

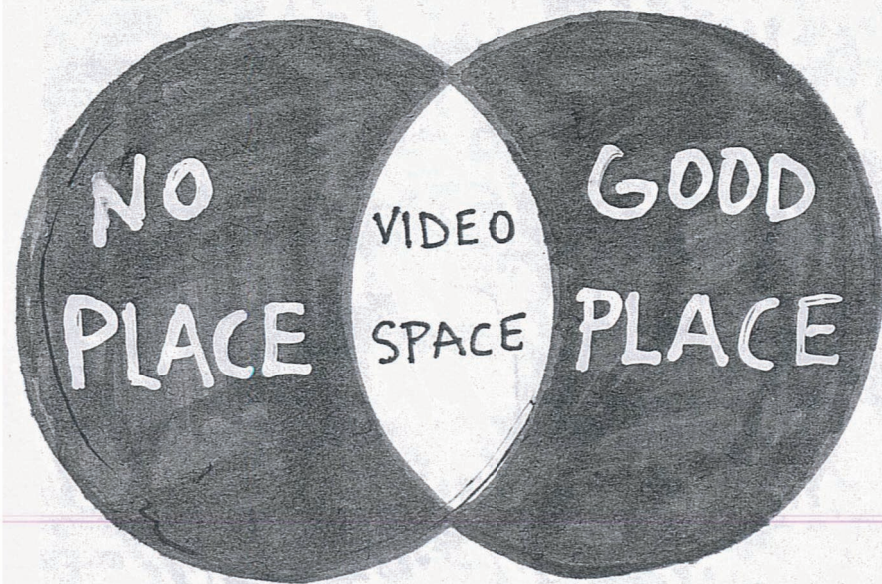


ENDLESS LIFE
FREEDOM FROM DEATH
IT'S TIME TO DIE
DEATH WISH
WISHLANDIA
ONE WORLD ISLAND
EARTH
GOOD SOCIAL ORDER
MOON LANDING
SCIENCE FICTION
ANTICIPATORY VISION
POSSIBILITY PROMISE
WHY DO I EVER FUCKING BOTHER
APATHETIC OBSCULESCENCE
THE VORTEX
NO WHERE
SOMEWHERE

"utopia" is a compound of the syllable ou-, meaning "no", and topos, meaning place. But the homophonic prefix eu-, meaning "good," also resonates in the word, with the implication that the perfectly "good place" is really "no place." The term has been used to describe both intentional communities that attempt to create an ideal society, and fictional societies portrayed in literature. It has spawned other concepts, most prominently dystopia. many European groups envisioned America as a

place to plant the seeds for utopian communities, both religious and secular. for many of the Founding Fathers, America itself was envisioned as a new land, a new community defined not only politically but also spiritually.

TV was strategic to the Kennedy campaign for that nomination and for the election in 1960. Isolating the screen, on whatever scale, heightens the sense of a new reality called "videospace". Kennedy talked of a "New frontier." He wanted to develop new technologies and make advancements in space exploration.



He also wanted to confront the demons of the past like poverty, war, and ignorance in order to provide for a brighter future. When JFK declared "The torch is passed to a new generation," he touched young Americans who saw in his youthfulness a reflection of their own vitality and emerging importance. John F. Kennedy continued to grow his charismatic image while creating Camelot. Camelot remains, however, a medieval utopia, a dream city that cannot be placed



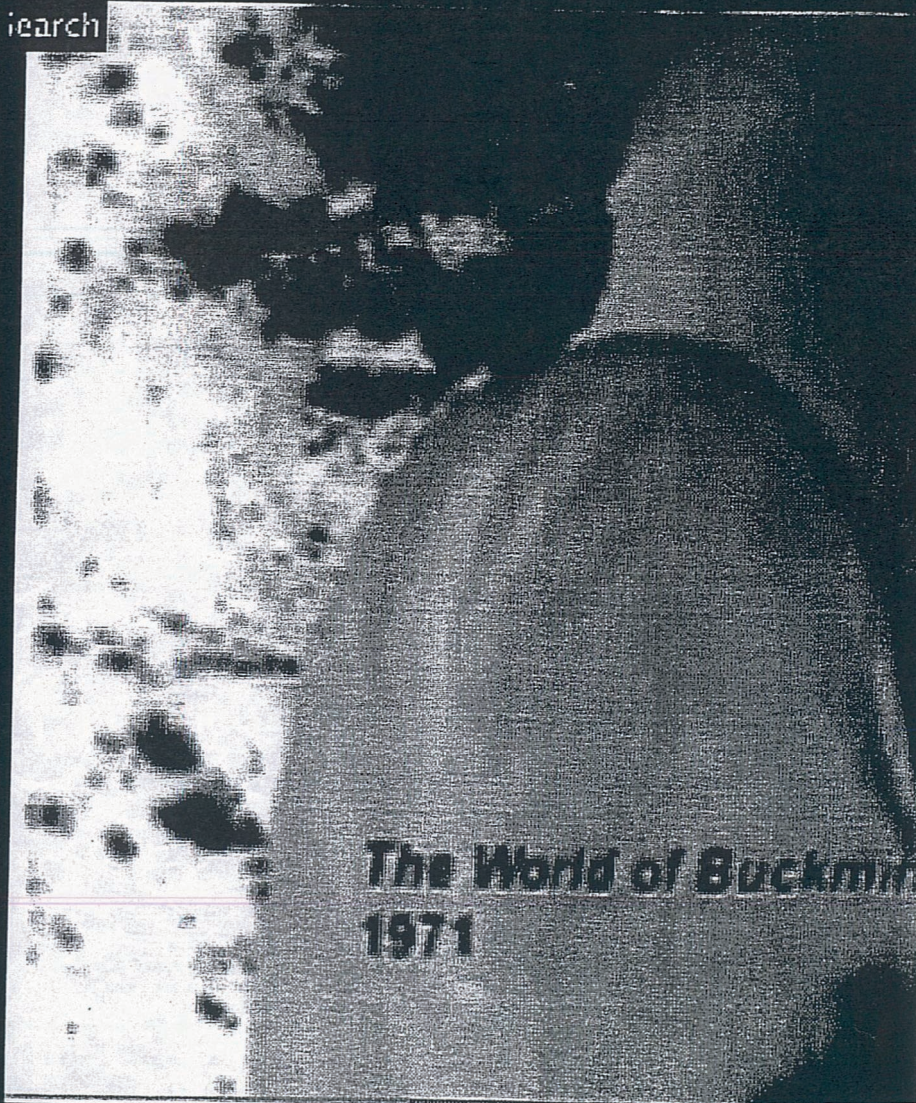
You Tube

Dymaxion Maps
on the Internet

BUCKMINSTER FULLER segment

MASTERWORKSVideos 3 videos ~ Subscribe

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The World of Buckminster
1971

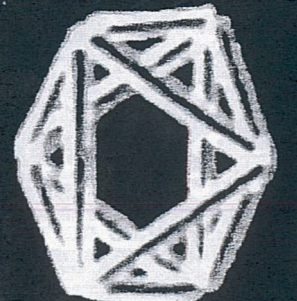
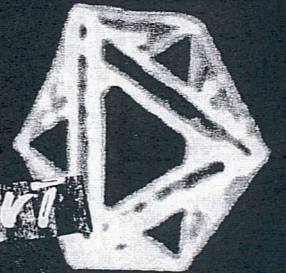
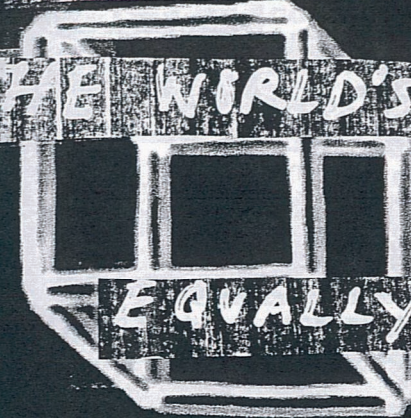
Like + Add to Share

IN DYMAXION WORLD

be home

NOTHING IS WRONG &

THE WORLD'S RESOURCES
ARE
EQUALLY DISTRIBUTED



HUMAN EXPLOITATION OR
ENVIRONMENTAL DAMAGE

Peeling the solid apart in a different way presents a view of the world dominated by connected oceans surrounded by land.

WORLD MAP ON DYMAXION PROJECTION

"a precise means for seeing the world from the dynamic, cosmic and comprehensive viewpoint,"

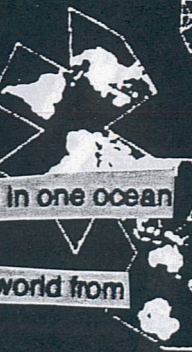
has no 'right way up'.

reveals our planet as one island in one ocean

'Doing More With Less'

Dynamic + Maximum + Tension

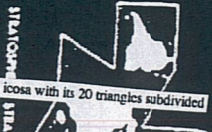
Dymaxion



NORTHWARD TO THE OCEAN AND NORTHWARD TO EARTH
One and one world in other time. Maps published and available
World World World

EAST BY SEA TO THE OCEAN VIA GOOD HOPE
From the Atlantic Ocean to the Indian Ocean, West to East
East to West, West to East, East to West, West to East

EAST BY SEA
TO THE OCEAN VIA SEA



an icosahedron with its 20 triangles subdivided

1000 2000 3000 4000 5000 6000 7000 8000 9000 10000
Scale of miles. Eastward
Scale of miles. Westward
Scale of miles. Northward
Scale of miles. Southward

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A New Perception of Earth

World maps are symbolic tools which shape our perception of Earth. He wanted to provide a view of the whole Earth at once which would have the ability to reveal major trends in world affairs and show the the relationships among all nations and cultures of the world rather than emphasize artificial boundaries between them.

which enables us to highlight and to chart global resources, population and shortest air routes between land masses and distribution patterns which characterize the interdependent system of relationships emerging from the ever evolving and accelerating process of globalization.

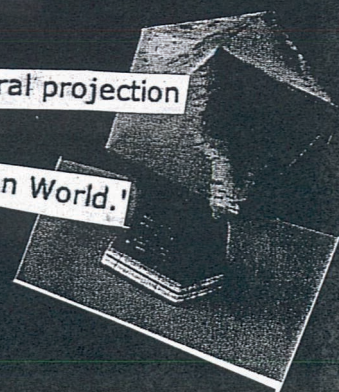


Fuller's view was that given a way to visualize the whole planet with greater accuracy, we humans will be better equipped to address challenges as we face our common future aboard Spaceship Earth.

Using the some mathematical principles on which his geodesic domes were to be based, Fuller designed a way to display the world all at once

In 1954 Fuller called his final icosahedral projection the 'Dymaxion Air-Ocean World.'

'a OneTown Air-Ocean World.'



"To make the world work

For 100 percent of humanity

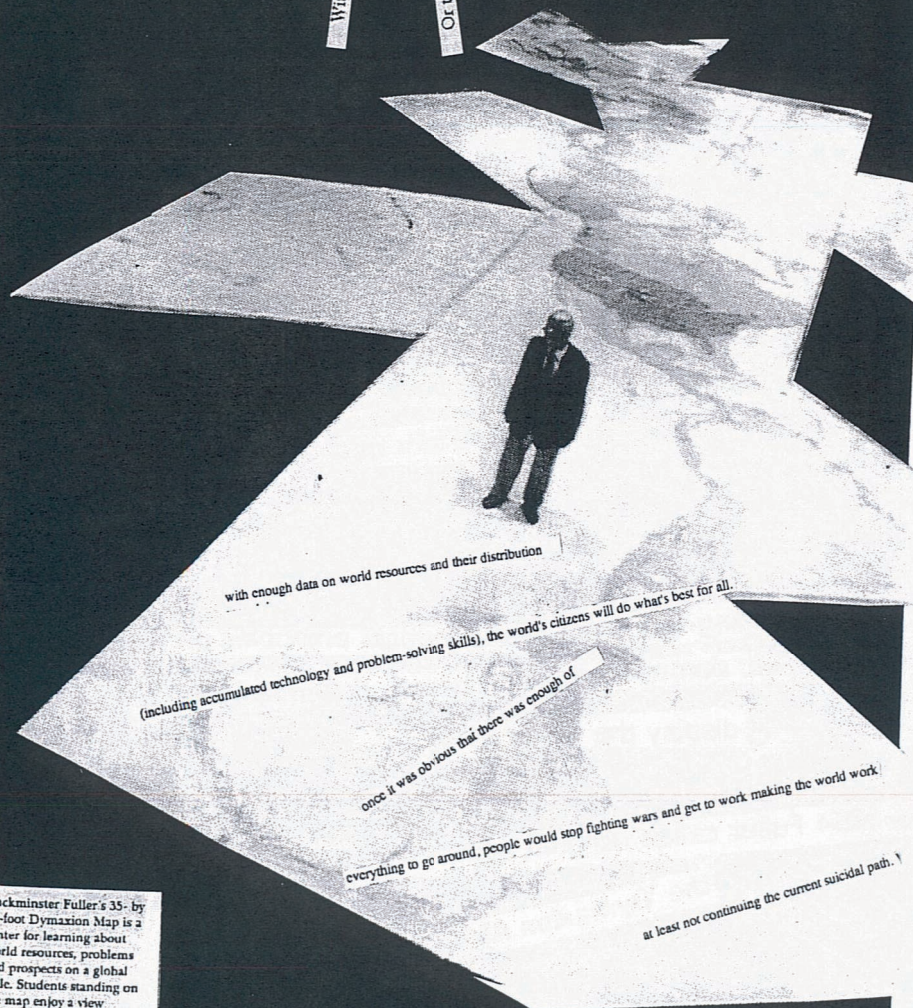
In the shortest possible time

Through spontaneous cooperation

Without ecological offense

Or the disadvantage of anyone

WORLD GAME



with enough data on world resources and their distribution

(including accumulated technology and problem-solving skills), the world's citizens will do what's best for all.

once it was obvious that there was enough of

everything to go around, people would stop fighting wars and get to work making the world work

at least not continuing the current suicidal path.

Buckminster Fuller's 35- by 70-foot Dymaxion Map is a center for learning about world resources, problems and prospects on a global scale. Students standing on the map enjoy a view equivalent to that from 1,500 miles above the Earth.

This is an excerpt from *The Essential Whole Earth Catalog* (Doubleday & Company, Inc., Garden City, NY) p. 89

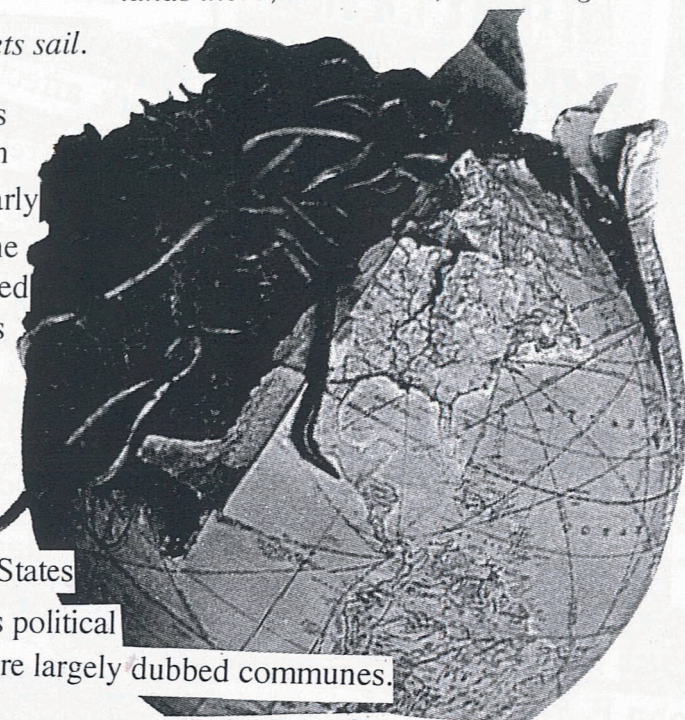
A map of the world that does not include Utopia is not worth even glancing at, for it leaves out the one country at which Humanity is always landing. And when Humanity lands there, it looks out, and seeing a better country, sets sail.

There were hundreds of communal utopian experiments in the early United States, and the Shakers alone founded around 20 settlements

During the late-20th century, many

economic utopias sprang

up around the United States in response to various political movements. They were largely dubbed communes.

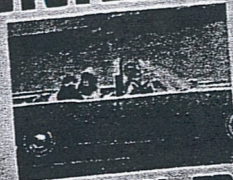


New ways of living in time and space emerge from collective becomings.

Collective intelligence is a "utopia of the unstable and the multiple." the possible is linked to the real; the virtual is linked to the actual. The link between the possible and real is one of a model and its copy. Monsters are failed copies. By contrast, the link between the virtual and the actual is a link of differentiation. The virtual does not make copies of itself but creates differences that make differences in the actual world. Failure of the virtual is the failure to create differences. Serious artists with shared interests do not copy each other but form a virtual community, a "mutual differentiation society" that manages to actualize a plurality of work.

Today, in the 21st century, the Shaker community that still exists--the Sabbathday Lake Shaker Community--denies that Shakerism was a failed utopian experiment. "Shakerism is not, as many would claim, an anachronism; nor can it be dismissed as the final sad flowering of nineteenth century liberal utopian fervor."

ANT FARM & T. R. UTHCO
PRESENT
WHO KILLED KENNEDY?



THE ETERNAL FRAME

SAT. NOV. 22 1975

UNITARIAN CHURCH

The Eternal Frame.

This dark, affectless event a bizarrely obsessive reenactment of the Kennedy assassination performed at Dealey Plaza, The reenactment repeated the assassination again and again,

precisely following the action recorded on the famous

Zapruder film of

John F. Kennedy's assassination at Dealey Plaza in Dallas

of the assassination of President John F. Kennedy,

NOVEMBER 22 1975
RE-ENACTMENT



a meticulous re-enactment with Mr. Michels

in a pink suit and pillbox hat, playing Jacqueline Kennedy.

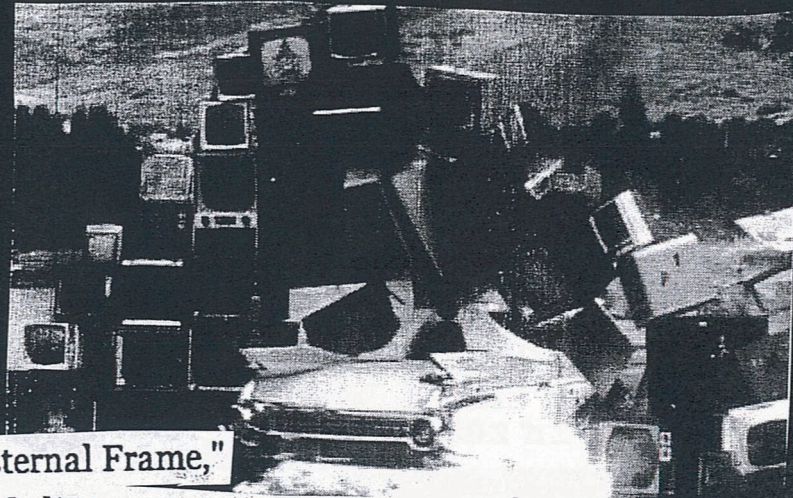
Ant Farm

Ant Farm's other cross-over success was a 1975

performance work, "Media Burn," in which Mr.

Michels drove a white Cadillac through a pyramid of burning television sets.

in front of an audience hand-picked from the media.




"The Eternal Frame,"

"Media Burn" became staples of video art history classes

These videos exemplify a new form of social activism that emerged from the cultural and political foment of the 1970s: guerilla television. Steeped in the media criticism of Marshal McLuhan, the do-it-yourself ethos of the Whole Earth Catalog, and the sudden affordability of half-inch reel-to-reel video decks and portable video cameras, many groups (including the Videofreex, the Peoples Video Theater, the Raintance Corporation, and Global Village) began producing radical alternatives to commercial television. Projects by these media collectives ranged from documentaries and agitprop to novel street theater and performance art. Guerrilla video never fully achieved its utopian goals of returning broadcast power to the people or fostering the free flow of information and images

Ant Farm's Doug Michels: Visionary Architect of the Future

235 videos  Subscribe

Michels arranged his students in a grid on a parking lot and ran zigzags among them, whispering, "Mies van der Rohe, Mies van der Rohe."

a new fascination: dolphins.

Maybe the dolphins had a plan for him.

Its name is BLUESTAR

It's based on the scientific premise that in zero gravity, water forms a perfect sphere, human beings think smarter and faster in zero-gravity



he centerpiece of the Saturn-shaped space station is a giant globe of water

BLUESTAR is a visionary space station, an extraterrestrial home for dolphins, a "think tank in space" operated by a crew of scientists

and by dolphin astronauts whose quest is to

discover new space frontiers, explore stellar theories

and create innovative prophecies

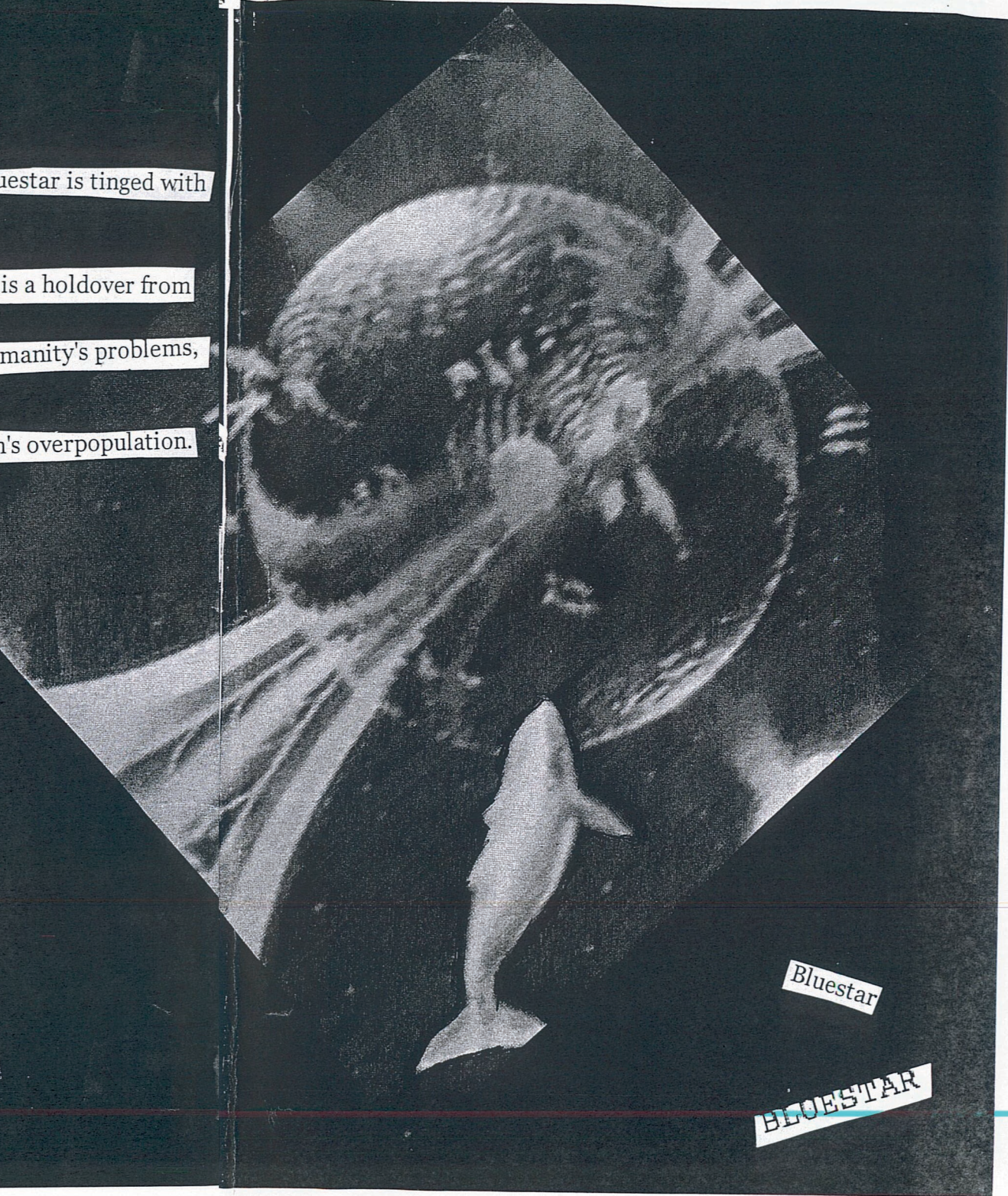
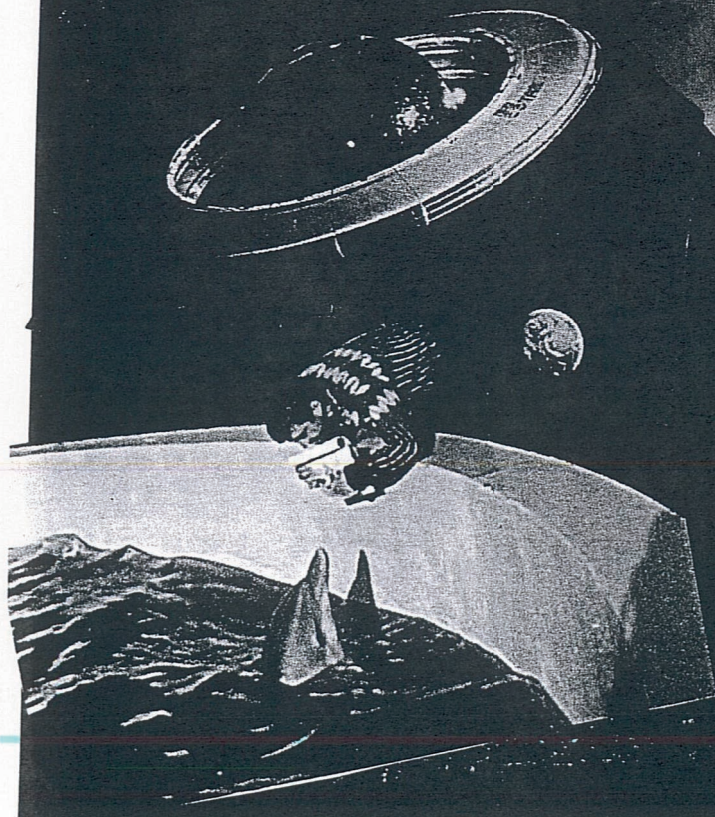
about human life

and the

future.

without the deforming influence of gravity on our brains' "subatomic actuality," our thought processes could achieve "astounding cerebral precision."

Like many of Michels's "futuristic" designs, Bluestar is tinged with
Jetsons-era nostalgia. In some ways, Bluestar is a holdover from
the days when outer space promised to solve humanity's problems,
when cities on the moon would relieve the Earth's overpopulation.



Bluestar

BLUESTAR

JAPANESE TV
1990

an architect

and artist

and a founding

member of Ant Farm

Part visionary futurist in the

Buckminster Fuller tradition, part

Abbie Hoffman-esque social prankster,

devoted to what some might call the

lunatic fringe of art and architecture.

died on June 12

He was 59

Doug Michels

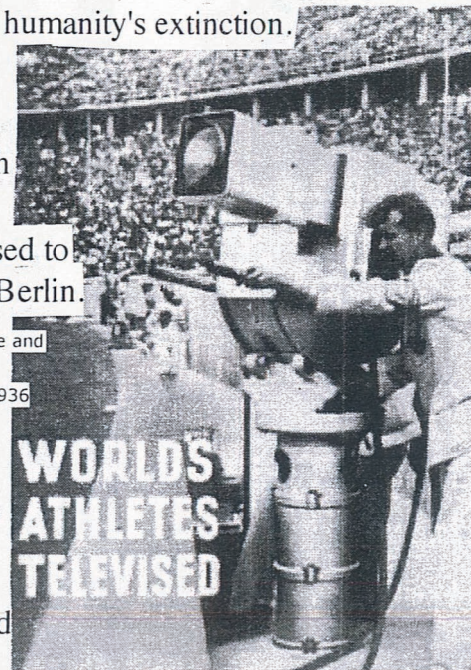
In many cultures, societies, religions, and cosmogonies, there is some myth or memory of a distant past when humankind lived in a primitive and simple state, but at the same time one of perfect happiness and fulfillment. The Islamic, Jewish, and Christian ideas of the Garden of Eden and Heaven may be interpreted as forms of utopianism, especially in their folk-religious forms. These mythical or religious archetypes are inscribed in all the cultures and resurge with special vitality when people are in difficult and critical times. However, the projection of the myth does not take place towards the remote past, but either towards the future or towards distant and fictional places, imagining that at some time advanced science and the future, at some point of the space or beyond the death must exist the possibility of living happily. Opposing this optimism is the prediction that technology will, through deliberate misuse or accident, cause environmental damage or even humanity's extinction.

After sailing to Europe in 1934, Farnsworth secured an agreement with Goerz-Bosch-Fernseh in Germany. Some image dissector cameras were used to broadcast the 1936 Olympic Games in Berlin.

Both Vladimir Zworykin's Iconoscope camera pickup tube and Philo Farnsworth's Image Dissector camera pickup tube were adopted and operated in German cameras. In 1936 Zworykin, a Russian Jew, was working for RCA labs and Farnsworth, a Utah Mormon, was working with Philco. Both would have been persecuted for their religious and ethnic backgrounds in Nazi Germany, and yet their inventions made television cameras possible.

Although he was the man responsible for its technology, Farnsworth appeared only once on a television program.

On July 3, 1957, he was a mystery guest ("Doctor X") on the TV quiz show *I've Got A Secret*. He fielded questions from the panel as they unsuccessfully tried to guess his secret ("I invented electronic television."). For stumping the panel, he received \$80 and a carton of Winston cigarettes. Moore then spent a few minutes discussing with Farnsworth his research on such projects as high definition television, flat screen receivers, and fusion power



FIRST TELEVISION PICTURE FROM SPACE
TIRCSI SATELLITE
APRIL 1, 1960

I would like to remind us right

away that numerous so-called utopian dreams - for example,

television,

the possibility of traveling to other planets,

moving faster than sound

insular as these dreams have been realized

they all operate as though the best thing about them had been forgotten

one is not happy about them.

As they have been realized, the dreams themselves have assumed

a peculiar character of sobriety, of the spirit of positivism,

and beyond that, of boredom.

In 1968, Stewart Brand founded the Whole Earth Catalog to make a variety of tools accessible to newly dispersed counterculture communities, back-to-the-land households, and innovators in the fields of technology, design, and architecture, and to create a community meeting-place in print, a wide-ranging reference for new living spaces, sustainable design, experimental media and community practices.

ARCHITECTURE WITHOUT ARCHITECTS

Fuller's philosophical impact is especially clear in the first section of the catalogue, Understanding Whole Systems. by the 1970s the hand-built geodesic dome had become synonymous with back-to-the-land communities, and publications such as these helped disseminate building instructions.

The supplement of January 1971 produced inside the Pillow, an inflatable structure created by the Ant Farm art collective. The inflatable structure is the decisive form of Ant Farm's early practice and this publication provides instructions for those interested in constructing their own, with illustrated examples of the collective's pneumatic designs and installations.

Guerilla Television

Written by a member of the Raindance Corporation media collective and designed by Ant Farm, elaborated on the group's media activism and devoted chapters to the development of support systems and tool-access programs for the production of alternative television.

1968

SPECIAL ISSUE

Brand pioneered the publication and dissemination of photographs taken during early space missions, putting them on the covers of the first catalogue, in fall 1968, and all successive issues.



*** Whole Earth Catalog**

For a publication whose purpose is to egg on the conjuring and living of new forms, the Catalog is rather a traditional instrument, no more radical than Sears Roebuck or Consumer Reports, merely attuned to a new market, the sub-economy of dope and rock. A richer playground of bright ideas, and other voices, is the 4-times-a-year Supplement, now called \$1 Catalog.



carl sagan contact

unmistakable signal

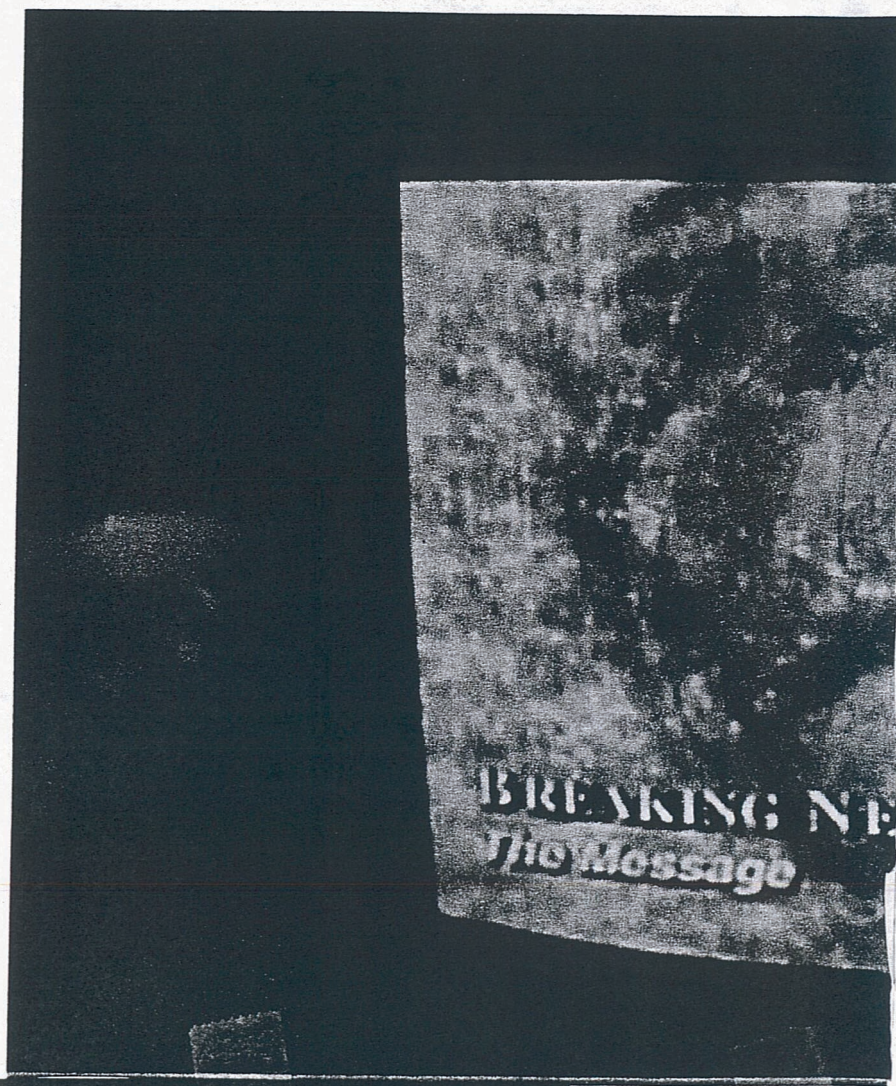
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Movies

"Contact" Theatrical Trailer (1997)

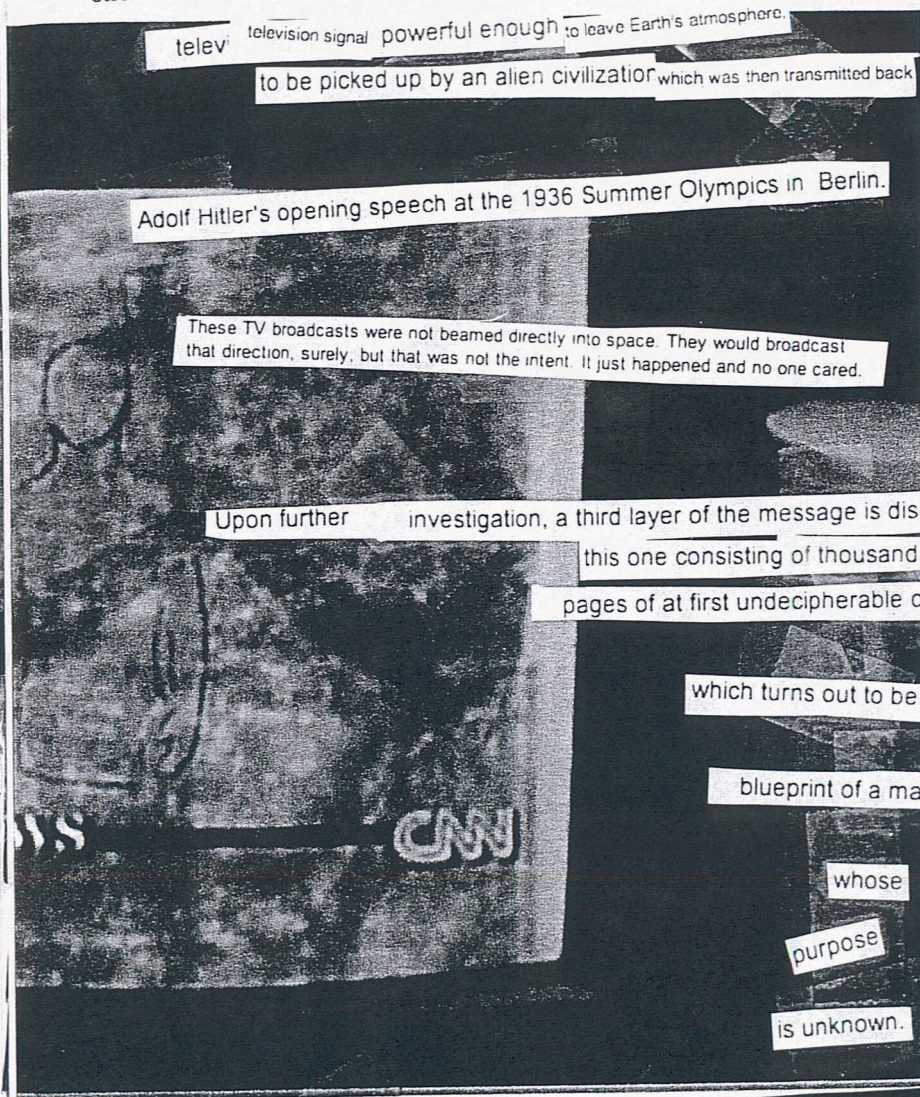
"Contact" Theatrical Trailer (1997) - YouTube [Subscribe](#)



The First Televised Transmis

Uploaded by contactmovie on Jun 17, 2009

a young scientist interested in contacting extraterrestrial civilizations finds a strong signal repeating a sequence of prime numbers - apparently emitting from the vicinity of the star Vega. After investigating this signal further, discover a more complex message embedded one of Earth's first television transmissions: probably the first



telev television signal powerful enough to leave Earth's atmosphere.

to be picked up by an alien civilization which was then transmitted back

Adolf Hitler's opening speech at the 1936 Summer Olympics in Berlin.

These TV broadcasts were not beamed directly into space. They would broadcast that direction, surely, but that was not the intent. It just happened and no one cared.

Upon further investigation, a third layer of the message is discovered this one consisting of thousands of pages of at first undecipherable code.

which turns out to be a

blueprint of a machine.

whose

purpose

is unknown.

sion Returns from Space:

Aspects of Demise: The Whole Earth Demise Party

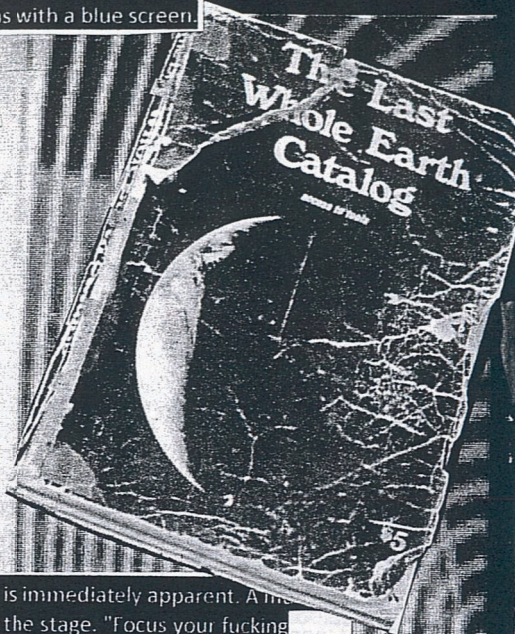
This video documents the Whole Earth Catalog Demise Party held at the Exploratorium in San Francisco. Creator Stewart Brand organized the event to debate the best use of the twenty thousand dollars profit held by Whole Earth.

00:00 This tape begins with a blue screen.

NOTICE NOTICE
All makers of the WHOLE EARTH CATALOG

You are invited to an
Exclusive Party
to celebrate the
DEMISE
of the

Whole Earth Catalog
in San Francisco
on Friday, June 11, starting 7 pm.



00:26 Inside the Exploratorium, the chaos is immediately apparent. A man screams at those in attendance from atop the stage. "Focus your fucking energy! You've got nine million suggestions! They're all good! Pick one!" This is followed by footage of a belly dancer performing for the audience. As Middle Eastern music plays in the background, a stack of money is counted.

12:37 Doug Michels offers a suggestion that they turn the debate into a game where for every five minutes that no decision is made, the money is split in half and divided between two more groups.

14:49 Cut to a Bay area news report on the demise of the Whole Earth Catalog, describing the event as a bizarre countercultural Yippee demonstration on the pointlessness of money. The segment includes an interview with Stewart Brand at the Whole Earth headquarters. Brand comments on the process of determining how to use the \$20,000, and how the process had unintended benefits. "Every single idea that came up, there was sort of a commitment got made to it, and I have a strong suspicion that some people who came up and spoke for an idea and went away without the money still went away with the idea." Brand also states that it was a "strong seminar on money and responsibility." He goes on to talk about a point in the meeting when Stewart

Kaye began to hand out one hundred dollar bills.

RSVP: send your name, address, and how many you are to:

DEMISE
Whole Earth Catalog
558 Santa Cruz Ave
Menlo Park, CA 94025
call you where the party is.

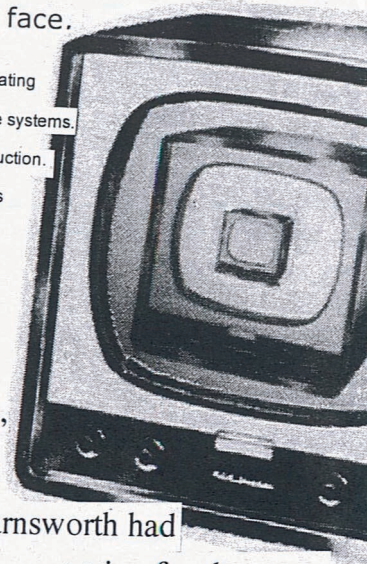
The Philo Awards named after Philo Farnsworth is an annual public-access television cable TV competition where the winners receive notice for their efforts in various categories in producing Community Media. It is helpful to remember that video art, one version at least, was born subversive. It was a product of people whose goal it was to challenge America's then static information order by throwing television back in its face.

The movement was assisted, perhaps inadvertently, by federal rules mandating local origination programming and public access channels for most cable systems. These channels provided a forum for broadcasting community-driven production. The newly developed videocassette allowed independent media producers to create an informal distribution system in which they could "bicycle" their tapes—carrying them by hand or delivering them by mail—to other outlets throughout the country, or even the world.

On September 7, 1927, Farnsworth's image dissector camera tube transmitted its first image, a simple straight line, at his laboratory at 202 Green Street in San Francisco. By 1928, Farnsworth had developed the system sufficiently to hold a demonstration for the press. His backers had demanded to know when they would see dollars from the invention,^[19] so the first image shown was, appropriately, a dollar sign.

There was an editorial, written by Korot, Gershuny, and Shamberg, noting the relationship between power and control of information, and the importance of freeing television from corporate control. "We need to get good tools into good hands - not to reject all tools because they have been misused to benefit only the few,"

Shamberg wrote. It also included a balanced assessment of technology as a cultural force, and recommended an ecological approach to understanding it. The Raindancers used the term ecology in its original scientific sense, the study of systems — cultural, informational, and political. — within their environments.



ZARDOZ

Zardoz

Zardoz

Zardoz

Zardoz

Does ZARDOZ mean anything?

Zardoz

(SMILE:

Space Migration + Intelligence Increase + Life Extension).

These sequences

Friend asks Zed. "Would you like to see immortality at work?" He takes Zed to see the Renegades, a bedlam of Vortex dwellers that have been artificially aged, the only form of punishment: "condemned to an eternity of senility."

Zed then visits the Apathetics, Vortex dwellers that have withdrawn into catatonia. Friend explains that this is a disease that's slowly creeping through all the Vortexes. "Apathetic or Renegade: Make your choice."

APATHETIC

ZED

ZARDOZ

Zed: So what's to stop you killing yourself?
Friend: I do now and again, but the Eternal Tabernacle simply rebuilds me.

VORTEX
HABITANTS

MYSTICAL
PYRAMIDAL
CLASSICAL
SCULPTURE

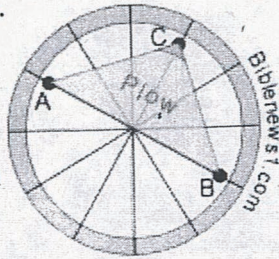
there is nothing left to study.

Friend: All of this technology was to travel to the distant stars.
Zed: Did you go?
Friend: Yes. Another dead end.

theological ideals about work were stressed in the various American religious utopian societies.

The Shakers, for example, believed in productive labor as a religious calling and the Amana Inspirationists saw labor as productive and good, part of God's plan of contributing to the community.

these communities maintained economic autonomy while making items for outside commercial distribution. Thus a blend of socialism and capitalism is seen by some as the type of economy in a utopia.

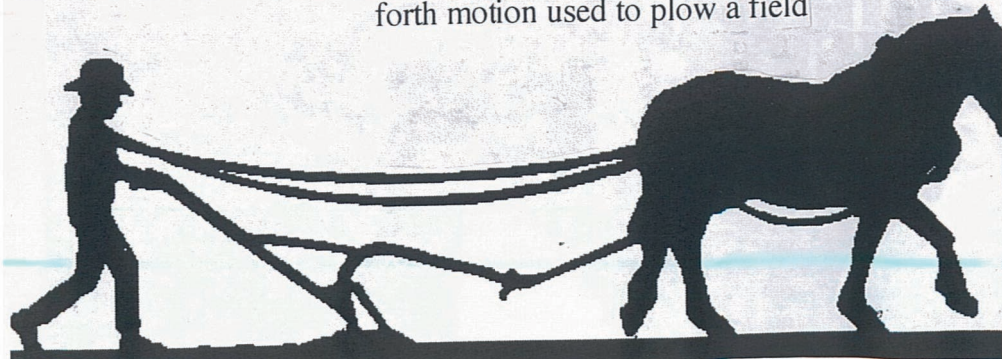


For example, one such idea is to have small, community-owned enterprises

The most widely known business that emerged from the Amana Society is Amana Refrigeration, Inc.

The Shakers embraced new labor-saving technologies, and invented metal pen nibs, the flat broom, a prototype washing machine called a wash mill, the circular saw (invented by a woman, Tabitha Babbit), waterproof and wrinkle-free cloth, a metal chimney cap that blocked rain, and improved on the plow.

A farm boy, Philo Farnsworth's inspiration for scanning an image as series of lines came from the back-and-forth motion used to plow a field



Boorman extrapolates to the year 2293, Timothy Leary's SMI-LE program has been fully realized



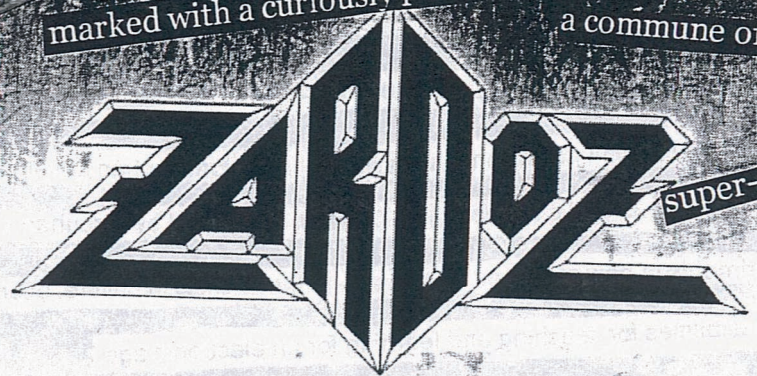
proposes a vision of a post-technological Utopia

marked with a curiously pastoral, anachronistic character.

a commune of leisure

and

super-science



See a society enhanced by selected technology

of immortal scientist/mystic uber-Hippies with crystal-

enabled telepathic powers

who return to folk ways, and have chosen to perform their

own manual tasks

Interviewer: The image dissector was used to send shots back from the moon to earth.

Elma Farnsworth: Right.

Interviewer: What did Phil think of that?

Elma Farnsworth: We were watching it, and, when Neil Armstrong landed on the moon, Phil turned to me and said, "Pem, this has made it all worthwhile." Before then, he wasn't too sure.



"The flow of energy through a system acts to organize that system."

Issue one of *Radical Software* included an interview by the Raindance Corporation with R. Buckminster Fuller, on broad subjects of Earth Day, the evolution of civilization, some reminiscences on his youth, aspects of the space program, and the meaning of ecology.

Stewart Brand described *Radical Software* as an inspiration, a publication that resembled

the kind of networked community of innovators he had envisioned when developing

the *Whole Earth Catalog*. Brand's *Whole Earth Catalog*, influenced by McLuhan's work,

promoted experiments in new media as responsive to these shifts in culture, offering

new possibilities for teaching and learning for an electronic age.

Prior to publishing the *Whole Earth Catalog*, Stewart Brand distributed a pinback button

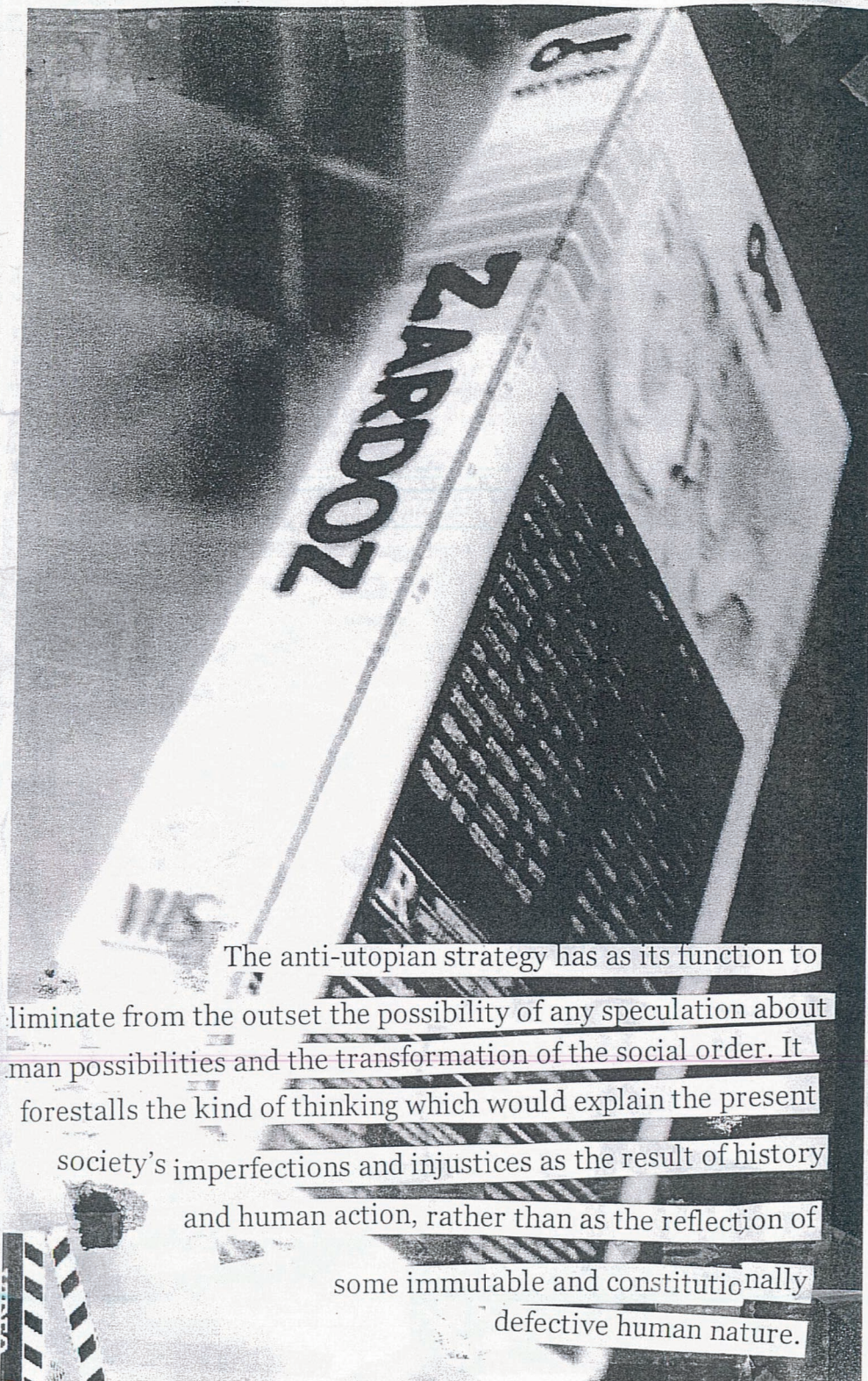
reading, "Why haven't we seen a photograph of the whole Earth yet?"

as part of a campaign for public access to images taken during United States

space missions. He believed that a picture of the entire planet would be a unifying force in the management of global ecological challenges.

Throughout its run, the catalogue consistently advertised the pictures and provided

instructions for ordering them from the government.



The anti-utopian strategy has as its function to eliminate from the outset the possibility of any speculation about human possibilities and the transformation of the social order. It forestalls the kind of thinking which would explain the present society's imperfections and injustices as the result of history and human action, rather than as the reflection of some immutable and constitutionally defective human nature.

death wish

Bloch: For a long time utopias appeared exclusively as social utopias: dreams of a better life.

It was not my intention to make technology and the sobriety that is allegedly connected to technology responsible for the strange shrinking of the utopian consciousness, but it appears that the matter concerns something much more: it refers to the opposition of specific technological accomplishments — particular, to the social totality. My thesis about this would be that all humans deep down, whether they admit this or not, know that it would be possible or it could be different. Not only could they live without hunger and probably without anxiety, but they could also live as free human beings. At the same time, the social apparatus has hardened itself against people, and thus, whatever appears before their eyes all over the world as attainable possibility, as the evident possibility of fulfillment, presents itself to them as radically impossible.

All at once the discussion of utopia expanded; it became not merely old, but ancient.

Adorno declared that there could be no picture of utopia cast in a positive manner,

there could be no positive picture of it at all, nor could any picture be complete. He summoned up a sentence from Brecht: "He let it stand as the nutshell that held the incentive for utopia. Brecht

had written "Something's missing."

Certainly it has gone missing. Utopia itself has become

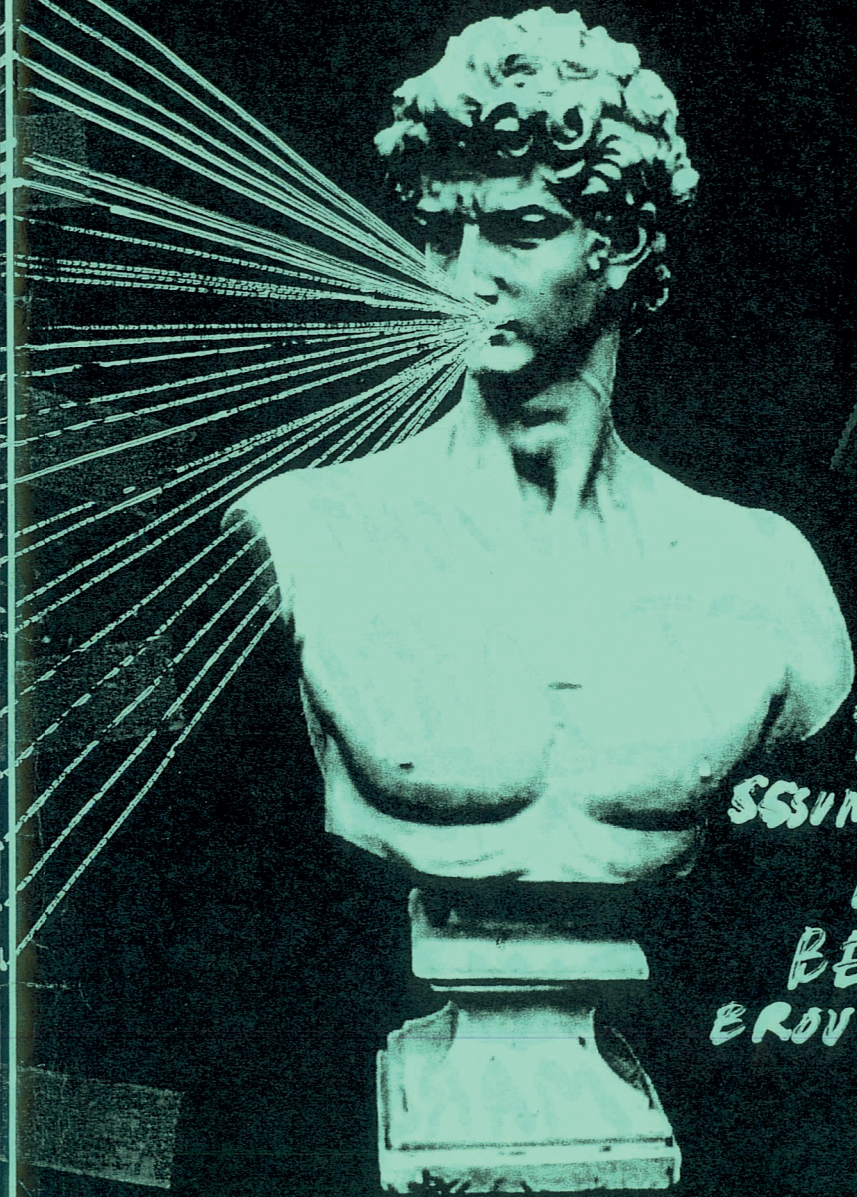
a conceptual no-place, empty rhetoric at best,

more often than not an exotic vacation,

the desert pleasure island of cliché.

TWO

TYPES



THIS
SSUMMER
HAS
BEEN
BROUGHT
TO
YOU
BY
THE
LETTER
SSS

FROM THOSE
INTERLACED
FRAMES

YOU THOUGHT WERE
JUST NOISE

IT'S "SSSUX TO BE USSS"
NEWER NEWNESSES

FROM

NIGHTMARE CITY
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