, that one must define and re-define his own role in the society according to ever changing criterias of relevancy. One cannot put himself in jeopardy of cacophony with it all because once it would happen, it is very unlikely that one will ever catch up with it ever again. Gaps can be overcome with words of course, but the void still remains after the words evaporate into the surrounding air. When this occurs one stops to go on, stagnates and subsequentially reserves himself only to memories of the past. In our nostalgic society this can prove itself as very profitable nevertheless it is not desirable. Memorabilia can decay into senility very quickly and without any warning and that is the time for them to take you away from the security of your own cocoon and put you out of sight so as not to be a disgrace to your relatives and to the community as well. They have special provisions for cases like that. It is usually far away from the mainstream

of life itself, places where Godot already been and left again leaving no trace of his presence. These islands of existence, if one can call the act of self-preservation by the proud noun existence, have fancy names such as Institution for the Mentally Disturbed Moths or Nursing Cocoon for the Elderly Moth or Retirement Cocoon or even to the point of being poetical, names like Golden Years or Sunset Village. Of course, whatever the name selected the slogan must depict the impotence of our elderly citizens. Did I say impotence? Naturally it should be important, you must excuse me just a slip of the tongue. Anyhow, behind all that rhetorics and fancy facades is hiding a great big business devouring on our attitude toward the old age and the death itself. Oh, it just occurred to me that I did not even tell you that I am a moth, an ordinary moth who used to have some aspirations to become a cocoon builder and now is just wondering if that is what he really wants to do with his life, the only life we have here on this planet with so many interests and varities to be confronted with. Anyhow, they do not fool me with their elegant names and ostentatious slogans for their cocoons. I know better. I had a few friends who went there for a routine check-up and never returned. I am scared of old age. They will not put me away like they do with the other moths. I will perish quietly without a sigh inside of my cocoon or if necessary I will take a suicidal flight into the scorching sun in the broad daylight to disappear into the sun rays forever. It is this fear, fear of old age and the fear of getting out of step with happenings out there that makes me go in a self-defeating determination. I must keep in touch, it is essential to my survival. I do not go to the world anymore, it is too inefficient and time consuming, so the world comes to me, in its vivid ugliness; repulsive, monstrous, horrid, mishapen world where only the bad is remembered and the good and ordinary is forgotten, spills its bloody guts on the television

screen that I have in my cocoon. Actually it is very convenient to me. I do not have to leave my cocoon at all at anytime to observe what is happening out there. I can sit in my Laz-a-Boy^{R} chair I got for Christmas last yeat and drink my favorite beer from a recyclable can to a Big Mac from our McDonald's Cocoon (would you believe they sold over 100 billion of those things already), and be right there on the scene of any particular happening out there. This year I bought a remote control so I could save my precious energy. As you see I became very energy conscious ever since they told us that we will run out of energy completely. Our resources are depleting rapidly but that did not stop us from manufacturing millions of buttons with slogan: "I am an environmentalist, who are you?" We need to display our convictions and pretenses in public for others to see who we are or pretend to be. The television is a great media to back up our buttons with immediately available disposable informations and thus making our choices much easier and variety of n-degree possible at the switch of a button. It is very pleasant, not demanding very much on my intellectual input so I can concentrate on more important things all the while watching my T.V. set like counting my money, balancing my check book, or planning a vacation into the Dizzyland. There is an enormous amount of information to be digested every single day, well beyond the tiny capacity of my brain. So I just sit there in front of the screen of the Illiterate Intellectual's Box, how we call television around here, and let all the evidence, knowledge, reports, facts, details, documents, testimonies, statistics, measurements, conclusions, messages, and deductions and who knows what else enter one's ear and let it exit out of the other hoping that something stimulating or directed to my existential survival will be retained on the journey through the labyrinth of my auditory apparatus. It does not have to be there stored forever. On the contrary, retention is not desired and

even not to recall certain information proves itself much more valuable than the preserved forever information. Like those people at the Watergate affair always said, "To the best of my recollection I do not remember....." Of course, it must be held in the memory long enough until a new wave of information, deductions, messages, conclusions, details, etc. will sweep over the beach of memory. And this process repeats itself constantly and with greater and greater acceleration making it more difficult to comprehend it in its entireity not to talk about some kind of evaluation. From what I am saying one could think that I am completely dependent on the aural stimuli. It is so and not so. I rely on my eye sight, but the environment around me became one great visual muzak for us moths that we need words, spoken or written, to make at least some sense about our role in the society, about my existence in general. I need words for my survival just like I need food and water. I must make judgements and evaluations and decisions with my words, I cannot do without them, I am dependent on them, I would not know what to do without them. They are my crutches through the life my assurance my everything. I cannot say that I understand everything or even most of the presented material on the television screen but that is not important. What is important is the fact that I follow it all wherever it goes. I do not have to have any opinions and conclusions; their specialized staff will provide me with those through their commentaries, through their editorials, they make sure that they put words in my mouth, pre-packaged speeches and expected speculations, ready to be spit out whenever the necessary occasion presents itself. I do not have any words but those they gave me, I speak the mind of others. What a convenience, what a progress for the moth world. What does it matter that the brain is ebbing and atrophy setting in slowly without our notice. Still, what a convenience. I remember my grandmother moth talking about the life in the

'Good Old Days'. It must have been just terrible back then - no electricity, no garbage disposals, no kitchen dishwashers, no McDonalds, no television, or even a radio, no self-propelled cocoons on four wheels like we have now, no Oscars for the Giants of the Moth movie industry, no super highways connecting sameness differentiated only by the distance, no credit cards, no Santa giving away Green Stamps, no drugs to induce happiness and pleasure. What a terrible life that must have been. What did the moths do for entertainment back then? They must have communicated among themselves much more than we do now. Just the thought of moth interaction sends shivers all over my body. How much more nicer it is now. Everyone has its own cocoon, equipped with a television, and all the convenient appliances, everyone owns a cocoon mobile on four wheels. The more affluent moths have more than one such cocoon and their living quarters are far away from the lower branches and further apart than the average moth's cocoon. Actually in our society we do not see each other but only as passers by in hermetically enclosed air conditioned mobiles or on the television screens. As far as I know, perhaps I am the last living moth around. The rest of them was pre-recorded and are just replays from the past, perhaps they are only dummies. How can I know for sure if they exist if no words are uttered between us directly but through some kind of media. I must rely on my perception. But even when words would be said I cannot be sure, so what does it matter. The thought of it does not bother me at all, just the idea of watching reruns over and over again on the television screen is not too appealing to me. In any case there is not much we can say to each other anyhow. The rainy season is over so weather is out of question as a topic for discussion, at least this time. Maybe next year. Sometimes we impress each other by showing off, who is more 'with it', hoping that the other moth did not watch television last night or missed something while sitting

in the toilet or did not receive the Selection of the Month from the Book Club. When it so happens that we are all informed up-to-date, then we rely on philosophy to rescue the conversation, transforming the dialoque to a different level - memephysical if possible - so we could recite sequences of words which were carefully memorized and rehearsed in the privacy of our own cocoon before displaying them publically. It is all so boring, I know it and they know it, but we must go through the motion of it. It gives us the notion of self-importance, the notion that we are learning and acquiring additional knowledge, the sense of existence, impression of going on. The illusion of progress is utmost importance because it makes our lives worthwhile and provides the necessary meaning to our silly commotions here on this planet, gives us the incentive to continue our journey wherever it will lead. We must go on. I must go on. It is not at all I wanted to talk about but I can see now that words escape my mind and pour out of my mouth, just like an avalanche, snow-balling bigger and bigger, getting out of control, never having been under any control. Now, when they are out, there is no way they can be taken back or thrown into a waste basket. There is no sense to worry about them, they will take care of themselves. I cannot worry about them, I do not have time to go back and collect them, interpret them for others or transfer them into different contexts. I cannot even look back. They were said and I must go on. I must go on without them, to think of others to take their place, to expand their meaning or nullified it completely, words which will better represent whatever is there to be said in the future if anything at all. But above all, with them or without them I must go on.

I do not recall too many things from my youth, perhaps because I am supressing them. Is not that funny? When we do not know how to continue or have nothing to say we always tend to turn to our memories.

Good old memories. I hate them. They tend to be like anchors to the past attempting at all the time to bring the Now and the sugsequent future to an absolute arrest. Memories are just like thoughts always sneaking in unexpectedly, tempting to allude the experience of the present moment by some irrelevant matter and before you know it the Now is Was and then it is too late to experience it as it was when the Now occurred. That is why I am trying to suspress them, to empty my mind. No anchors are needed for my free-wheeling ship, no ports to be stopped at but one, the fatal one where every ship becomes a wreck and nothing less. Is it possible that the past and memories in general would become intuitive automatically without my conscious effort to rely upon it? Could be a moth be just like an empty vessel - to be filled with knowledge at the top and emptied at the bottom, while only the taste, the essence of what is being learned, experienced or perceived is of utmost importance not the memorized quotes and words. I have been working on this my entire lifetime, with a little success I must add. What lifetime? I am attempting to forget memories and the past, and here I am bringing into the picture the notion of time, the notion of sequence, and progress. That is the very first thing I must get rid of. There is no progress, that is a pure moth's invention, figment of imagination. There are changes which take place but speaking of progress is a simple nonsense. Changes take place in us, all around us without any supervision and if anything they are manifestations of regress in spite of the fact we moths give them the label of progress. This gives us the sense of illusionary sense of advancement when there is no such a thing as advancement. Time is the one single most important element we must dispose for the sake of our minds. In the case of us succeeding with this task how great would it be to for the past, the present and the future to unite in a single moment of now. We would be able to take every single now as it comes without prejudice from the past and without unnecessary speculations to the future.

I will keep working on it, I will never stop working on it. Still, at this point in the state of my mind there are a few things worth recollecting from my moth-hood, when I was just a little thing. I was only a naive moth, flying at night thinking that I know everything there is to be known to be a successful moth, dreaming of glory and appreciation of my existence when I grow up. My parents always told me that they wanted me to do better than they did, to have an easier life than they ever did, free of struggle, free of flying from place to place. I can still hear them saying, "Someday you will be Somebody Sonny, someday you will go places. You got a good head on your shoulders." How stupied it sounds now. Everybody has a good head on their shoulders, so how come they attributed only me with such a gift. "Someday", a single word carrying so much hope, and wishing and yearning and yet for most of us the "someday" will not come, or perhaps has already been here and we were so busy looking for the "someday" that we missed it completely. It seems that we need words like that, directed toward the future, toward the promise of something better. I am sure you all heard expressions like "After I retire", "Maybe tomorrow", "Hopefully someday", "After I finish collete", "Sooner or later....." and many, many more. I certainly did. What a pity for a society of moths dwelling so much on the religion of hope, on the illusionary hope of the future. I am here, a prisoner of my own will, inside of my cocoon, contended and happy. But then happiness is of no relevance, perhaps. To philosophy about it means to diminish my happiness so I will not go into it. I just let it be and will go on.

Anyhow, my parents also suggested that I should be a cocoon-builder. They make good money, have a high position in the society, and are respected by the entire community of moths, so they said. I forgot all about it until I had to make a decision as to what career I would like to pursue. Here in the Cocoonland every moth has to have an employment to be

desired as a distinguished citizen of our community. In the case one does not have one then he is described as a parasite of the society, as a drop-out. We all give so much on the exterior stimuli here, we must label everything and everybody so we would know how to act and what is desired from us. We even describe ourselves as labels of different kind, of different status, so we could become a saleable commodity on the market. The same goes for the personality. We groom it and clip it to the preconceived requirements of the society so our personality would fit into the entire machinery of the system. Because our society is carefully designed as a hierarchal system, where democratical privileges are more equal to some than others, it is better to strive to be a politician, a doctor, an architect rather than to strive to be a garbage collector or a janitor. As a matter of fact, one does not have to strive at all to do the latter, it just happens. I guess that is why I have chosen the profession of cocoon building to be the purpose of my life here in the Cocoonland. The decision having been made left my parents very happy. It gave them a sense of accomplishment, which I still cannot figure out. They packed my suitcases and sent me to the Institution for Cocoon Design. It was an accredited school, of course, they would not have otherwise, from the stand point of fiew of future references and recommendations for my employment. There for the first time I met all kinds of moths. Moths I had never seen before, some of them I do not care to see again. That is life. I was eager to learn, so they gave me words to satisfy my hunger. Words and more words. Some attached to some superficial meanings, some without any attachment. They should us how to manipulate them, how to improve our expression of knowledge they offered to us. Yes, they kindly offered instructions how to manipulate those words to us so they could inversly manipulate us, the moths, at their will with the words they were giving to us. When I was

admitted into the institution I thought that cocoon building was just a simple task, an artistic expression of inner-self. They proved me wrong. They put it in different light, in different perspective. It is not the self-expression or the question of defining limits or even plain shelter but the words that matter. The meaning of cocoon building is not in its use but in the words which accompany it. They cover and protect the profession with an unpenetrable could of mysticism, metaphysics, and abstractions as they put it into words: "....architecture is spiritual, creative, meaningful existence of a moth-individual translated into living reality." What does it mean? Is it suppose to mean anything? Then they pay interpretoers to interpret all these rhetorics for us into the ordinary language of uniform expression, so we moth-students would be able to memorize the meanings of such expressions and recall them unmistakenly when the appropriate occasion presents itself. I was questioning such metaphysical language right from beginning because of my background, my up-bringing among simple moths. Not to be confused here with simple minded. Back home the ordinary folks would not understand it at all. They are practical moths. Anything metephysical can be interpressed on many different levels of meaning in different contexts, and it is always ambiguous in the least. I was amazed at most of the cocoon-designers for desperate attempts to bring cocoon-designs beyond the scope of practicality, use and spatial arrangement on to the level of philosophy through the artificial mouth to mouth recessitation with words. Cocoon is a cocoon, simply a thing in the midst of many, to which meaning is not necessary, it plainly is, nothing more and nothing less. Of course, it is not completely the fault of the cocoon designers themselves. Each species has its own parasites which sometimes live in a symbiotic relation with the species but it is not the necessary condition to their survival. These organisms assume a position in

the society which gives them the privilege status to elevate some and demean others in the name of constructive criticism. Because what they do, we call them critics in our society. They usually feed on everybody but for most of the time they pick a certain moth with some amount of potential and through symbiosis they exist in the midst of the mainstream or even outside of it, which is better because it adds instantaneous recognition for being different while waiting for the mainstream to catch up and swallow them in. These critics, how we call them here, then ride on the back of the selected moth till he is too weak to go on. Then they simply abandon this one and select another, usually very young one with a promising future, in order to create a long lasting bond. These parasites are most responsible for threading a cocoon around the cocoon design for the public to be further alienated from the profession, so as to keep the myth of the Fountain Heads alive. In their eyes the profession must go on, their source of nutrition, their reputation demands it. Of course, the cocoon-designers are not without a fault either. They enjoy this swinging high on the cloud nine, in hammocks knitted carefully over the years out of mysticism, their feet not touching ground, protected with theories of nothingness, where only the play of words matters, where underlying concepts are covered by dusty clouds of irrelevancy, where footsteps of change are passing un-noticed. The more abstract definitions and theories the better for the profession. It ables to the cocoon-designer to gain on time, to go while as the interpreters furiously debate what does it all mean. Life passes by the window and architecture pulls the shade down to protect itself from its vivacity. It all seems so amusing when one stands outside of it, yet how serious it really all is when one is right in the middle of it. I said amusing, I am sorry, I must retrieve it. This is just the inadequacy of our language, out dated habitual expressions which lost meaning long time ago. Here in

our moth society, there are not emotions of any kind, yet I cannot immediately find any other expression to substitute this achaic one. As far as feeling, sensations, excitability, pleasure or pain goes they are supressed to an essential minimum, to an existential necessity. Emotions are not good. They could be put into a same category with memories. Any feeling, be it sadness, happiness, anxiety, receptivity, suspectibility, excatition, a sense of accomplishment, tend to stand in the way of going on, by the way of alluding the Now with its superficiality. This must not be allowed, because it brings the efficiency of our output way down. Every happening must be dealt with very seriously. Sacrifice and dedication to the profession is the utmost purpose of our lives. It is the easiest way for them to keep us in control. One can just sit back and listen to his superiors talk about the total dedication to the company, to the profession, to the country. Words back up with portraits of heros, usually dead by now, are needed to give us moths direction for our wings to flutter between those two points designating one's life - birth and death. We need them, we must have them to give sense of meaning to our existence, sence of purpose. We must follow somebody and something because we do not have mind of our own. Words must be said to give us collective goals of the species. But why so many, loosely thrown into the air, into the space, to fill the void between us. A pause or exclamation of silence would do the same job or better than millions of words colliding in the air in confusion, never meant to be attached to anything, words born out of fear of solitudy and aloneness. It is a shame for such an abuse of the gift of language. Of course, that is a different question. What question? Why questions are asked? Is it perhaps that without questions we would not know our limits? We need limits to orient ourselves in the space, in time, in different situations. Questions help us to explore our existence but they bring those

bothersome words with them. Perhaps if I stop asking questions completely I would be finally free of the shackles of words, conceivably be quiet at last. Would that terminate my going on? I must go on. I will go on.

When back in the Institution for Moth's Higher Education they gave me words and vocabulary and rules how to use them, how to make sense out of words. They were smart. They conditioned me well, so I could be obedient and controllable. They prepared us to strengthen the profession when they would be gone. They gave us tools to build a giant unpenetrable cocoon around the profession out of idealogy, creating an isolated, solitary island erected for its own sake with a flag or arrogance and irrelevance flying high in the clouds of self-justification. After going through the Institution one would think that we cocoon-builders are the most important creatures on the Earth. That without our assistance the world would crumble to pieces and the moths would be running around in confusion, lost and condemned. Perhaps the life itself would terminate, if our supervision would terminate. Moths have been building cocoons for eons of years without our assistance and survived, so I cannot conceive that at this stage of evolution they would be doomed without us. We depend on cocoons, just like on clothes, and I cannot imagine that we could do without them at this stage of our existence. What we sure could do without are all those incomprehensible theories directed for laboratory disections by the linguistic experts in order to discover, extract and display at least some meaning for the common moth, who might not understand it anyhow but it gives him the chance to be 'with it', that he knows what is going on. I think if cocoons should have a message to convey, they would be made up of words, for everybody to grasp their meaning. But as it turns out they do not, so why should we look beyond the fact of the cocoon itself for some extrasensorial meanings to be attached to them. It seems very

superfluous to decipher the intentions the architect had in mind, they really do not matter. If they come across - good for the cocoon-designer, if they do not come across - so what. What matters is the use and the function of the cocoon to the habitant and if by any chance through some unpredicted association the user discover something else, that is fine and plausible. I read somewhere that cocoon-building is a communication. Communication? With whom? To whom? Why the use of such an underdeveloped language? If cocoon building is a communicative process then anything and everything must be communication also. The act of eating, birds flopping wings in the air, going to the bathroom. Everything and anything without any exceptions is a communication, though the languages are not quite clear to us. All this communication is going on in the midst of chaos and that is why we cannot comprehend it. We cannot comprehend chaos in the first place. That is why we moths are such system builders, trying to put everything into perspective, into order so our mind could make some sense out of it all. Our conscious knowledge stems from observations based on hypothesis which are questions of approval or disapproval but never true in themselves. Their certainity is challenged and they are superceded by closer approximations of truth. The certainity is a matter of degree and cleverness on our part than anything else. Of course, there are certainities of the empirical kind, such 2 + 2 = 4, but those are just moth's inventions to begin with, not proving or disapproving anything beside the tautologies they suppose to indicate. We moths often make ideas and then try to fit the world around us to these preconceived thoughts. Naturally, if the reality does not fit to our calculations, then the environment must be wrong, not us. There are no absolutely true statements but those of tautologies, such as 'Art is Art' or 'Cocoon is a Cocoon'. They are true but they do not lead anywhere, they are blind alleys for logic and reason,

tools which our consciousness determines the reality of our surroundings and situations we happen to get into. So if there are no certainities in our lives, how can we build on them. Or do we construct reality out of our conditioned beliefs? If this is so, then the mind is the determining factor of our entire existence. We can justify anything, at anytime, anywhere and under any circumstanc imaginable. Our mind can turn a horrible thing into a pleasant event without any problem. We can adopt to any situation which will be presented to us. That is our nature and we must do so in order to survive, in order to go on. We can do that by a change in ourselves, or by changing the relationship with the environment or the environment must accommodate our fancy. That is how we moth deal with problems. Of course, we are at our best when we are presented with a do or die situation. When this moment passes then we just sit back and can care less till another extreme situation arises once again. Only the endangered moth gives an all out effort to realize his potential to its fullest. Do we must be confronted with extreme situations to be our best, while in the other times we just fulfill the required distance between birth and death in the denomination of the time accumulated, wondering helplessly in the space, trying to hold on certain direction wherever it goes, hoping that the mind will eventually supply the necessary purpose for going on at all. Ultimately words will come to our rescue. They will supply the goal, define the destination, provide us with the means. We will hold onto those words desparately because our survival is dependent on them. Does our existence really depend on words, would we survive without them, would it be possible that the distance of our living could be filled with silence? I do not know, I sure do not know. Does anybody know? I am afraid to try, I am afraid of silence. I orient myself by sounds and noises in silence one never knows. Actually it seems rather exciting there

would be no problems because there would be no aurial limits. I can see now that in spite that I am going on I have nothing to talk about. I have nothing to say. I have nothing to say yet I have to say it. What a paradox. I am putting myself into position when I will have to talk about nothing. Can I ever run out of nothing to talk about? What would I find out there after I run out of nothing? Could it be just a crystal silence till somebody comes along and would give it name and then it would initiate words once again. Does nothing exist, or is it just a word, covering up something which we cannot perceive or even imagine in our mind. How big is nothing? Is it three-dimensional or is it flat? What form or what color is nothing? As long as there are things there will be words. Nothing stands for no-thing. Why do we fear of nothing, if there is nothing to fear of? Yet we fear it. Is it nothing we fear of, or is it our own mind which scares us, because it cannot comprehend the void, death, because it cannot by systemized and put in proper order for us to understand it? Is it perhaps that nothing has no limits according to which we can orient ourselves to check at all times where we are in relation to some-thing. Our mind has no limits. Is it then why we are afraid of it, just like we fear silence and nothing for the same reasons. Is that why we must constantly interact with concrete reality as not to lose contact. A creative moth which really let his mind to fly is in danger to be called mentally disturbed moth, a schizophrenic by the society. Why do we associate creativity with mental illness I will never know. We need limits to defy them, to reach beyond them. That is our major source of creativity. It is the whole story of our entire moth civilization - compensation for our limitations and constant reach beyond them. I see I started to talk about something, but let me go back to nothing. Death is the ultimate nothingness for us moths. We are striving to postpone it every which way, to stop the void of non-existence from overcoming us, to leave something behind when we

are gone rather than leaving nothing. Words are our best tools to carry this task. Can we ever go beyond words? Can we ever know more than the vocabulary allows us to know? We think that we use words but the opposite is the truth. Words are using us. Deceiving us, giving orders, giving positive or negative reinforcement to us, giving power to some and taking away from others. We are mere puppets, appendages moving on strings out of sentences, reacting to the words uttered through mouths of others, having no mind of our own, filling the void between us and the audience with jerky incomprehensible gesticulation in order to provide linkage for the staccato of words for a more complete picture. I cannot take it anymore. Perhaps if I do not say another word and stay silent for once I could free myself of the bond of language. No more bothersome words to hustle with. I can try, but at this state of mind it seems impossible. It is all a state of mind. That is all there is to it, to everything. If I put my mind to it I could manage to become silent. I could get rid of the necessity to articulate sounds into certain patterns of established communication among moths. At last I could be free of worries, anxiety, emotions, feelings, opinions, recollections. Oh, that is enough, no more words, please. Let me hear silence, let me experience nothing, now, at once.....

Oh, how refreshing. It felt so good to my ears, to my eyes, to my mind. What a tranquility. I just indulge in the domain of magnificient quietitude. But I see that they conditioned me well. Something from nowhere forces me to break this silence, force me to go on. The question of responsibility comes up and I cannot supress it. They really did good job on my mind. I am voluntary to words as Pavlov's dogs to saliving when food had been presented to them. Give me a thing to talk about and I let the secretion of words come out of my mouth, big globs of sentences fall down on the ground. You do not have to ring the bell anymore. I will do it on my own. Like I said you conditioned me well. Ever since I was a little baby moth, an empty wessel waiting to be filled with your wisdom, you were working on me. First of all, before anything else, you taught me the notion of respect, the notion of responsibility - to my parents, to the

toys you presented me with, to my teachers, to my fellow moths, to the environment, to the society. You really stressed those issues so we young ones, the most sensitive and suspectible of all moths, did not have any room to ourselves. You gave us guilt and positive and negative reinforcements so you could control us more efficiently with more ease, so when you crack the whip made out of words we would assemble in one corner, according to numbers you gave us in advance as to identify us. You got me where you wanted me, that is for sure. Now I am afraid to make any decision on my own without your approval in fear of doing something wrong or not doing it right, yet I have to do it with respect and bear in my mind the responsibility as a moth. You taught me a lot and yet you taught me nothing. You never mentioned any responsibility to myself. to my own existence, like I would not matter anyhow. Maybe I really do not, but let me decide on my own about that. You preoccupied me with trivial questions, provided me with your solutions, you presented me with noble goals and purposes which are only the figments of your imagination. I took it seriously. I assumed the responsibility for the way the world turns. It is too much for me, to bear such a burden any longer. It was either me or the responsibility. I decided the other must go, so I cast it away. I was stunned. I took the world on my shoulders and it did not cease to exist, it did not stop to turn, it did not go hay wire as you made me believe it would. It even did not hesitate for a moment on its unfinished journey through the Universe in its proper orbit. I am relieved that I do not have to worry about it and can concentrate on myself from now on. I guess the highest responsibility is irresponsibility, the way one takes life as it comes, day after day, happening after happening. This is my opinion, and I am not alone, but there is incredible amount of moths fighting for the position to carry the burden of the revolving Earth. They look silly from here from the security

of my cocoon, fighting there for power all those politicians, corporations, capitalists and communists alike, and the other power-hungry moths. They are fighting there with hollow, empty words and slogans as the life goes by smiling at their foolish effort, un-noticed. It looks silly from here, but I just hope they will not take the planet over with their selfish motivations because my cocoon is attached to this planet as well. Yes, I must grasp the fact, that is I who matters that I have the responsibility for myself and nobody else. That the journey through a moth's lifetime should be a trip for discovery of one's own potential, through the means of fragmentary Nows one meets on his travels. Everything else is superfluous, everything else is superficial. Thus if a moth claims that he is a cocoon-designer he is diminishing his potential by dismissing the posibility of being a writer, or a poet, or a doctor, or anything else. In other words, if words must be said, one is denying to himself to be a Moth with capital letter M. That is right, that is what should all the struggle should be about. To be a moth is the highest objective of our existence, nothing more and nothing less. Everything else, like cocoon-building, philosophising, painting, working in a cocoon factory, or to be the president of this moths' society are only the means not the ends in themselves to become a moth. It is all one can ask for. Here I go again. I thought that forever I could do away with words, and here I am uttering and spreading them into the air like there would be no tomorrow. They conditioned me well, I have to admit once again. Here I am in the corner of my cocoon trying to attack the barrier of language with sentences, trying to penetrate the stumbling block with words hoping that at least syllables could touch what lays behind it. I must try, I must go on, there is no other way for me, even if going on seems so superficial, not making any sense to me. I must be optimistic, I must be like Don Quijote, attack the wind mills

because they are there. Like I would not have enough weight to carry on my shoulders they put another burden on my back. There always said that everybody must be creative and imaginative, the original and not to plagiarize others, to speak their own mind. How can I be original if I do not have any words but those you gave me. How can I say with clear consciousness: "In my own words...." You put words into my mouth to be spit out whenever the occasion presents itself, you provided my mind with the underlying concepts of those words, you interpreted the meanings of those words for me. How can I be original? What a farce. Perhaps originality is just the misuse of words, assembling them into unexpected groups where new meanings must be defined, perhaps in later date. It is this illusion of originality and creativeness that makes the moths to play word games on the background of life itself. Perhaps all the commotion we go through during our lifetime is an attempt to arrest time, and to simplify everything so we moths could understand it. We must have everything in order, everything categorized and compartmentalized that it could be a subject to analysation and synthetization. We are constructing enormous systems to absorb the entire cocoon we have just put forth in the midst of chaos. We cannot understand chaos and that is why we are terrified by it. We create an idea of the world and then we are trying to fit the reality into it, so it would make sense to us. If something does not fit, that is too bad, but when it comes to worse we invent a new category to accommodate it. What a pity for the Moth country, and the members of it. They cannot enjoy things for themselves as they are but everything must be subjected to analyzation and psychological packaging before it is put on the market for the common moth. That is not done till the appropriate reduction, simplification, and categorization had been completed. Even the product after all that cannot be left alone but word must accompany it. Here I am back against the wall out of words once again and do not know where to go from here. Is there a

way out of this situation? Words are the panacea of the moth world, the solution to everything and anything. Can we ever know more than words? Would one know everything if he would learn all the words there are? Perhaps we are nothing but words. No more than the mitosis and symbiosis of words in this world. If my linguistic attributes will not be aimed at you and your will not find answers to your questions through the communication with others you will not know, in silence nobody knows, you cease to exist. How clever! Os is it so clever? Oh, those damn questions are coming out once again. I must not answer them. They want me to give them words in answers so they could feed on them, and then ask more questions. Viscious circle. If I do not give them words to digest they must cease of malnutrition, they will perish. Or are they like plaque, they can lay dormit in the dust for eons of years just to come back to life, when one expects it the least? I cannot worry about that, waste my time with something I do not have control about. For now I am finished with answers, I am done with words. Perhaps finally I can be free at last, free not to say another word, free not to say another word ever again. But what then? I am afraid of nothingness, I am afraid to stop uttering words, I am afraid of stopping my going on. I cannot arrest my going on because I would cease to exist to others. But they do not matter anyhow, I will not say another word. I will go on, I must go on, even if the journey is just for the sake of going. Now I see that I succeeded after all. I did not progress anywhere. I am exactly where I started, where my journey began. I alluded time. I have been going on yet I am still, no distance have been crossed. I am right at the starting line but richer of my experience of going on. But now all I want is a badly needed rest, rest from words, rest from the world out there, a rest from myself. All that had to be said left my mouth at last, and now finally SILENCE.....

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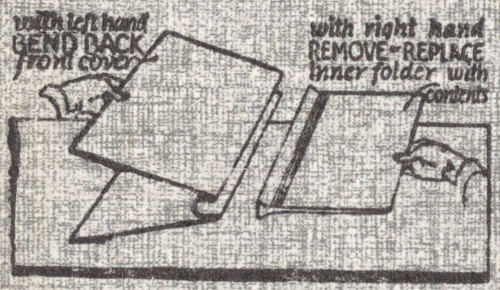

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