

# KALLIKANZAROS

## 6.5 MARCH 73



KALLIKANZAROS 6.5 : edited and published (sort of) by John Ayotte 3555 Norwood Ave. Columbus, Ohio 43224. Future issues on an irregular basis. Distributed, gratis, to interested parties who demonstrate their interest by response. In other words, I'm going to be tyrannical and arbitrary about how I keep my mailing list. If you must send money--please make it a lot!

Hello people.  
I'm back.  
If anyone cares, or remembers.

It's been close to four years since I last published a fanzine.

Kallikanzaros 6 $\frac{1}{2}$  serves several purposes. Hopefully it will explain the copy of Synergy One which is attached. More importantly it is to circulate my address and establish some foundation for resuming Kal with the lost seventh issue. Perhaps it's designed as a show of faith to those who might doubt my sincerity if I were just to tell them that I was planning to publish again. Be all that as it may, here it is.

Three years in the army should lead to reams of pithy comment. I find, however, that the past five months have not given me enough perspective to say much as of yet. Suffice it to say that I'm glad to be out, very glad. Perhaps the following bit of anonymous verse says enough for the time being.

john ayotte



# THE HEROES

There were three buddies drinking beer  
And each one's eye contained a tear  
Each was going off to war  
To keep the commies from our door  
It seemed that by some strange odd chance  
That each had joined a different branch  
The new Marine arose, six feet  
His face expressed a deep conceit  
When this war's over and we meet again  
My tales will be of real he-men  
The flier stood, a lean six two  
Conciet to him was nothing new  
When the war is done and we meet again  
My tale will boast of gallant men  
The soldier sat, he did not rise  
And none could read his dark, dark eyes  
When the war is over, if we meet again  
I could say nothing, even then  
They all shook hands on a farewell bet  
And promised the others he'd not forget  
The one whose story they judged the best  
Would be toasted by the rest

The war is over: they all got back  
They drink their beer in the same old shack  
The Marine with ribbons on his chest  
Stands up in front of all the rest  
Friends, I really had a fight  
Shooting reds both left and right  
The flier rose, his wings agleem  
And told him of the war he'd seen  
I shot down Migs to the delight of all  
I wish you could have seen them fall  
If we had more time I'd tell the story  
Of how I fought to save old glory  
The soldier still sat: he did not rise  
A sad, strange look was in his eyes  
He sipped his beer in silent grace  
A look of anguish on his face  
What I saw I cannot say  
For I was in the ASA  
The Marine arose, his lips were mute  
He lifted his glass, a silent salute  
The flier stood, not saying a word  
He did not believe what he had heard  
The drinks, my friend, we owe to you  
It is the least that we can do  
For they had heard and knew quite well  
That there sat a man returned from hell



It would seem that the urge to publish, once contracted, must be impossible to suppress. It may lie dormant for years, only to assert itself once again when the conditions are right. When I was publishing Kallikanzaros in the late '60's I called the editorial "Divine Madness," now I am convinced that it should be "Just Plain Madness."

The thirty-six months between Oct. 1969 and Oct. 1972 were spent in circumstances which severed all but the slimest thread of contact with fandom. While in the army I felt no compulsion to publish or even to continue any sort of fan-nish activity. My head was changing and with it my values and goals and beliefs. It was with a sort of innocence that I returned to Columbus, Ohio State, and local fandom.

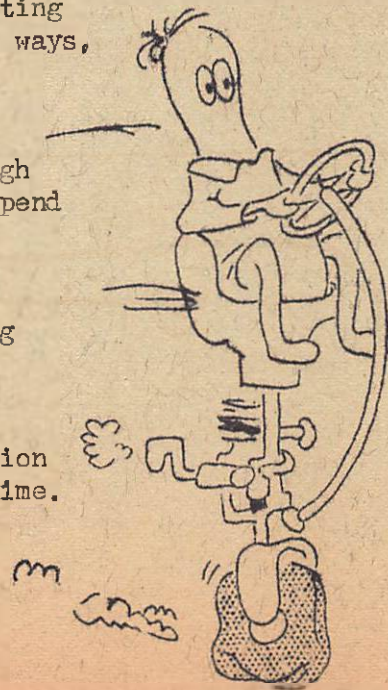
I wasn't the only one to change. Local fandom had changed. It was older, more mature, and calmer. It was made up mostly of couples; not singles as before. People had gotten married (as I had, myself) and the younger fans had either lost interest or left town. Fannish publishing was almost dead. No one was laboring for long hours on a genzine, or Trekkie zine, or what have you. There was a semi-offical club organ with the usual erratic schedule. That was it. The mimeo, a monstrous, ageing, but proud A.B. Dick 92, that had served us all to varying degrees, was collecting dust and rust in Bob Gaines' basement. There wasn't even the old hectic convention planning, and the era of secret bid meetings, in quiet corners or smoke filled rooms, seemed to be over.

Columbus was different, fandom was different (at least what I could see of it), and I was different. The urge to publish, however, was back.

I was able to maintain an attitude of apathy which seemed to fit the local atmosphere until two things happened: I took a look at the mimeo "just for old times sake," and I was presented with the opportunity to do a small publication as part of my course work in visual communication at OSU. It was all over. Any slight resistance that remained melted away. Synergy was born.

The bulk of this issue is a copy of Synergy One. It is more or less self-explanatory. I felt that it might be of interest to some fans, and that it might show you some of the things that I'm getting into these days. It is flawed in far too many ways, but I'm not going to make any excuses for it. Chances are that it will continue as a Design Department publication at OSU and that I will continue to be its editor. I have a lot of high hopes for the project, but its success will depend on the amount of support I can get within the department.

I've noticed a curious fact while skimming through my fanzine collection since I've been back. Those fanzines that have more or less achieved the fan-editors goal of flawless reproduction by evolving into an offset publication seem to have lost their vitality at the same time. Perhaps its just that the flaws in content and execution show up so much more glaringly in a professional looking package. Perhaps the magazines lose their personality and the aura of a labor of love. Whatever it is, and





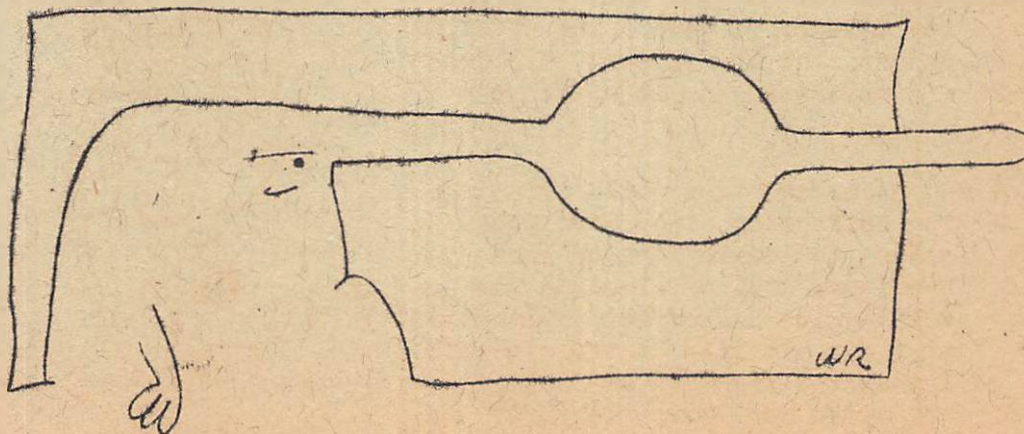
it's probably all of those things and more, it means that I have no intention of following that path. Working in mimeography places an abundance of restrictions upon the editor, but by accepting those restrictions of the media and working with them as well as within them you have the potential of producing a very fine magazine.

One great difference between my propose revival of Kallikanzaros and the revival of some fanzines in the past, is that Kal has no real "days of past glory" to live up to or echo. Kal was always a source of unfulfilled promise and potential to both the readers and myself. It seems somehow appropriate, then, to revive it and give that potential a chance to surface. Ever since I quit publishing in 1969 I've had a dormant wish to publish, and even a sort of guilt feeling about not publishing the seventh issue. I felt that that issue would have been the first really good one, the first issue with a sustained level of quality. I can say that because the issue was finished. It was edited, designed, and prepared, but never printed. I had done everything I could do to put it together. That made it easy to shelve.

Perhaps I'd better explain that.

Fanzine publishing seems to be primarily a creative outlet. OK, that's obvious. What might not be so obvious is that the creative energy is mostly expended in the preparation, the editing, the layout, and the preliminary stages of production. Everything after that might be considered as drudgery...the mimeoing, the collating, the stapeling, the addressing, the mailing. Of course, these tasks are lightened by the hope of lively response and enough letters and articles to begin a new issue. It would seem easy to stop before the "work" begins. I discovered that it was.

Now, four years later, I feel that I should apologize to all those who contributed to that issue. They know who they are, I'm sure. For them the writing of an article or letter, or the creation of a piece of art was probably not an end in itself. They were trying to communicate. I killed their attempts and I'm sorry. I still have copies of the material, even though some of it was returned to the authors for possible use elsewhere. Some of it is dated, some has undoubtedly been published already, some may not be exactly what the writers wish to see under their name any more. There's a lot, if not all of it that I'd like to publish. That's up to the authors.







**SYNERGY  
ONE**

# Synergy

# One

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TITLE	AUTHOR
03 Words	John Ayotte
04 The Art of Loving	Walter Shealor
07 More Love	Jonelle Shover
08 Love and Life	Richard LePage
10 Operating Manual	John Ayotte
15 A Geometric College Campus	Steve DeCamp
18 Culture	Christopher Kriss
20 Deceptive Spaces	Lynn Stahl
23 The Psychology of Color	Randall Precek
25 The Undiscovered Self	T.W. Barnett

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# WORDS...

## AN EDITORIAL OF SORTS (SHORTS)

Much that is creative consists of shorts...short circuits...sudden links or paths between previously unconnected phenomenon. Such is the essence of synergy. Hence comes the title of this publication.

An effort such as this issue of Synergy must tread carefully on the thin line between relevance and irrelevance. Inherent to the synergetic approach to design is the feeling that a broad range of topics are relevant...even though they may not appear to be so on the surface. Of course, as Orwell said in Animal Farm,

Some animals are more equal than others.

So it is that some areas of study should prove more fruitful than others. It seems appropriate for a designer to study a variety of topics. In fact, it would seem that an awareness of all that has happened (or is happening) is essential for him to function effectively. It is impossible for a designer to operate as a specialist. The very nature of his role forces him to synthesize and to act as a catalyst. There are, of course, certain areas of expertise in which he must be highly competent. The solutions to the problems he is confronted with will come, however, from a variety of fields and from the synergetic combination of any number of apparently unrelated ideas and concepts.

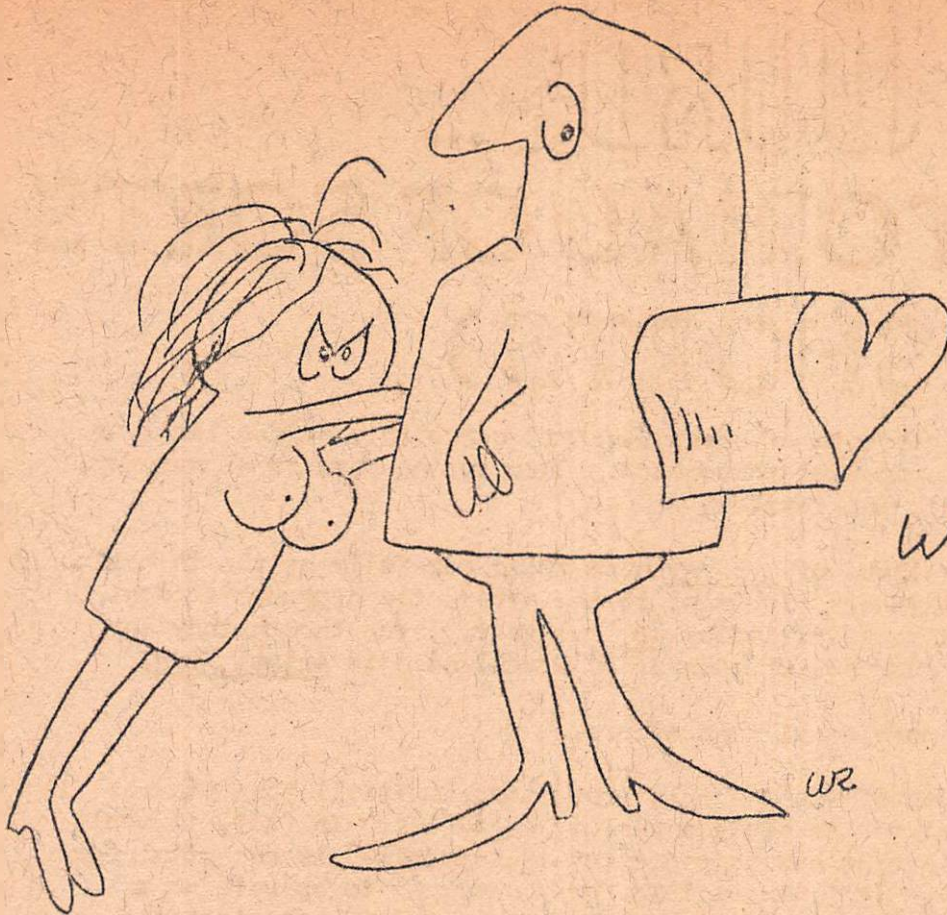
Due to its scope, the role of the designer may at times be confusing. One thing that is obvious, however, is the need for the designer to realize that he is playing a role. He must attempt to understand his role and how it effects his actions and perceptions if he is to deal with other people who do not share his bias. In a sense, the designer is the closest thing to the generalist, comprehensive thinker, or new renaissance man which Buckminster Fuller and others feel is the salvation (if not the only hope) of mankind in its struggle for evolutionary survival. That is a sobering thought, but one which I present in all seriousness. If you accept it as even partially or possibly true, then it should be obvious that the designers should take their work seriously and make every attempt to understand their motives and actions.

Synergy is an experiment in communication. As such, its final success can only be judged in relationship to the response it receives. It may, or may not continue: under my control or someone else's control. If it does continue I hope that it will grow and mature. If it is to continue at all, however, there must be response in the form of letters or contributions. This issue is not as ambitious as I had hoped it might be when I undertook the project. There was a limited

(continued on page 27)

john ayotte





walter  
sheeler

## THE ART OF LOVING

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Eric Fromm's book, The Art of Loving, may be related to design by the consideration that the author feels that the expression of love is the central and most fundamental form of communication among people. Design concerns itself centrally with the theory of communication, and thus is closely related to the concept of loving. Fromm also discusses thoroughly the barriers and impasses which stifle the communication of this concept of love in our society. He thus relates the problems which exist in expressing this ultimate form of communication.

The theory of love, according to Fromm, is based on the need for man as an individual and in society to solve the problem of his own separateness and isolation. From the point of birth, a person is endowed with the exceptional ability to become aware of himself and his own existence. This awareness, however, brings on sensations of isolation and separateness. Man's ultimate need is to overcome these feelings.

In history, there have been three commonly used methods of overcoming separateness. The first, mostly used by primitive peoples, was the orgiastic union. Members of a tribe would engage in a communal rite which would have the effect on the individual of making him feel at one with other participating members. This feeling of fusion was often enhanced by drugs and sexual ritual. The person, after an orgiastic state, would feel drained of anxiety and fear temporarily. These feelings, however, would build up steadily until the occurrence of the next act. The second form of union is practiced by most of the Western world. It involves the



overcoming of separateness thru the individual's conforming to the desires and demands of society. Man gains a seemingly satisfying feeling of union by being like everyone else in the social group of which he is a part. There is the thought that if one behaves much the same as the rest of the "herd," there will be satisfaction and a feeling of relatedness. The third means lies in a person's belief that thru creative activity he can achieve a unity with the world and overcome his isolation. Most people, however, are not included in this process. For instance, the clerk in a bureaucracy or the workman in an industrial factory cannot involve themselves in creativity since they are not in control of the work they do. It is often mundane and repetitious at best. This sort of activity does not bring union, but only further conformity.

Of these first three ways of overcoming separateness, the first, the orgiastic state, is only transitory. The second, conformity, as well as the third, the attempt at creative activity, provide, in the author's words, only "pseudo-unity." The only effective answer lies in the achievement of personal union, or fusion with another in love. This is the strongest drive in the human being, and also the only effective means of resolving aloneness. Love, according to Fromm, may express itself in many ways, both positive and negative in nature. The only way to reach mature love is thru union with another under the conditions of preserving one's own integrity. A loss of one's sense of worth as a result of a love relationship is less than a perfect union. Love is also the only way to experience full knowledge of another person or to gain complete communication with him. Love transcends the normal channels of interaction, including thoughts and words. It is the ultimate communication among men.

The main problem with relating the concept of love in this society is due to false assumptions concerning the experience of love or what love is thought to be. One often fails to realize that love is an act involving responsible decision and decisive action. It is often thought that it is the result of a random conjunction of two individuals. Therein lies the source of the expression "falling in love." Never before in a society where love was considered so highly desirable were there so few definite guidelines for its achievement. In addition it can be said that the objects of love go beyond the relationship between two people. Love, in its whole sense, according to Fromm, is

an attitude, an orientation of character which determines the relatedness of a person to the world as a whole, not to just one other object.

There are five basic expressions of love as related by the author. The first, brotherly love, underlies all the other types and is the most fundamental of all. It involves a love for all human beings and is characterized by its lack of exclusiveness. It encompasses a sense of respect and responsibility to each and every person. Motherly love involves two aspects. One is the care necessary for the preservation of the child's life and his growth. The other is one that instills in a child a love for living. This is a very difficult form of love and one that can only be achieved through the love of all others as well. Erotic love involves the sexual fusion with another person, but also goes beyond that. In Erotic love, one loves in another person all of mankind, all that is alive. It is not just a strong feeling, but a decision, judgement, and promise. Love of self, the third expression, is the opposite of selfishness since one can only respect and love others if he first relates these feelings to himself.

A person is great and righteous, who, loving himself, loves all others equally.



The last form of love, the love of God (or fatherly love), is similar to the basic underlying need for love in that it springs from the desire to overcome anxiety and separateness through union. It takes on many different forms depending on where it is practiced (in Eastern or Western culture). In the final analysis, however, it is true that a person's love for God corresponds with his love for man. The five forms of love defined in this book show the great pervasiveness of love as it exists, and shows that it goes far above the mere expression between two individuals.

The next sector of Fromm's book is concerned with the problems of achieving love in our society. There are many stumbling blocks which inhibit its expression. According to the author, love is in a state of disintegration throughout the Western world. This disintegration is mainly due to the basic concepts of economic capitalism. The average man has become a cog in the industrial machine for the production of goods. He has been transformed into a commodity and is expendable to the capitalistic society he serves. Man, according to Fromm, has become an alienated "automaton" basing his security on remaining close to the herd. He is unable to love in a true sense, or feel the love of others. This problem develops because he relates his own experience of love to the ideas of consumption that are fundamental to a highly developed, automated society. He can only experience joy through consumption or taking in of things:

food, drinks, lectures, cigarettes, people, books, or movies.  
The world is one big object for our appetite, a big bottle, a big apple, a big breast, etc...

It is not hard to realize that in a culture where such passive consumption is emphasized, love, which requires an active and concentrated effort, is hard to achieve.

Automatons cannot love, but can only exchange their personality packages with the hopes of getting a fair deal.

Fromm elaborates on some of the current beliefs which he deems a hinderance to the achievement of true love relationships in Western society. The first idea, prescribed by the psychoanalyst H.S. Sullivan and very adaptable to a highly industrialized culture, is that of the perfect marriage situation. It is described as the perfectly functioning team. Each marital partner should be considerate of the other, anticipating his or her needs and not making undue demands. Fromm asserts that such a "team spirit" relationship arrives at mutual toleration but not love or understanding. The other theory which has done much to contribute to the disintegration of love has been one of asserting that it is the outcome of mutual sexual satisfaction between two people. This theory is based on the teachings of Sigmund Freud who says that all love has sexual drive as an underlying cause. Freud refused to acknowledge that love was a force separated from the desire to relieve sexual tension. He therefore denied that it was meaningful in and of itself. Freud claimed that if two people could only have a successful sexual relationship love would surely follow. Fromm asserts, however, that sexual gratification is the outcome of true love relationships and not the other way around. The author's discussion of the problems of achieving love in Western society emphasizes that although love is not naturally found in a capitalistic culture, and is difficult to achieve, it is by no means impossible.

The fourth part of Fromm's Book, The Art of Loving, concerns the actual practice of love. Since love is an art in the true sense, it requires a great deal of discipline, concentration, patience, and a supreme concern for the mastery of the art. Thus one must approach love with a supreme commitment of one's whole self to the achievement of that end. Finally, the act of faith is an essential ingredient in the practice of love. To love means to commit oneself without guarantee, to give completely in the hope that our love will produce love in the loved person.



jenelle shover

MOPE LOVE

He who knows nothing, loves nothing. He who can do nothing understands nothing. He who understands nothing is worthless. But he who understands also loves, notices, sees...The more knowledge is inherent in a thing, the greater is the love... Anyone who imagines that all fruits ripen at the same time, as the strawberries, knows nothing of grapes.

Paracelsus

Eric Fromm's book, The Art of Loving, caused me much thought. It seems strange that in all my life I had thought about love, but never really concentrated on the essence of what love itself really was. I had never considered that love was an art and as such required practice. Naturally, I felt better when I did "loving" things, but this book has shown me that some of the things that I had been calling loving were merely attempts to put myself in a better position.

I had always thought that love was just a feeling toward others, and had never divided it into different categories and types of love. Fromm's explanation of brotherly love (for equals), motherly love (for the helpless, an unconditional sort of love), fatherly love (of authority, awarded on proper behavior), self love (the beginning of love for others), and erotic love (or fusion), was a new and intriguing concept. These categories are all inter-related. Brotherly love, for equals, is usually extended when a brother needs help, motherly love is for the helpless, erotic love is a deep type of brotherly love--concentrated on one person through whom all mankind and all living things are loved. Self love is not egotistical, but understanding one's own uniqueness as a beginning to understanding and respecting another's uniqueness. Fatherly love is a conditional love which relates the outside, manmade, world to the natural world of mother, and her unconditional love. Fatherly love guides the individual from his protected state into the outer world where he must exist on his own.

Fromm sees love as a way of relieving the anxiety of separateness or aloneness. In exchange for the relief of this anxiety one must be responsible for, respectful of, care about, and be knowledgeable of the other person. We must have faith in the future potentialities of other people as well as ourselves. To do this, with no foresight into the future, takes courage. You must accept risks, possible pain, and sometimes disappointment. One of the problems of today is that the principle behind our capitalistic society is not compatible with the principle of love. If everyone would practice the art of loving each day, eventually, Fromm thinks, most of the problems of society could be cured.

The designer must design for people and therefore must learn to know them. He must be concerned for himself and for others. The designer should incorporate the knowledge, care, responsibility, and respect for and of others into his work. The caring designer's work is functional, not ornate to the point of obstructing function. His designs must not imply capabilities beyond reality in an effort to increase sales. The designer must have a love of people and of himself. He must know what people feel, what they need, and what they want. Hopefully, then, care and consideration will become basic to society and brotherly love will become a social phenomenon.



# LOVE AND LIFE :

richard lepage

**SYNERGY:** Joint action of discrete agencies in which the total effect is greater than the sum of their effects when acting independently.

Eric Fromm presents a detailed examination and exploration of the phenomenon we call love. He goes into great depth to describe love as an art, a discipline, something to achieve, seek, refine, evolve. His treatment of love, however, is not along the line of how to do it, or love to all in five easy lessons; but as a philosophy, a state of mind, of consciousness, of self realization in the society of today.

Initially the question, "Is Love an Art?" is presented to the reader. This immediately encourages introspection and rationalized thought. In the summary of the book he states,

...love is the only sane and satisfactory answer to the problem of human existence, then any society which excludes, relatively, the development of love, must in the long run perish of its own contradiction with the basic necessities of human nature.

This verifies undoubtedly that love, as a discipline (if it can be achieved), is at the same time the answer to the timeless woes of human activity. If man is to endure happily, with meaning and fulfillment in the future, it is also his greatest necessity. This consciousness and attitude and human energy called love cannot be bought, bartered, or stolen. It must be derived from within and then radiated outward in life universally as humanities' greatest reward and testimonial to man's endeavors for all time.

This in itself is quite an order to be filled by one psychological state of mind; or so say those who have lost this essence of life, or, more likely, those who have never discovered it.

I must disagree.

From Buckminster Fuller's book, Nine Chains to the Moon, one very disturbing thought comes to mind. It is also one which Fromm discussed in "Love and Its Disintegration in Contemporary Western Society." It is the realization (much to society's denial) that we are all, each and every day of our lives, prisoners of capitalism. Profit motivation, the drive behind business, has gained control of government (politically another great business) and thus controls society.

Within this system, you and I are but the most infinitely small unit: following business, position, class, status, interest group, financial ability, and educational level. We work, buy, sell, live, hope, search, lose, find, see, and analyze every aspect of our lives within this system which no one controls. Fuller states, quite effectively, that society, and humanity in general, will "wither" itself out of existence through destructive consumption under the all prevailing whip of capitalism: unless, of course, there is a great change of consciousness.



# SYNERGY FROM FROMM AND FULLER

Can love be the answer?

The question is evident. What has happened to humanity without it? Freud rationalized that love did not exist. Did he marry on the premise of Sullivan's thesis of two people working together as a team through fear, to defend themselves against the world? Are fear and longing man's motivations, as Fuller suggests? What has happened to happiness? Both Fuller and Fromm recognize man's transition from frustration to consumption after the first world war. They realize, teleologically, the implications of such a change and its effects on society today. What has happened?

Society kills time, develops neurotic indulgence, sacrifices today for yesterday's memories (real or imagined), or tomorrow's fantasies. Man has cut himself short on time, happiness, thought, and freedom. All for this new god--capitalism.

Just as brotherly love has been replaced by impersonal fairness (if that), at best, God has been transformed into a remote General Director of Universe Inc; you know that he is there, he runs the show (although it would probably run without him too), you never see him, but acknowledge his leadership while you are "doing your part."

Certainly we are all doomed to hell in life as well as in the hereafter.

I cannot accept this dogmatic approach to life. If the synergy of love and life is grasped by society as it has been by the authors examined it will release man from this terrible bondage. However, the disciplines of both Fromm and Fuller must be pursued to achieve this goal. Love and the art of design for man's emancipation must involve discipline, rational thought, teleologic consciousness, and a sincere desire to evolve man to his unmeasurable promise for the future. This requires concentration, intense pursuit of that goal, and the patience to accomplish that end. Finally, it requires extreme concern on the part of the lover, the consumer, the business man, the housewife, and the designer. It must be very important to everyone to live, to love, and to advance mankind in order that one does not exploit and hinder the rest, or subsequent generations.

Finally, this discipline of love and synergetic design, if pursued, can revive mankind...if we do not destroy ourselves in the mean time.

If we can see the true relationships between ourselves and the universe perhaps we may have the consciousness that will enable us to make a contribution to mankind.

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*let the synergy begin*



"...we can scientifically assume that by the twenty-first century either humanity will not be living aboard Spaceship Earth, or if approximately our present numbers as yet remain aboard, that humanity will have recognized and organized itself to realize effectively the fact that humanity can afford to do anything it needs and wishes to do and that it cannot afford anything else..."

The preceding quote from Buckminster Fuller's book Operating Manual for Spaceship Earth illustrates the grand scope of his thinking. Perhaps it is important to analyze such thinking; for whether he is right or wrong, it may contain the germ of greatness. In fact, the disjunction which Fuller poses is important regardless of its validity: if he is right it behooves us to strive toward the realization that mankind can afford whatever it wishes, and in so doing insure its survival. Should he be wrong, the outlook for mankind must remain as bleak as the pessimists claim it to be. If so, we must hope that the stop-gap measures which we try in the face of overpopulation and resource shortages work.

In Operating Manual for Spaceship Earth, Fuller presents both his theories of how the world evolved into its present state and predictions about its fate. Fuller is enthusiastic about man's ingenuity in solving most any problem which confronts him, but at the same time feels that we are wrong "in accepting yesterday's fortuitous contrivings as constituting the only means for solving a given problem." Of all the varied creatures on Earth, only man appears to have the faculty of "mind." "Brain" is seen as dealing exclusively with special case experiences, whereas "mind" can conceive of the general principles common to sets of special cases perceived by "brain," and draw useful conclusions from them.

In describing the current "state of the world" Fuller sees that it is socially easier for man to continue in narrow, shortsighted specializations than to think and act comprehensively. Shortsightedness and specialization are seen as "evils" which are leading mankind toward self-destruction.

Because yesterday's negatives are moved out of sight from their familiar locations many persons are willing to pretend to themselves that the problems have been solved.

Fuller goes on to say that we tend to view the cost of doing something we want or need in terms that do not consider all, or enough, of the variables. Thus, our decision not to act or our inability to decide how to act may lead to unanticipated and high costs in the future. Fuller rightly claims that society feels that specialization is the key to success. He feels that specialization precludes comprehensive thinking. Comprehensive thinking is what "mind" does, and is man's advantage over other animals on Spaceship Earth as well as his advantage over the physical world. Even though society sees specialization as "natural, inevitable, and desirable," Fuller claims that it is counter to man's innate desire to understand all and put everything together. Man, in fact, seems to be designed as a non-specialist, whereas all other creatures are specialists.

john aycotte  
OPERATING MANUAL



Mind apprehends and comprehends the general principles governing flight and deep sea diving, and man puts on his wings or his lungs, then takes them off when not using them. The specialist bird is greatly impeded by its wings when trying to walk. The fish cannot come out of the sea and walk upon the land, for birds and fish are specialists.

Lending credence to his contention that specialization is an evil for man, Fuller claims that documents exist in both biology-evolution and anthropology-sociology which illustrate that all known cases of extinction were the result of overspecialization. Thus he claims that man must avoid specialization to avoid extinction. The first step in Fuller's historical analysis of how mankind came to develop specialization, contrary to its innate comprehensive capabilities, is the realization that for a long time it appeared to man that he was in fact a specialist. He was a pedestrian--ground bound--air and water were hostile environments to him. Fuller sets about explaining various observations about man's specialization, progress, and economic state with the contention that certain early sailors were the first to see beyond man's specialization as a pedestrian, and thus become the first comprehensive thinkers. It is contended that these early comprehensive thinkers were forced by circumstances and the economic theory that there was not enough to go around into a sort of secrecy about their comprehensive viewpoint. To protect their secret advantage of comprehensivity they began to actively perpetuate specialization in the rest of mankind. As a side effect, it gave them increased knowledge in each speciality, and they were the only ones who knew how to put all this knowledge together in productive ways.

World War I was the beginning of the end for forced specialization. The few comprehensive thinkers who remained lost control (particularly in the area of science developed for warfare) and thus ceased to be capable of comprehensive thinking. They inadvertently forced themselves to specialize (in the realm of international trade, perhaps) and allowed others to begin to break away from specialization through interdisciplinary studies. Even though specialization itself was no longer being forced, the inertia was so great that the trend has continued to this day.

Fuller's feeling is that, at last, the mind can manifest its ability to reign over the physical universe that has till now been the master.

If the present planting of humanity upon Spaceship Earth cannot comprehend this inexorable process and discipline itself to serve exclusively that function of metaphysical mastering of the physical it will be discontinued and its potential mission in universe will be carried on by the metaphysically endowed capabilities of other beings on other spaceship planets of universe.

The political state of the world is dismissed by Fuller with the simple statement that sovereignty is obsolete. Like all straight forward, simple statements its implications may be difficult to comprehend. The existence of sovereignty and politics is explained by the general acceptance of the "Malthusian-Darwinian-you-or-me-to-the-death-struggle." More simply stated, it's the concept that there is not enough to go around. Since Fuller proposes that this concept is wrong it follows that sovereignty and politics/politicians are "yesterday's fortuitous contrivings" and as such should be junked.

Fuller's optimism again shows through when he proposes that the counter-force to man's extinction as a specialist has already appeared.



Man is going to be replaced altogether as a specialist by the computer.

Fuller goes on to say that anyone who will look at the situation objectively will see that automation can increase man's physical wealth and well being to a much greater extent and much more rapidly than man's muscle and brain controlled production. However, he emphasizes that only humans "can foresee, integrate, and anticipate the new tasks to be done by progressively automated wealth producing machinery." The computer is also seen as the only thing to which politicians will ever be willing to surrender their power.

Considering ecology and all the myriad factors from photosynthesis to the Van Allen radiation belts, Fuller concludes that Spaceship Earth is a very well designed total environment system. He points out, however, that it came without an operating manual. This lack forces us to use our mind or intellect to survive. Natural resources serve as a large safety factor that allows man the time to experiment and grow. Unless we learn other means of supporting ourselves these resources will eventually be depleted and man will have destroyed himself. Comprehensive thinking and objective employment of the generalized principles so discovered can lead man to overcome these apparent shortages and eventually succeed. The strength of comprehensive thinking may be illustrated by the realization that gears, pulleys, pumps, and transistors all operate on the same generalized principles of leverage.

Integral to Fuller's thinking is a systems approach. To begin along this line he must define the largest unit of his thought, the thing that contains everything else, i.e. the universe.

The universe is the aggregate of all of humanity's consciously apprehended and communicated experiences with the nonsimultaneous, nonidentical, and only partially overlapping, always complementary, weighable and unweighable, ever omni-transforming, event sequences.

Since each experience is finite, their sum is finite, and the universe as defined is finite. A system is then considered as something that divides the universe into macrocosm (all that is outside the system and whose scale in space and time is too great to be considered as having effect on the system) and microcosm (all that is inside the system and whose scale in space and time is too small to be considered as having effect on the system) with the exception of that small portion of the universe that constitutes the system itself. Thinking, or systems conceptioning, thus consists of dismissing the microcosmic and macrocosmic irrelevancies and considering only that which is relevant to the system.

Another important element of Fuller's thinking is geodesics. Geodesics illustrates that the "most economical lines of interrelationship between two independently moving events" are curves: as the various great circles around a sphere. He feels that all thinking, or systems conceptioning, is characterized by lines of thought returning cyclically upon themselves from many directions.

Synergetics is defined by Fuller as a combination of topology and vectorial geometry.

...behavior of whole systems unpredicated by the separate parts or any subassembly of the system's parts...

The concept of synergy is not common knowledge because specialization tends



to hide things that act synergetically from view. Synergetics is important to Fuller because it explains why comprehensive thinking is advantageous. The result of putting together many ideas may well be greater than anything that could have been predicted by the set of ideas.

Two observations lead Fuller to a much needed re-evaluation of man's concept of wealth.

- 1) under lethal emergencies (i.e. wars) vast new magnitudes of wealth come mysteriously into effective operation
- 2) the present monetary crises stems from the fact that the gold standard is woefully inadequate for dealing with the world's wealth. (seventy billion dollars worth of gold, of which only forty billion is in the form of money, is only one three-thousandth of one percent of the one quadrillion or so that is the estimated capital asset of industrial production in the world.) The gold standard is a temporary solution that is still being clung to long after it has outlived its usefulness.

Once these observations have convinced Fuller that our present concept of wealth is wrong, he analyzes it from scratch and arrives at this definition:

Wealth is: "the number of forward days do a specific number of people we are prepared to sustain at a physically stated time and space liberating level of metabolic and metaphysical regeneration."

The fewer restrictions there are on the forward days of our lives, the wealthier we are.

It is obvious that the real wealth of life aboard our planet is a forwardly-operative, metabolic, and intellectual regenerating system. Quite clearly we have vast amounts of income wealth as Sun radiation and Moon gravity to implement our forward success. Wherefor living only on our energy savings by burning up the fossil fuels which took billions of years to impound from the Sun or by living on our capital by burning up our Earth's atoms is lethally ignorant and also utterly irresponsible to our coming generations and their forward days.

When discussing the concept of wealth Fuller divides it, via the concept of synergy, into physical and metaphysical constituents. He effectively supports the contention that the physical constituent cannot decrease and the metaphysical constituent can only increase. The metaphysical aspect is intellect or know-how. The very application of intellect expands that intellect. Thus, wealth must be continually expanding as it is used. Because wealth is increasing, and this increase is not acknowledged by society, all economic accounting systems enter know-how on the books as salary liabilities rather than as assets. This mistake is common to both capitalism and communism.

The synergetic effect of all the worlds industries working together should be greater than the effect of all the worlds industries working separately. Sovereignty and politics keep them from working together, so it is obvious that only complete desoverignization can lead to the greatest overall level of living standards.

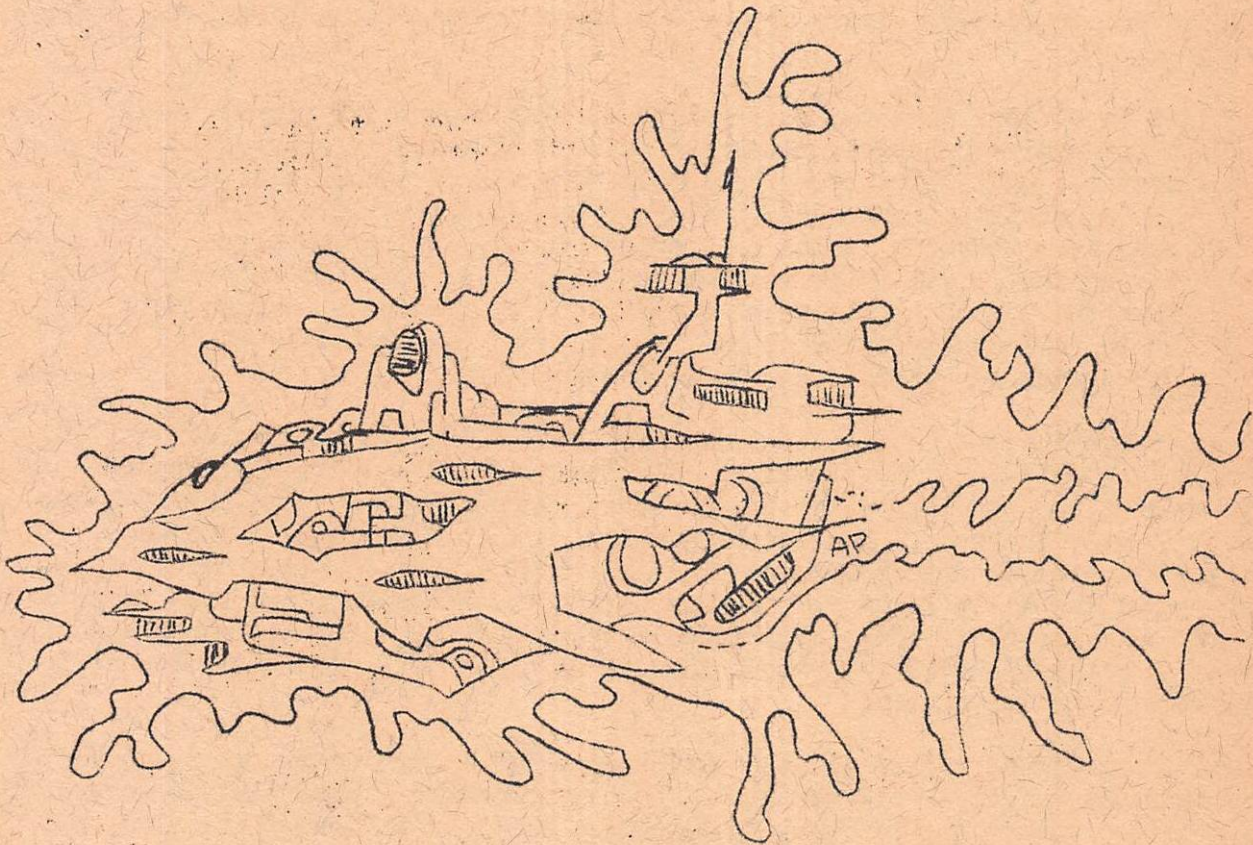
In his conclusion, Fuller cannot be totally optimistic. He feels that there will be widespread errors, mistakes, and blunders, but that they shall not be disastrous.



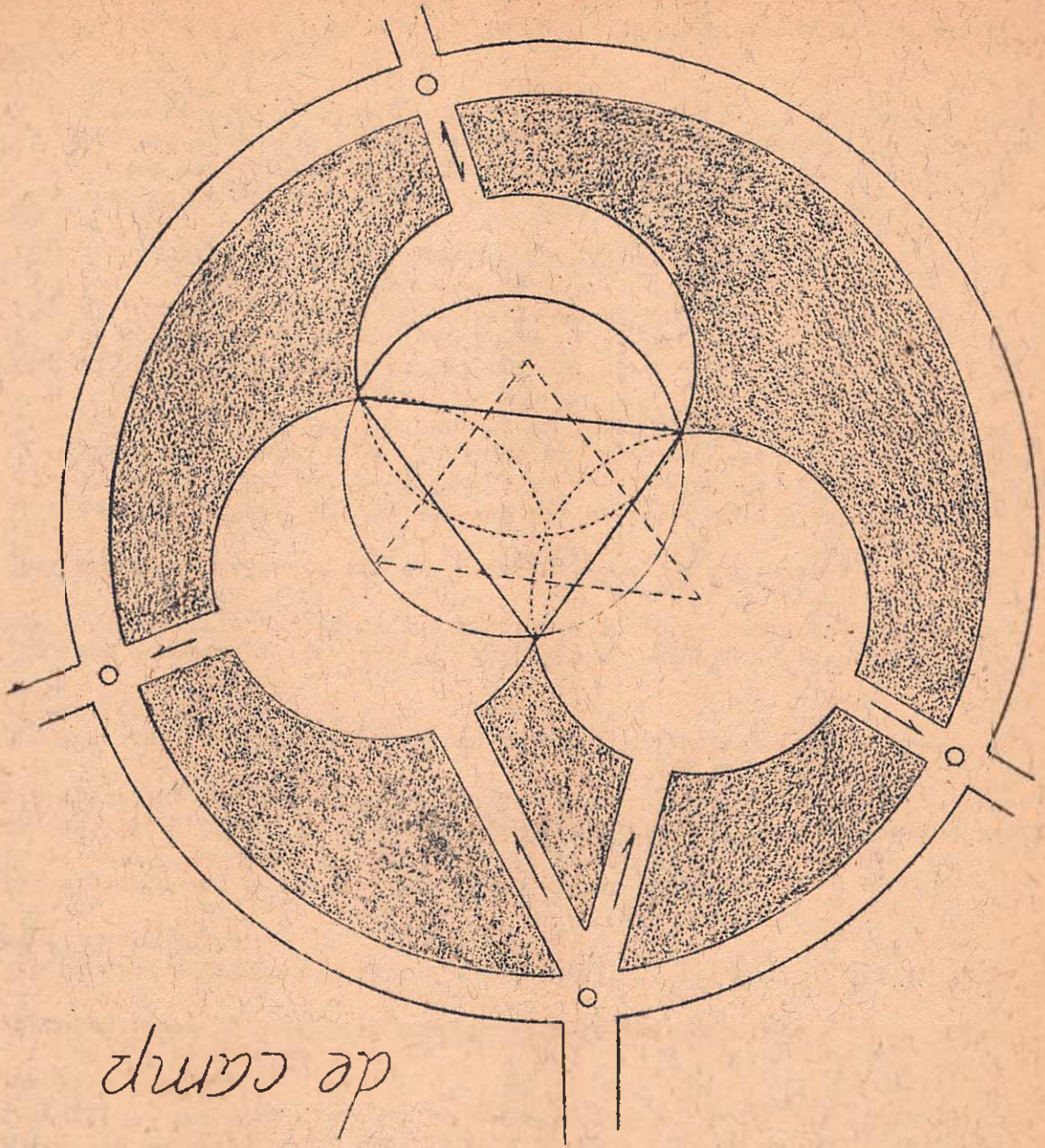
Paradoxically, at the present moment our Spaceship Earth is in the perilous condition of having the Russians sitting at one side of the co-pilot's flying controls while the Americans sit at the other. France controls the starboard engines, and the Chinese control the port engines, while the United Nations controls the passenger operation.

Despite all this, man, the non-specialist comprehensice animal, can prevail. If he does...

...Earth planet-based humanity will be physically and economically successful and individually free in the most important sense. While all enjoy total Earth no human will be interfering with the other, and none will be profiting at the expense of the other. Humans will be free in the sense that 99.9 percent of their waking hours will be freely investable at their own discretion. They will be free in the sense that they will not have to struggle for survival on a "you" or "me" basis, and will therefor be able to trust one another and be free to co-operate in spontaneous and logical ways.







Steve  
de Camp

A GEOMETRIC COLLEGE CAMPUS



This paper is an introduction to a basic concept which could lead to the design of a college campus on which a student could negotiate without the use of a map.

The concept is ideally suited for a small university such as the present Wright State University near Dayton, Ohio.

The plan is basically one of a commuter university, although limited dormitory facilities would be provided for non commuting students.

The university; its classrooms, dorms, academic offices, and related essential service functions would all have their own geometric relationships to each other. The buildings would be built in relation to a geometric design, rather than the design of the campus evolving haphazardly as the university expands.

The buildings would all have geometric names. A building standing at point A2 in the diagram would be named "A2" as well as having an improper surname like "Bristol Hall." These surnames would probably be learned as the student became more familiar with the school.

There would be no motorized traffic what-so-ever within the inner boundries.

All parking would be within the outer circle arcs: faculty in S1, staff in S2, and students in S3.

All electric and telephone lines would be underground.

The buildings of the campus would be designed as applications of Buckminster Fuller's theories, ultra-modern, and full convienced.

The physical size of the school would be directly proportional to the expected or permitted enrollment.

The plan is metric; for ease of manipulation, and in anticipation of U.S. adoption of the metric system by the time this proposal could be implemented.

The geometric basis for the design stems from the following:

- I. Let four points A1, A2, A3, and A4, be given in a plane such that A4 is the orthocenter of the triangle A1 A2 A3. Denote the circles circumscribed about the triangles A1 A2 A3, A1 A2 A4, A1 A3 A4, and A2 A3 A4 as S4, S3, S2, and S1, and let the centers of these circles be O4, O3, O2, and O1.
- II. A1 is the orthocenter of triangle A2 A3 A4.  
A2 is the orthocenter of triangle A1 A3 A4.  
A3 is the orthocenter of triangle A1 A2 A4.
- III. The circles S1, S2, S3, and S4 are all congruent.
- IV. The points A1, A2, A3, and A4 are so placed that each point is the orthocenter of the triangle formed by the other three. The four segments that connect each point to the center of the circle through the remaining three points all meet in one point, O, which is the mid-point of each segment.

The building loacated at point A4 would be the Administration building, the tallest building on campus, and visible from all points.

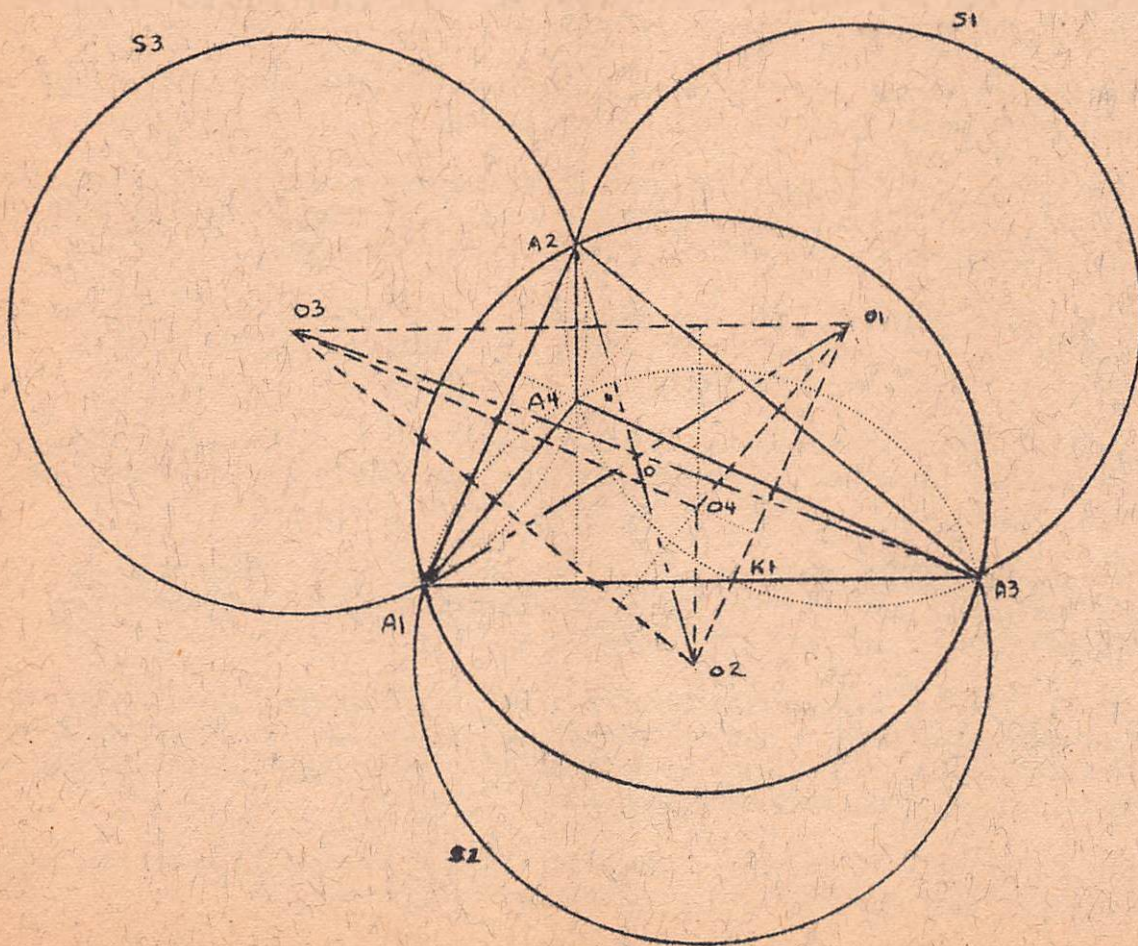


The university should not publish or officially recognize maps of the campus. Such maps would defeat the purpose of the geometric design. In all likelihood, free "bootleg" maps would be available from the bookstores. The campus design, however, should be enough for the student to be able to move around from class to class without such maps.

Sidewalks would be color coded, and the identifying cornerstones on the buildings would also be of the same color code. For example: green = A2

Building sites are not restricted to points already shown. Additional points representing buildings may be added providing that they are also related geometrically. For example: where the solid sidewalk from A1 to A3 is bisected by the dashed sidewalk from O1 to O2 could be point K1, and this point becomes building K1.

The geometry of this campus plan is based on Geometric Transformations by I.M. Yaglom: translated from Russian by Allen Shields. See chapter two, "Symmetry."





# CULTURE

Edward T. Hall's book The Silent Language makes apparent the role that culture plays in the actions of people. Hall is a leading anthropologist who feels that it is necessary to understand the culture of the United States before Americans can hope to understand other cultures in other countries. Most Americans consider culture to be a concept that has very little effect on everyday life. Culture, however, may be surprisingly all encompassing in daily affairs.

Culture may be broken down into ten main groups: exploitation, interaction, association, subsistence, bisexuality, territoriality, temporality, learning, play, and defense. Each of these is complex and has many divisions.

Exploitation is the way in which man adapts himself in order to meet specialized environmental conditions. Today, man has developed extensions for practically everything he used to do exclusively with his body. It is impossible to think of culture without the man made extensions of language or material objects. Divisions under exploitation are the technology which allows him to create extensions of himself, the use of the resources which give man the material from which to produce these extensions, and the concept of comfort which dictates the extensions to be used as well as the extent to which they will be used.

Interaction is simply communication. Divisions under interaction are the written and spoken language, gestures, and semantics.

Association is the tendency of man to form social organizations. Divisions under association are government and class, or caste, structure which dictates the hierarchy or pecking order into which individuals are arranged.

Subsistence is the means by which man sustains his needs. Subsistence includes the occupations and the professions of people in a culture, as well as the structure of the overall economic system of the culture.

Bisexuality is the effect of sex on the formation of culture. This phenomenon includes variations in dress and behavior between men and women, biological sex, and the roles played by men and women in the culture.

Territoriality is the possession, use, and defense of a living area by a living organism. This includes boundaries of all types, individual space requirements, and space relationships between people.

Temporality is the relation of time to culture. Temporality is broken down into time measurements (such as the calendar), and cycles like respiration, heart-beat, and menstruation, which are related to nature. Such practices as mealtimes, speech tempos, and age groupings are also time sequences.

Learning also effects culture. Education is both formal (high school, college, etc.) and informal (by observation) and includes child rearing.

*christopher kriss*



Play and its effects on culture can be broken into three divisions: games which are developed and thought out, random play, and concepts of fun and humor.

Defense has three cultural parts: religious ceremonies, military defenses, and health practices. There are also individual attitudes toward the supernatural, health, and violence, as well as belief systems that are built into each person.

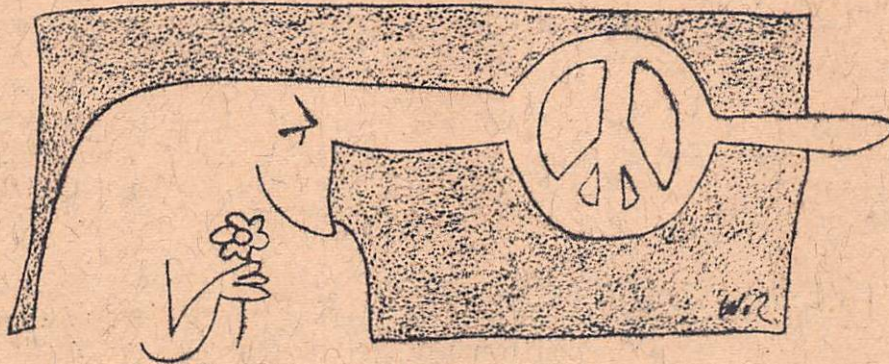
Culture has three basic divisions: formal, informal, and technical. Formal activity is learned through perception. Adults mold their young in patterns they have never questioned. Informal activity is learned, without the realization that learning is taking place, through observation. Technical information is usually transmitted in explicit terms from the teacher to the student: either orally or in writing.

Technical activities include: technology, language, government, occupations and professions, time measurement, education, games, religious ceremony, military defense, and health practices.

Formal activities include: concepts of comfort, semantics, class structure, economic structure, place of men and women, space relationships, time sequence, child rearing, concepts of fun and humor, and systems of belief.

Informal activities include: exploitation of resources, gesture, caste system, maintenance, sex, individual space requirements, cycles, informal education, playing, and individual attitudes.

Finally, no matter what culture you consider, the combination of all ten basic groups is in fact that culture. Even though one aspect may seem more important than the others, all ten must be present. An understanding of these concepts is vital for an understanding of any culture.





# DECEPTIVE SPACES...

What is wrong with the typical American house? Well, according to Frank Lloyd Wright, it tells lies about everything. It has no sense of unity and no sense of space that is appropriate to a free people. It is stuck up in thoughtless fashion, wherever it happens to be. It has no more sense of earth than a so called modernistic house. To take any one of these supposed homes away is to improve the landscape and help clear the atmosphere. The American house is more a hive than a home, just as the modern house is more a box.

All materials look alike to the American house and to everything and everyone in it. Essentially, whether of brick, wood, or stone, this house is a bedeviled little box with a fussy lid. It is a complex box that must be cut up by all sorts of hole to let in light and air, as well as an especially ugly one to go in and come out of. The holes are all trimmed, the doors are trimmed, the windows are trimmed, the roofs are trimmed, and the walls are trimmed. Joinery reigns supreme in the pattern and seems to be the soul of it all. Floors are the only part of the house left plain. The joiner recommends parquetry, but usually the housewife and the fashionable decorator cover these surfaces with a tangled rug collection. Otherwise the floors would be "bare." They are bare only because one could not walk very well on jig-sawing, turned spindles, or plaster ornament.

It is not too much to say that as a young architect, by inheritance and training a radical, my lot was cast with an inebriate lot of criminals called builders; sinners hardened by habit against every human significance except one, vulgarity, the one touch of nature that makes the whole world kin.

When Wright was eleven years old, he was sent to a farm in Wisconsin to learn how to really work. The first feeling he sensed was a hunger for reality and sincerity. Also natural to this first feeling was a desire for a simplicity that would yield a broader, deeper comfort.

Wright thought that planes parallel to the earth identified themselves with the ground, and did the most to make buildings belong to the ground. He thought that every house in a low region should begin on the ground, not in it with damp cellars. This thought led to the elimination of the basement. Instead, he de-



Lynn Stahl

.....  
vised one at ground level.

Frank Lloyd Wright felt that:

A house should look as though it began there at the ground, putting a projecting base course as a visible edge to this foundation where, as a platform, it is evident preparation for the building itself and welded the structure to the ground.

Shelter should be the essential look of any dwelling. Look at the building primarily not as a cave, but as a broad shelter in the open, related to vista; vista without and vista within.

The size of the human figure should fix every proportion of a dwelling or anything in it. Human scale is true building scale.

Extend horizontal spacing without enlarging the building by cutting out all the room partitions that did not serve the kitchen or give needed privacy for sleeping apartments or (as in the day of the parlor) serve to prevent some formal intrusion into the intimacy of the family circle.

Give servants a separate unit of their own attached to the kitchen on the ground floor. Get the house down to the horizontal in appropriate proportion and into quiet relationship with the ground.

Dispense with closets, which are unsanitary boxes wasteful of room, and replace them with airy wardrobes in the rooms.

Freedom of floor space and elimination of useless heights works a miracle in a new dwelling place.

Get the quiet "streamline" effect with a new sense of repose in flat planes.

There is a lesson in the elimination of the insignificant and in the beauty of the natural use of materials.  
.....



An important idea is that of plasticity as it is developed and emphasized in the treatment of the building as a whole. Plasticity is a familiar term, but it has not been applied to whole buildings.

Continuity, especially in the "folded plane," is a conscious stride forward in the form of a new aesthetic.

The "third dimension" is only a single phase of "continuity," but it is a phase that has come back home again to go to work on the surface and upon the novice.

Work upon materials by nature of the process or tools used means a living architecture in a new age, organic architecture, the only architecture that can live and let live because it cannot ever become a mere style.

Let walls, ceilings, and floors now become not only party to each other, but part of each other, reacting upon and within one another; continuity in all, eliminating merely constructed features as such, or any fixtures or appliance that exists only for its own sake.

See wood as wood, and see concrete or glass or metal each for itself and all as themselves. Appropriate designs for one material would not be at all appropriate for any other material.

Taking a human figure for his scale, Frank Lloyd Wright brought the whole house down in height to fit a normal person--say, 5'8 $\frac{1}{2}$ " tall. This was Wright's height. Believing in no scale other than the human being, he broadened masses all he could to bring it down into spaciousness. It has been said that had Wright been three inches taller, his houses would have been quite different in proportion. Wright's comment on this was, "Probably."

One of the most discussed architects of modern times, Frank Lloyd Wright's designs have been called fantastic and impractical. He has, however, played a major part in the development of modern architecture.

Wright had great skill in arranging interior spaces. He was the first architect to break away from Victorian style. He developed a functional style (called organic) in which buildings are frankly composed to express their purpose and the materials of which they are built.

His houses are roomy, well-ordered, with windows placed to best catch the light. The office buildings he designed were also firsts. In 1905, the Larkin Building in Buffalo was the first office building to use air-conditioning, acoustical wall treatment, metal bound plate glass windows and doors, and all metal furniture. During the 1923 earthquake in Tokyo, his Imperial Hotel was the only large building left standing.

During his lifetime Frank Lloyd Wright made great strides toward bettering the environment of his fellow man. He had his own personal philosophy and followed through with his ideas as best he could. He was a dreamer, but he made most of his dreams come true. Wright's accomplishments far outweigh his failures. Perhaps, given more time, he might have twisted the fate of those failures into the realization of success.



# THE PSYCHOLOGY OF COLOR

randall  
percek

Color is defined by Webster as "the sensation resulting from stimulation of the retina of the eye." One cannot claim Webster's definition is false, but one cannot fail to realize that color has an effect on the conscious and subconscious of man. It has psychological effects.

The historic background of color is a long one and its effects on mankind have been significant. All through history color has had various meanings to different peoples. Color has had mystical powers, healing powers, and astrological powers. Even the ancient philosophers realized that color effected the mind. Since then tests have been conducted on these various effects. Some of the more general experiments have shown that certain groups of people are more sensitive to warm colors while other people are more responsive to cool colors. The warm color subjects were characterized as having an intimate relation to a perceptible world, while cool color subjects were of a detached nature. The famous Rorshach test produced the hypothesis that emotionally responsive people react with freedom to color, whereas emotionally inhibited persons may be shocked or embarrassed. Subjective impressions are sometimes contradictory. Green, for example, is normally a color thought of as being cool, refreshing, and generally pleasing. A green lighting effect, however, gives the body a dead, cadaverous feeling and renders it a sickening color. Gilbert Brighthouse found that muscle reactions were twelve percent faster in a red hued situation while green hues slowed reactions. Conversely, Kurt Goldstein showed that under red light an object seemed to weigh more than under green light. Furthermore, Goldstein feels that not only our perception of weight is effected, but also time and length perceptions are disturbed by red and green light.

The associations and analogies of color (as F. Birren classify them) exist in great mass. Color impressions are used in language, superstition, and symbolism. As Faber Birren expresses it,

Reaction to it, appreciation of it, requires little effort of intellect or imagination.

In less eloquent words, it is easy for anyone to grasp it. Some examples of "color language" would be: green with envy, commie reds, red herrings, and black is beautiful. Food color, seemingly the last thing on anyone's mind, is actually very important in our subconscious. Colors can discourage even the hungriest person from eating. Vermillion is the best hue; as in rare beef, apples, and cherries. Orange is well liked, but yellow is definitely low on the scale. Tints are also very prominent in food selection, but not as much as pure hues. Orange is the best liked, and yellow tint is better than pure yellow. Among shades (pure hues mixed with varying amounts of black) orange is still dominate. This orange is the brown of well cooked meat. Pink and such tints are saved for desserts as they are not as filling looking. Thus, the success of a meal often depends on the color of the food.

In the chapter entitled "Neurotics and Psychotics," Mr. Birren cites cases by several researchers and doctors that show that color can be used effectively for



psychological medical purposes. The physician, Felix Deutsch, wrote,

Every action of light has in its influence physical as well as psychic components.

Deutsch noted that color influences blood pressure and so, in one of his more noted tests, placed people with heart trouble in either a green or red room. As soon as the right color was established for the patient at hand, he or she spent time in that color influence. Cases showed that blood pressure decreased as did pulses rate. It is evident through these tests that color effects the psychological and the biological through interconnected channels. Color therapy is successful because it transfers the patient to an anxiety free world. We can see through just a few examples that color not only has a psychological effect, but a biological one as well. It is evident that such a subject is open to further exploration.

COLOR	GENERAL	MENTAL ASSOCIATIONS	DIRECT ASSOCIATIONS	OBJECTIVE IMPRESSIONS	SUBJECTIVE IMPRESSIONS
RED	BRIGHT, INTENSE, DRY	HOT, FIRE, HEAT, BLOOD	DANGER, CHRISTMAS, ST. VALENTINES DAY	PASSIONATE, EXCITING	INTENSITY, RAGE, FIERCENESS
ORANGE	BRIGHT, LUMINOUS, GLOWING	WARM, METALLIC, AUTUMN	HALLOWEEN, THANKSGIVING	JOVIAL, ENERGETIC	HILARITY, EXUBERANCE
YELLOW	SUNNY, INCANDESCENT	SUNLIGHT	CAUTION	CHEERFUL INSPIRING	HIGH SPIRIT, HEALTH
GREEN	CLEAR, MOIST	COOL, NATURE, WATER	CLEAR, ST. PATRICK'S DAY	QUIETING, REFRESHING	ENRAGEDNESS, DISEASE, QUILT
BLUE	TRANSPARENT, WET	COLD, SKY, WATER	SERVICE, FLAG	SUBDUING, METACHOLOY	GLOOM, FEAR, FORTITUDE
PURPLE	DEEP SOFT ATMOSPHERIC	COOL, MIST, SHADOW	MOURNING, EASTER	DIGNIFIED, POMPUS	LOVELINESS, DESPERATION
WHITE	SPATIAL, LIGHT	COOL, SNOW	MOTHER'S DAY, FLAG	PURE, CLEAN, YOUTHFUL	BRIGHTNESS OF SPIRIT
BLACK	SPATIAL, DARKNESS	NEUTRAL, NIGHT	MOURNING	FUNERAL, OMINOUS	NEGATION OF SPIRIT



# THE UNDISCOVERED SELF

BODY = MIND - SPIRIT

BODY = MIND - SPIRIT

BODY = MIND - SPIRIT

BODY = MIND - SPIRIT

BODY = MIND - SPIRIT

BODY = MIND - SPIRIT

*t.w. Barnett*

C.G. Jung views modern man as an individual incapable and unwilling to control his own subconscious. The main reason for this loss of ability is "psychic infections" which have influenced our subconscious. These create an inability to make judgements for one's self. Jung believes that this "individual loss of meaning" is the first step toward "state slavery."

It is important to view this idea of subconscious dominance as a chaining together of our individual subconsciousnesses to form a network of which we are a part and from which we cannot break loose.

C.G. Jung believes that religion is an important aspect in the prevention of psychic infection. The trouble with this belief is that religion has become dominated by creed, so that religion now serves as a mediator between man and society, rather than between man and God. Religion is a temporary counter balance to the massmindedness of State, but both represent the same goal of somination of subconscious. We are subjected to two systems which try to save us from the responsibility of individuality.

It is important to realize that man is the measure and measurer of all things, and any system which does not place the individual in a position from which he can judge for himself is a system of dominance.

Jung says that we are duplex, consisting of both conscious and subconscious. I believe that we should carry things one step further and say that we are triplex. We are body, mind, and spirit. I use spirit as a collective term to include subconscious, soul, super-ego, id, etc. Anything which cannot be proven to be part of the material world belongs to the spirit. The importance of these three can be seen in the aspect of psychic influence. We control and use body and mind, but lack the ability to link our minds with our spirits. Since we cannot utilize our spirit, we have allowed it to be collectively dominated by outside influence (commonly Church or State). Once again, the idea of our subconscious being tied together can be seen.



The importance of developing the link between mind and spirit can be seen in Jung's idea of the gulf between faith and knowledge. Questions of knowledge are understandable by the mind. Questions of faith must be answered by the spirit. If we fail to develop our subconscious in a link with our mind, we suffer the split-consciousness of being unable to bridge the gulf between faith and knowledge.

Jung believes that evil is lodged in human nature itself. I must agree with that. He does not divulge how he arrived at this conclusion. I think I can reasonably prove it through consideration of the relationship between God, man, and the devil. Of these three, man is the central figure, placed between God and the devil. By these positions it is illogical to assume that either would create man, and then go on to create their alter-ego to oppose them. From man's position, it can be easily assumed that man has created God as the image of all that is good in man, and the devil as all that is evil. This is not saying that God does not exist, simply that man created what was needed to govern his own subconscious.

C.G. Jung's ultimate goal in influencing man to utilize his undiscovered self is to prevent the linking together of our individual subconsciousnesses by an outside dominate power. This is obviously an important aim. Unfortunately, it seems that few individuals have the ability or will to free themselves.





ammount of material available (all the papers are from the Winter quarter classes in Design 160 here at OSU) and a severe time limit as I tried to produce the issue in the last two weeks before the quarter endes. I hope, however, that the potential of the project is evident enough to warrent its continuation and growth...

Walter Shealor says, in his discussion of Eric Fromm's book The Art of Loving, that the orgiastic union is primarily a device used by primitive peoples. It seems, however, that we must consider such modern experiences as the rock concert, the business convention, the suburbia sex party, and May week as fullfilling the same basic function in today's society. The anology gains strength when you consider the use of drugs (including alcohol) in these various forms of orgiastic union. Another point he makes is that the "average" man cannot engage in creative activity as a means of combating seperatness. This, however, seems to ignore the fact that most people do engage in some sort of creative activity in their hobbies and around their homes; even if they cannot be creative in their jobs or professions. I think it is obvious that what Fromm is saying is important for the designer to understand. It explains much about how people act and react, and proposes an optimistic course of action for us to take.

Jennele Shover's discussion of The Art of Loving further relates the importance of Fromm's thoughts to the designer.

Richard LePage has made a powerful synergetic connection between Fromm and Buckminster Fuller.

From Fromm, to Fromm and Fuller, to Fuller himself...Fuller's Operating Manual for Spaceship Earth seems to be a fine statement of his philosophy. I have tried to summerize the major points of his book. Perhaps the connection between Fromm and Fuller can thus be made more apparent. Fuller's ideas of comprehensive anticipatory design seem to be the essance of modern design thought, and they make it vitally important that the designer take himself and his work seriously (though not solemnly).

Steve DeCamp's discussion of a Geometric Campus is a step out of generalization into the concrete. It is an intriguing idea, even in its basic form. It seems to me that adding one more concept to it would make it even more powerful. If the circles were to become the bases of geodesic weather domes the need for the build-ings themselves would disappear and the geometric concept could be carried out in the shapes of various working, living, and study areas.

As Christopher Kriss says in his discussion of The Silent Language, culture plays an important role in our lives. To the extent that it effects us (as designers or consumers), it is important for us to understand with our cultural bias is we are to function effectively within our culture or the conglomeratae of cultures we call the world.

The work of Frank Lloyd Wright tended to accelerate the death of archetecture as a speciality and its rebirth as the first of the new comprehensive fields. His thoughts on the design and construction of houses serve to illustrate his overall philosophy -- as Lunn Stahl shows in "Deceptive Spaces."

Color and its use is one of the special areas of study in which the designer must develope competance. As Randall Perchek shows in his article on the psychology of color, color is sometimes a difficult and confusing thing to handle.

All psychology is important to the designer. The thoughts of C.G. Jung, as presented by T.W. Barnett, may have particular significance in their applications to the study of perception.