



BLAST BLOOM

A magazine devoted to today's exposure

WINTER 1994



super-vision

series on the environmental Avant Garde.

This number features:
"HELIOPOLIS" by the BLASTBLOOM Group
EXHIBIT SHOWN AT
KAA GALLERY, DEC. 1974

HAUS RUCKER's "ROOF TOP"

GLOBAL TOOLS, Florence

NEWS FROM FRIEDMAN

DEEP INTO CITY NETWORKS
part II

copyright KAA
4 Kensington Avenue
Toronto M5T 2J7, Canada

Our thanks to:
Peeter Sepp (Ontario Arts Council)
Divine
Andrea Branzi

February 1975

Do you want to tear out this page?

SUPERVISION

4 Kensington Ave
Toronto, Ontario, Canada
M5T 2J7

Name _____

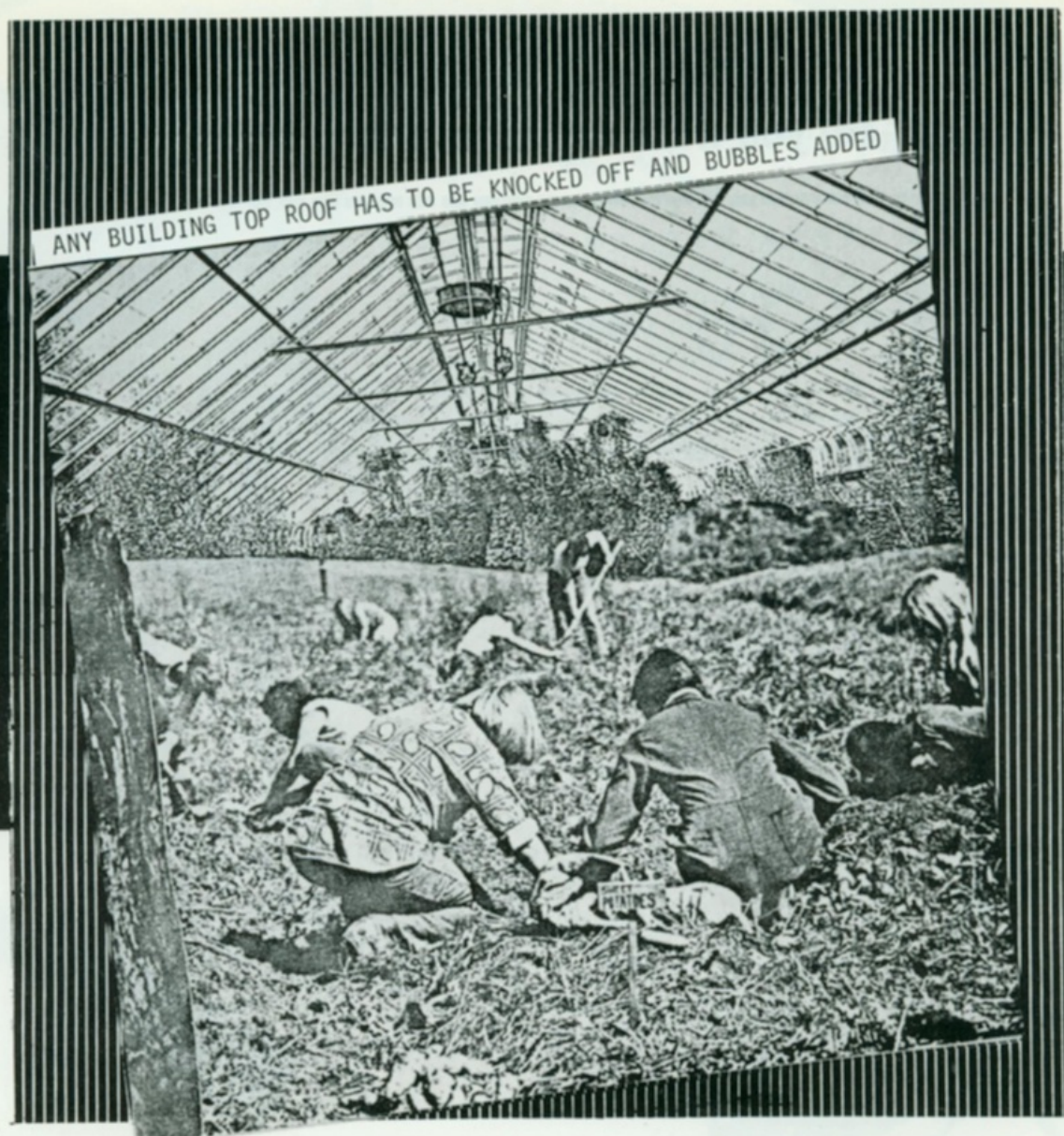
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send a '1975-1999' CARD

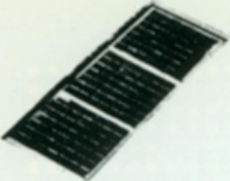
TEAR ALONG THIS EDGE

MAIL CHARTER MEMBERSHIP COUPON TODAY!




Glamour! Excitement! Your every Dream come true!





HELIOPOLIS/AN ENVIRONMENTAL SYNTHETICALLY VEILED SHOW



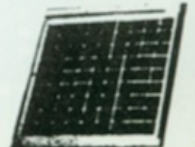
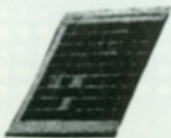
In a time when the world population is increasingly becoming urbanized, it is our intention to discover infrastructures of use in an urban condition which employ contemporary solutions in the realms of solar energy systems. Casual observation had indicated that considerable energy was going into the research and development of schemes that could be implemented in primitive and rural eco-systems. The suggested responses to problems seemed more often to be those solutions already accepted by primitive peoples in less technologically complex societies.

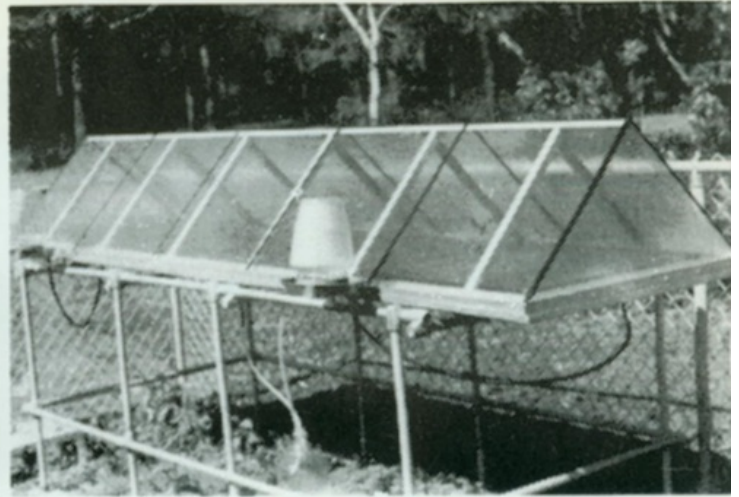
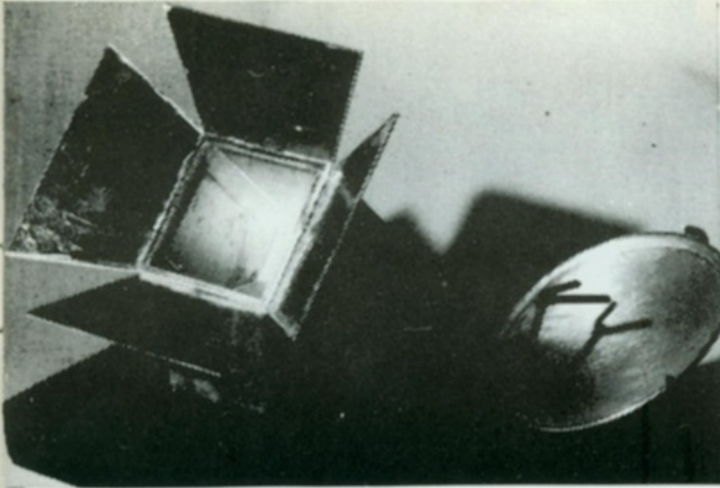
A thorough research has yet to be made into solutions that could be easily translated to urban conditions. Our scan led us to the discovery that not nearly as much was being done as we had expected. Thus, rather than being able to present a critical analysis of found solutions, we have had to move to the presentation of our own propositions for the better use of the urban infrastructure.

We are outlining the types of problems that were of interest, and surveying the solutions that have been offered in non-urban situations, those solutions already illustrated as built forms in urban areas, and our own proposals for the wide scale adoption of a modification of techniques and ideas that are already available at the local level that will solve a considerable part of the problems in urban areas.

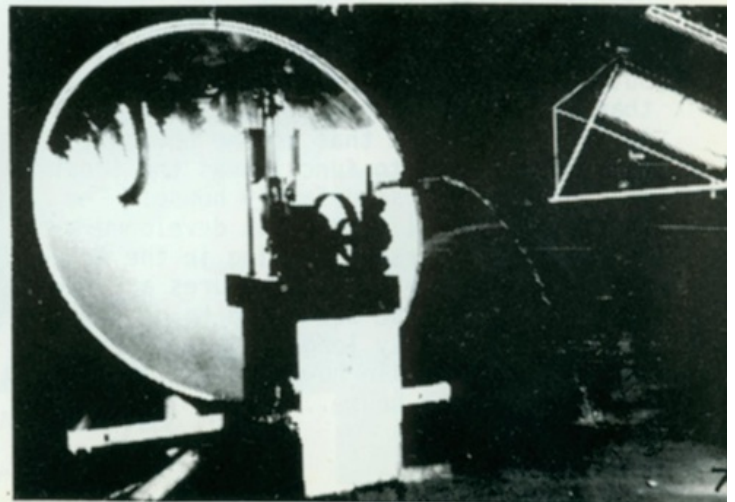
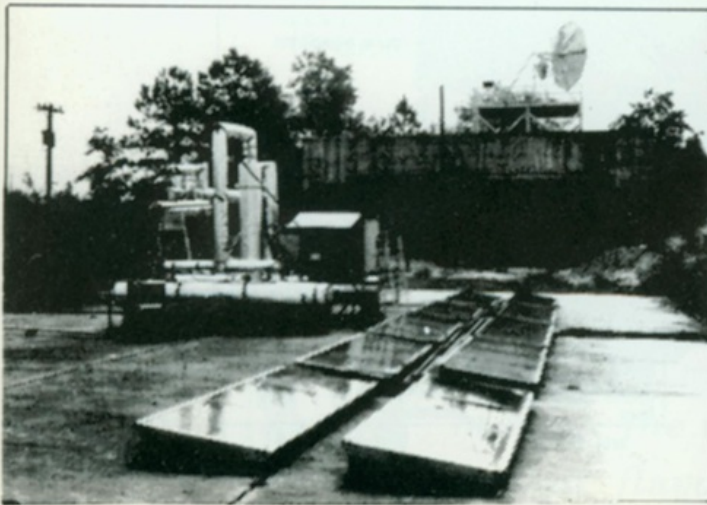
Groups are not provided with as much light as they desire. The problem in the past has not been the provision of lighting but the provision of sufficient lighting. The criteria to be met in the solution of this problem is a guarantee of the maximum amount of sunlight to be used totally for one's generation of energy and illumination of which the degree and type of use is left entirely to the user. The minimum requirement of any solutions presented here is the provision of the maximum amount of solar energy.

Contemporary solutions that have been offered for non-urban areas include the following. The New Alchemists Institute working in Massachusetts, Costa Rica and California have developed a situation that in a rural setting guarantees that whatever solar energy falls upon the ground is probably used and integrated to the mutual benefit of a number of eco-systems thus integrating them into a larger more economically sound, singular system. Out of their research has come a proposal that can be implemented in Canadian climates and actually covers an area of urban scale but because of certain notions of urban living, building codes related to sanitation and safety, and the resistance to change



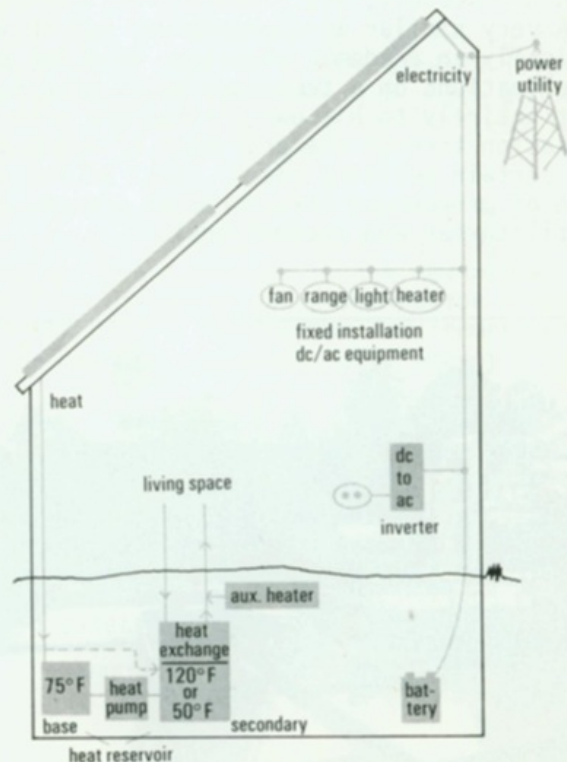


in an urban society, their suggestions cannot yet be seen for the urban scene to be practical. A very similar arrangement was set up in the U.K. where the solution was presented as basically an academic exercise, with the sole experimenter giving up some of his habits and inclinations on a temporary basis knowing that it was all for the benefit of science but not entirely to his own liking, and with the local authorities cooperating in its implementation through the provision of materials for construction and the temporary waiving of certain building codes. Most of the solutions in the rural areas rely heavily upon the use of greenhouse structures as a means of harvesting solar energy because they can be both utilitarian and recreational.





There are three interesting contemporary solutions in urban areas. One located at the University of Florida at Gainesville has been the site of serious experimentation in the use of solar energy through the use of technological innovation but the house itself does not represent a radical departure in design. The energy collecting equipment is developed apart from the structure of the house. The two: equipment and structure are completely divorced. In the other two cases, the structure of the houses has been modified to meet the need of collecting solar energy. Solar One in Delaware uses a technology not too far removed from that used in the Florida house but integrated into the architecture so that the available energy is maximized with in the constraints that become obvious, that it attempts to function as the ideal middle class American family house. The Hays house in California was developed over several years of testing in the Arizona desert where the temperatures are extreme and the house was found to be self-heating over fairly long periods of over-cast weather. Again however, the house is the house....



FUTURAMIC



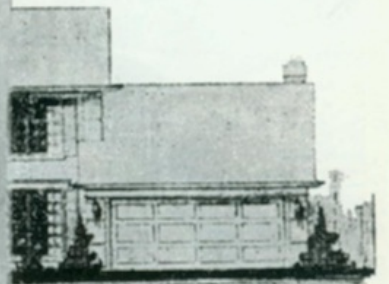
The Ship St



aw Mk. I



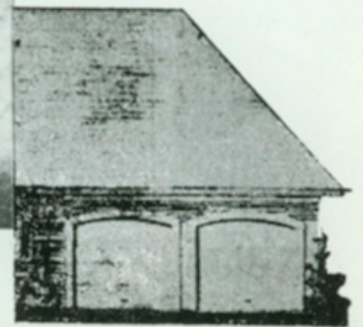
The Shelbo



urne Mk. I



*"m-m-m, the wonderful chill
that flavor can't kill!"*



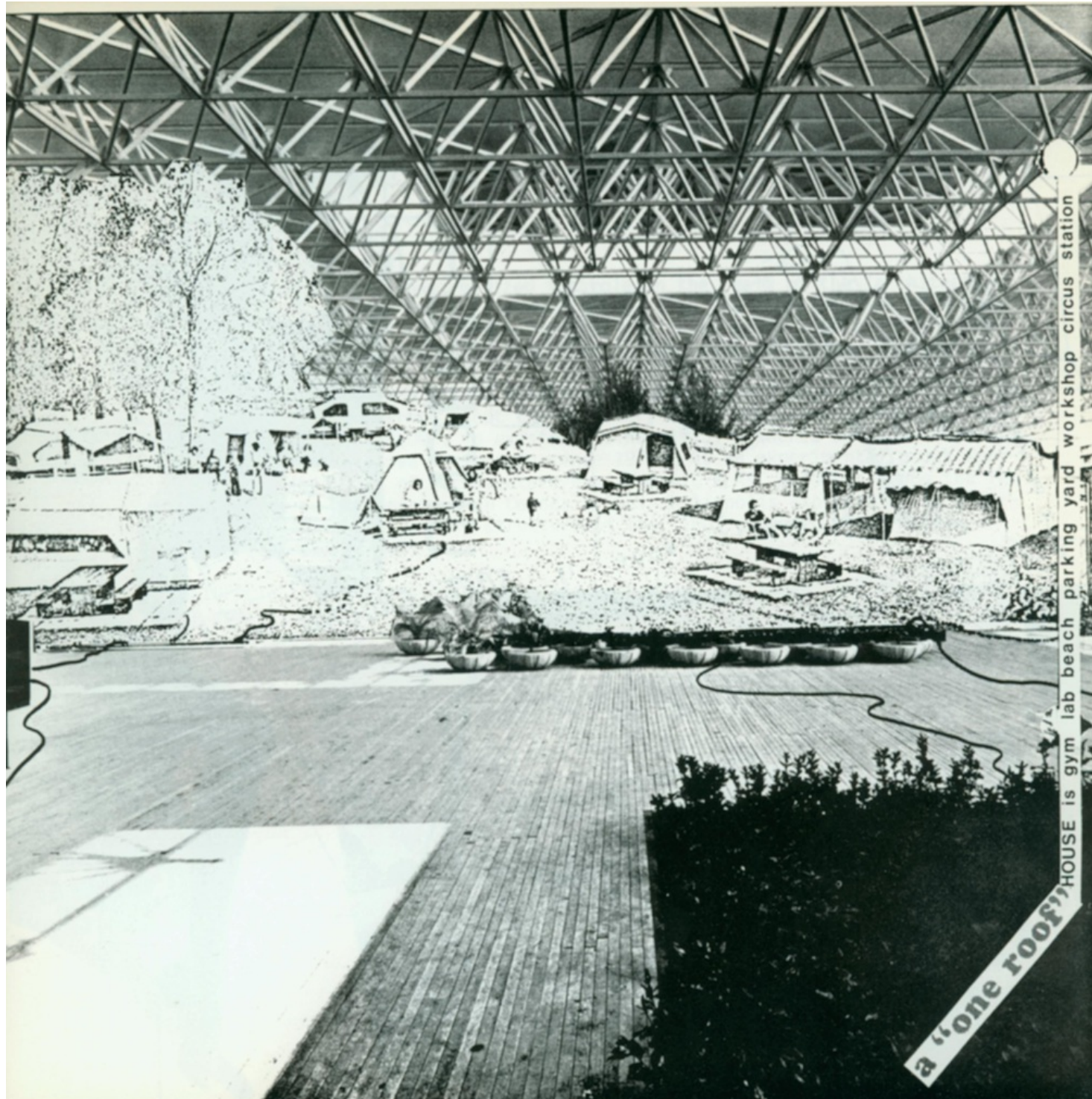


UNUSED ROOFTOPS

UNUSED BALCONIES

UNUSED STREET
AIR SPACE

UNUSED SQUARES



HOUSE is gym lab beach parking yard workshop circus station

a "one roof"

OWN

UNDERGROUND

WALK ON WALLS
LIGHT

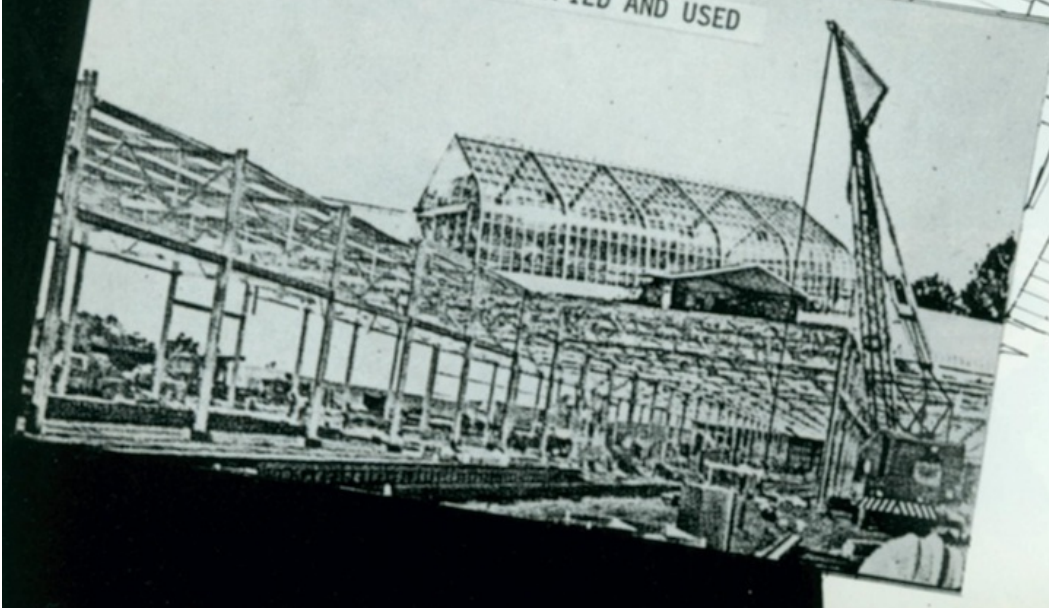
THROUGH AS BUBBLE

ROOF

IS

SOFT GROUND

ANY TOP ROOF HAS TO BE OCCUPIED AND USED



NATURE



The BLAST BLOOM group has realized its role in the realm of the "architecture of the environment", accepting as a boundary of action the negative side of a negation, or the discovery of "infrastructures of use in an urban condition" and the research of employable contemporary solutions in the realm of "energy systems".

In the present instance of the documented "audio-visual" show, HELIOPOLIS, the BLAST BLOOM group is concerned about the discovery of an urban infrastructure for solar energy use. BLAST BLOOM, in existence since 1973, branched out from some of the liberation groups active in Toronto since 1970. As an experimental group working within the discipline of architecture/environment, BLAST BLOOM is among the few groups, as such, to be operating in Canada. Their Heliopolis exploration is a further specification of the primary structure of the "100% serviced urban matrix where all dreams come true!"

HELIOPOLIS is an unveiling of possible mechanisms concerned with the free use of solar energy.


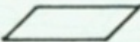
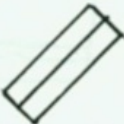

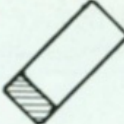




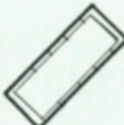


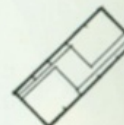
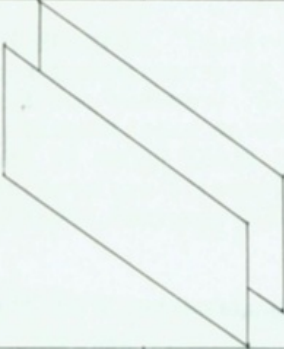
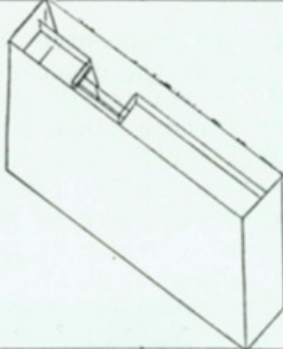
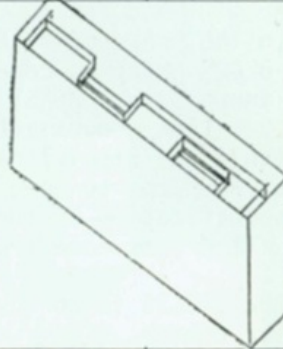
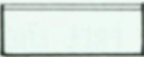
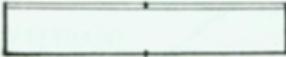
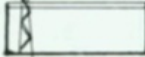
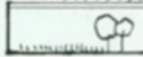
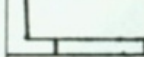
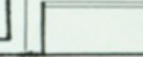

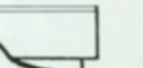

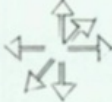


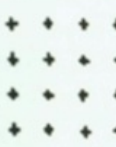
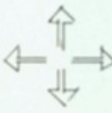
USE 100% SKY ILLUMINATION TO CREATE THE NEW RELATIONSHIP TO THE CITY

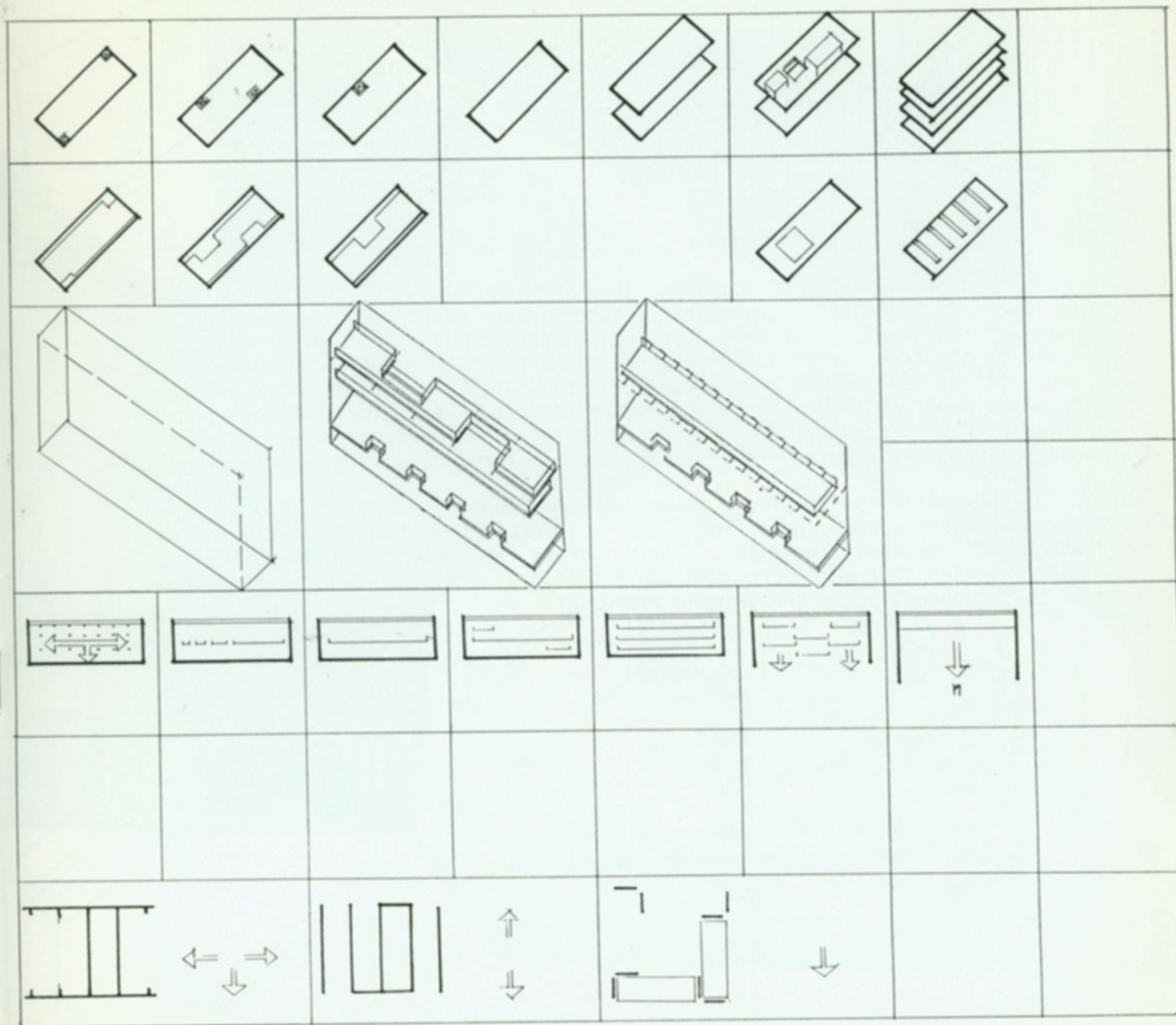
QUANTIFY THE FREE ENERGY AND
THE LIGHT DESIRED FOR USE

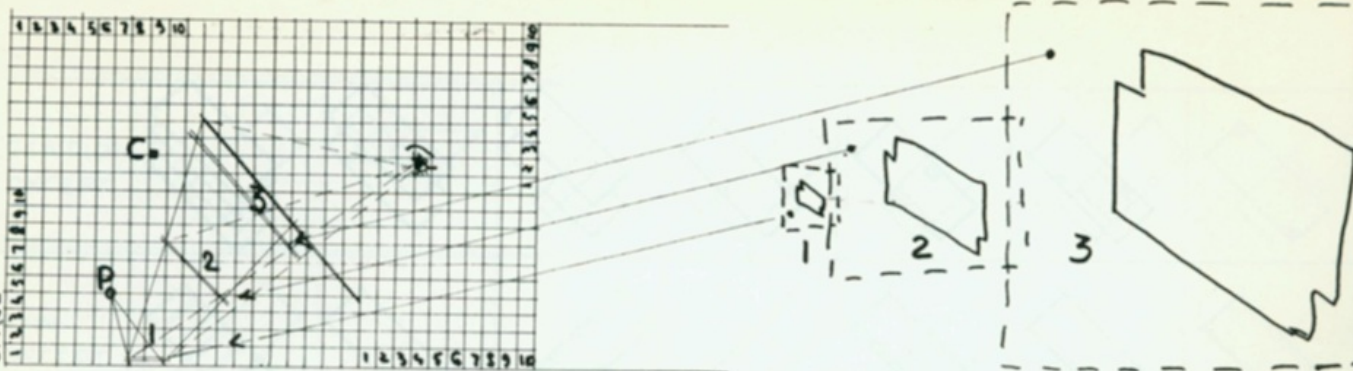
USERS FORM THEIR
GROUPS TO SHARE
ENERGY

END TO
CENTRALIZED
SYSTEMS

OF
DISTRIBUTION

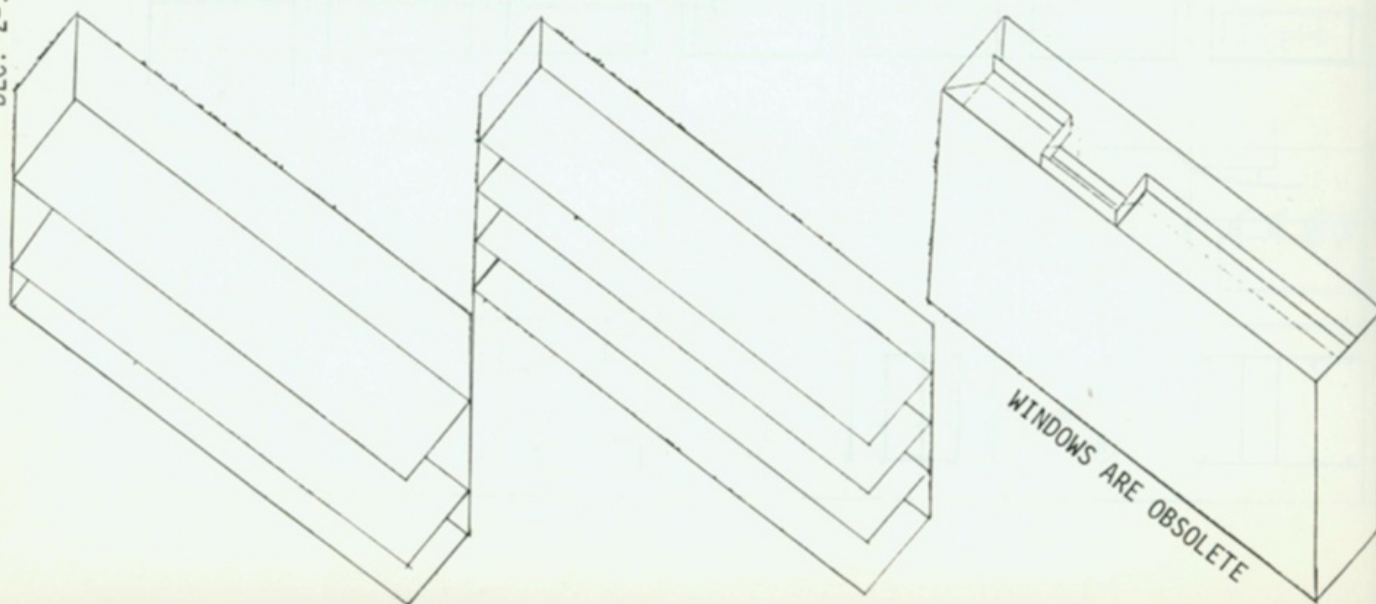
LOCATION CONCEPT							
PLAN CONCEPT							
SPACE CONCEPT							
PROFILE CONCEPT							
							
DEGREES OF FREEDOM							





The show consisted of metallic vibrations and classical rhythms juxtaposed to layers of translucent transparencies, projected without noticeable light beams onto a mirror and polyethylene sheets suspended from the walls and ceiling. In front of the transparent screens, there was a hammock-triadic-chair designed and built by BLAST BLOOM and placed to allow visitors some relaxation and respite from the panic of the darkness/bright projections. Live extemporaneous performances were generated by the differences in the interior/exterior air pressure playing upon the aluminum foil placed over the large glass windows of the gallery.

Typewritten and stapled onto one wall was BLAST BLOOM's "succinct fragmentary manifesto", compounded from a year's investigation into the matter of solar energy utilization. The slides playing across the screens were purposely set into a series that were perceived subliminally at first, then later understood in their connection to the written statement.





ANY INFRASTRUCTURE HAS TO BE OCCUPIED AND USED

planned full of pleasure . . . saving of many dollars



THIS FLOWER WAS GROWN IN AN HELIOPOLIS ANTELITTERAM



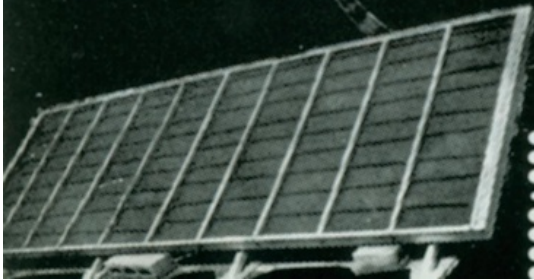
**switch,
it's
open!**



world's biggest

*switch,
it's
closed!*

ANY GROUND HAS TO BE OCCUPIED AND USED



Barely below the urban clouds lie acres of virgin territory—rooftop space. Every city has it. Miles and miles of unused land await to be pioneered into rich and fertile activity.

This year begins the first formal research study to demonstrate how rooftop space can become a useful, integral part of the national urban landscape: The Rooftop Oasis Project.

Numerous aspects of rooftop use will be researched. These subjects include:

- historical and sociological aspects of rooftop development
- building codes related to rooftop use
- safety and security of rooftop use
- protective flooring surfaces
- rooftop shelters and enclosures
- wind and sun screens
- illumination systems
- storage for rooftop equipment
- botanical and agricultural life
- utilities on roofs

Research results will take the form of a Rooftop Handbook, public exhibition, and Rooftop Laboratory —to show you how to develop your own Rooftop Oasis.

Think high . . . and spend some time in the sky.

For more information write the project initiators and principle investigators:
Haus-Rucker-Inc., 491 Broadway, New York, N.Y. 10012. (212) 966-0713.





Document - o No. 1

"The - La - Co - n - stitu - z - t - ion - e"

Archizoom Associati, Remo Buti, Casabella, Riccardo Dalisi, Ugo La Pietra, 9999, Gaetano Pesce, Gianni Pettena, Rassegna, Ettore Sottsass jr., Superstudio, Ufo e Ziggurat, riuniti il 12 gennaio 1973 presso la redazione di Casabella, fondano la GLOBAL TOOLS, un sistema di laboratori a Firenze per la propagazione dell'uso di materie e tecniche naturali e relativi comportamenti.

La GLOBAL TOOLS si pone come obiettivo di stimolare il libero sviluppo della creatività individuale.

I corsi che si terranno forniranno le nozioni base necessarie all'uso degli attrezzi e degli strumenti esistenti nei laboratori, nonché informazioni su tecniche specifiche apprendibili in altri luoghi collegati in modi diversi alla GLOBAL TOOLS.

L'insegnamento avverrà intorno a temi quali: uso dei materiali naturali e artificiali, sviluppo delle attività creative individuali e di gruppo, uso e tecniche degli strumenti di informazione e comunicazione, strategie di sopravvivenza.

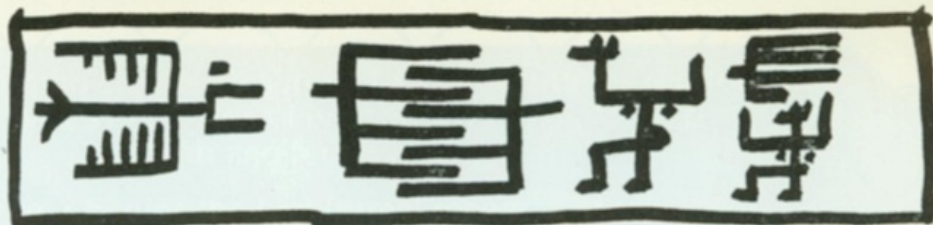
La GLOBAL TOOLS si organizza attraverso un comitato tecnico (formato dai rappresentanti dei firmatari del presente documento) che si occuperà della definizione della didattica e del programma funzionale. In successivi avvisi, che saranno pubblicati periodicamente su Casabella e Rassegna, verranno comunicati la tipologia didattica, l'arco delle ricerche, il calendario e l'organizzazione della scuola.

Archizoom Associati, Remo Buti, Casabella, Riccardo Dalisi, Ugo La Pietra, 9999, Gaetano Pesce, Gianni Pettena, Rassegna, Ettore Sottsass Jr., Superstudio, UFO and Ziggurat, assembled in the offices of Casabella on the 12 January 1973 and founded GLOBAL TOOLS, a system of laboratories in Florence dedicated to promoting the study and use of natural technical materials and their relative behavioural characteristics. The objective of GLOBAL TOOLS is to stimulate the free development of individual creativity.

Courses will be held for communicating the basic information required for the proper use of our laboratory instruments and equipment; information will also be provided regarding specific techniques taught in other centres connected in various ways with GLOBAL TOOLS.

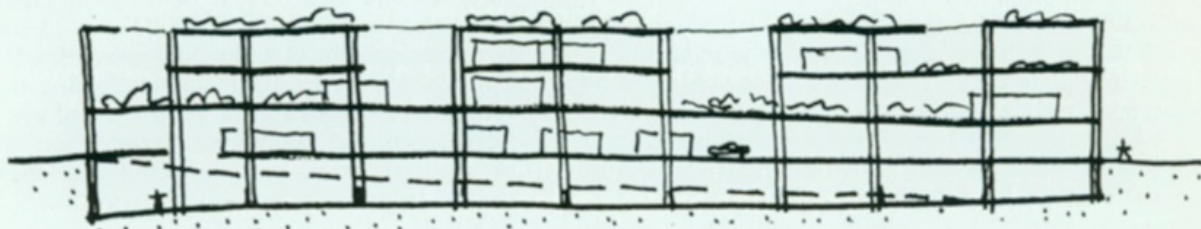
The teaching programme will deal with such subjects as: the use of natural and artificial materials, the development of individual and group creative activities, the use and techniques of information and communication media, and techniques of survival.

GLOBAL TOOLS is organized along the lines of a technical committee (consisting of the representatives of the signatories of the present document) which will be responsible for drawing up the teaching programme and the operational programme. From time to time Casabella and Rassegna will publish subsequent notices regarding the teaching programme, the range of research projects, the academic calendar and the school organization.



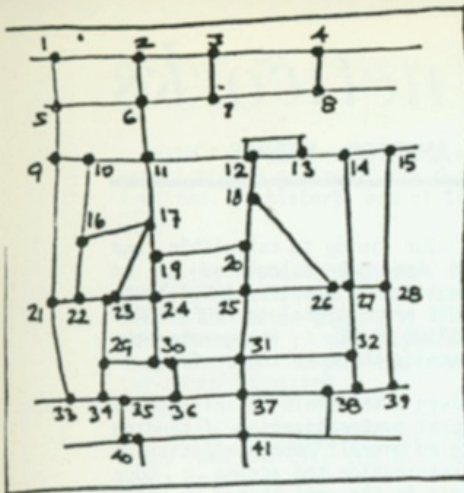
The "SELF-DESIGN" Show (see SUPER VISION Fall '74) is in view at the Musée d'Art Moderne Paris, for which an extensive French-English Catalogue has been prepared. From March 29 until April 19 "SELF-DESIGN" tape and panels are at Harvard, School of Design in George Gund Hall.

In Paris an experiment in SELF-DESIGN is under way through the rehabilitation of an industrial concrete skeleton, 24 foot grid and 14 feet high floors. The infrastructure is a four story factory, 300 000 square feet floor space. Conditions (use of sunlight or artificial lighting; proximity to access; type of partition, whether transparent or translucent, etc) were decided by the users who also decided about the arrangement of spatial relationships.



A "Planning in Paris : FROM UPSTAIRS OR FROM DOWNSTAIRS?" report was compiled to make the ordinary man conscious of his role in the decision making of planning mechanism. "Information, in this case, should not mean a 'fashion show' of pretty drawings or reduced scale models or some hermetic texts by inspired poets."

The Council of Europe, Strasbourg, has asked to produce "for the direction of environment and of local powers" a booklet. "IT IS YOUR TOWN KNOW HOW TO KEEP IT" illustrates in cartoon-like method (see picture on the right) a 'fall out' forecasting process of urban mechanism use and its effects upon the users.

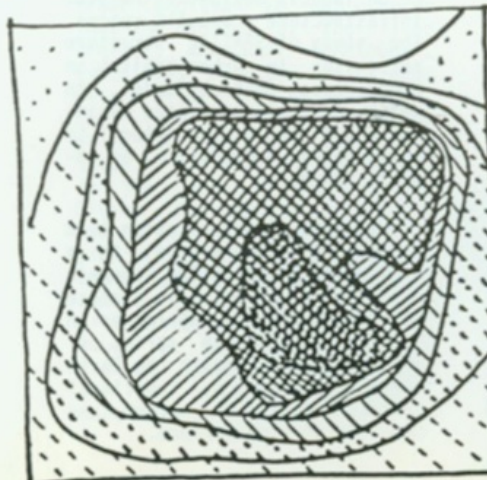
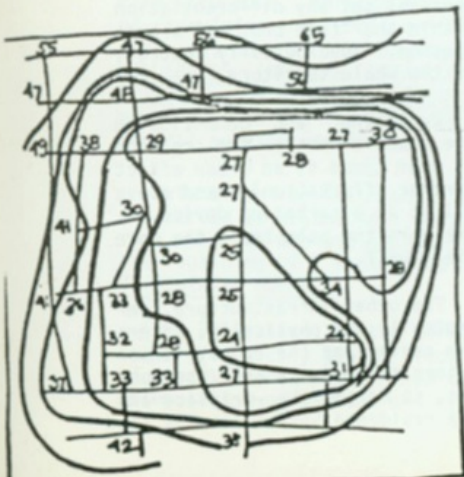


LET US LOOK
HOW EASY IS FOR THE INHABITANTS
TO USE THEIR TOWN?

THIS MAP SHOWS
ALL STREET CORNERS (NUMBERED)
WITHIN THE TOWN

AND THIS TABLE
SHOWS THE DISTANCES
WHICH SEPARATE EACH STREET CORNER
FROM EACH POINT OF ATTRACTION
IN THE TOWN.

CORNER		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	
POINT OF ATTRACTION	P	4	3	4	5	3	2	3	4	3	2	1	2	3	4	5	0	0	3	1	2	2	1	1	2	2	3	3	4	2	2	4	5	3	3	3	4	5	7	8	4	4	
	H	5	4	5	6	4	3	4	5	4	3	2	2	3	4	5	2	1	2	0	0	4	3	3	1	1	2	2	3	3	2	2	3	4	4	4	5	3	5	6	5	4	
	G	6	5	6	7	5	4	5	6	5	4	3	4	4	5	6	3	2	3	1	2	3	2	1	0	1	2	2	3	3	1	2	3	3	3	3	3	3	5	6	4	4	
	M	4	6	7	8	3	5	3	7	6	5	4	5	6	7	8	3	3	6	4	5	1	2	2	3	4	5	5	6	1	2	3	4	4	4	5	3	5	6	5	4		
	C	6	5	6	7	5	4	5	6	5	4	3	2	1	0	0	7	6	2	4	4	7	6	5	4	2	3	3	2	5	3	2	2	6	6	6	5	3	2	3	7	4	
	V	10	8	9	10	9	7	8	9	8	7	6	5	5	3	2	8	7	4	6	5	6	6	6	5	4	5	5	2	5	4	2	1	4	3	3	2	1	0	0	4	4	
A	10	8	9	10	9	7	8	9	8	7	6	5	5	3	2	8	7	4	6	5	6	6	6	5	4	5	5	2	5	4	2	1	4	3	3	2	1	0	0	4	4		
U	6	5	6	7	5	4	5	6	5	4	3	2	1	0	0	5	4	2	5	4	7	6	5	4	4	5	5	2	5	5	4	2	7	6	6	6	4	4	7	1			
S	4	3	4	5	3	2	3	4	3	2	1	0	0	1	2	3	2	1	3	2	5	4	4	4	3	4	4	4	4	4	4	3	3	4	5	5	4	4	5	6	6	1	
AVERAGE DISTANCE		55	56	47	47	47	29	28	30	32	30	41	33	25	34	32	24	37	34	29	38	3																					
		47	65	38	56	38	27	27	41	27	29	36	28	34	28	28	24	33	33	31	42																						



THESE MAPS SHOW
THE "DISTANCE BRACKET
ZONES" IN THE TOWN

2 CORNERS (OR ADDRESSES)
WHICH FALL
IN THE SAME ZONE

ARE DISTANCED FROM
ALL ATTRACTION POINTS
BY THE SAME
AVERAGE DISTANCE



deep into city networks

S A F A R I



by AMERIGO MARRAS

Living in a luxury hotel. A fun time. Mixing with the elegant set. Sweep the match in straight sets. Shopping duty-free in exclusive boutiques. Drop a few birdies. Showing-off your new swim suit at the pool. Sight-see four fathoms down in your scuba gear. Getting nice and berry-brown at the beach. Dressing for dinner. Dance the night away to a mod or Caribeat. Unique after dark entertainment. New adventures to live.

From here we can now connect the SERVICE consummation to the intermediated hierarchical zones of urban infrastructure as the spaces for marketing.

Our domestic space, in flight or on land, is defined by habitat infrastructure - unbuilt spaces. The study of SPATIAL structure recognises in urban habitat an homogeneous uniform model, in which centrally serviced dynamics are directly proportional to accelerated degradation of unbuilt spaces.

Dynamics of organization tend towards the compression to a minimum of uncontrolled economic calculation. The whole surface has been organized, where, as an infrared thermograph strips off any foliage in sensing the Earth for thermal mapping, functional profits localize the nature and the role of such surface.

Our living is calculable and it has been calculated in an equation of SERVICE/ INFRASTRUCTURE proportional to PROFIT/OPERATION TIME : the greater the service the more the profit.

Given a threshold of infrastructural systematization (tending to an overall homogeneization in distribution and access : Coca Cola is the real thing) we reach the conclusion that in our urban condition we are receiving more and more services at a greater speed. Acceleration.

Acceleration implies compression, or cutting, of time experience. The loop of "SIGHTSEE FOUR FATHOMS DOWN IN YOUR SCUBA GEAR - DRESSING FOR DINNER - NEW ADVENTURES TO LIVE" has closed full circle into "NEW ADVENTURES TO LIVE, etc.".

In the sense of organization there disappears any conflict between country and town; the country has gone and so is the town : all is organized, all is urban. The locational problem does not set any differentiation within the "fait brut" of urbanization, ideologically neutral, of the whole territory.

Packaging and conditioning are urban effects; the creation of open space is an urban effect (and/or affectation), and above all it is a marketing device. The more the palm-trees the more the PROFIT.

The urban infrastructure, conceptually and physically, covers the centre and the edges, it monitors the private and the public, it merges the workplace and the residence. Systematically the

processing web homogenizes the the raw and the cooked, the inner and the outer.

With the acceleration of time experience we arrive at the destruction of history and of the CITY.

By the latter I mean that the urban milieu is a totally different condition than the city infrastructure : the city alone does not any longer represent THE URBAN CONDITION.

Thanks to REMOTE CONTROL, urbanity and the city are two concepts apart.

The urban has taken over the city, which city is not now a signifier but a signified and it has been reduced to one of the many mediatory structures in the urban typological spectrum.

To be in the jungle is very chic and urban!!

The traffic world is over together with the concept that higher concentration would mean higher profit. Instead the wider the extension (total extension) the higher is the control (reality control).

This radical change and the separation of urban concept from city structure, through the web of servicing and remote control (access), demarks the merging of WILDERNESS INTO THE URBAN CONDITION. In the URBAN WILDERNESS we re-possess the territory as a neutral service station.

Automation arrives when we are served to death. Don't forget that what we are aiming at is the regaining of a rare good : UN-MEDIATED SURFACE.

The liberation of the territory from a city system disconnects any preoccupation from the accumulation of Capital and city

concentration; indeed we are going to be serviced ; whether we want it or not, any time and without special consideration for settings. The urban condition contains no surplus but processes are immediately consumed, the use comes before the product.

Nature, as in a Bacardi ad, loses any signification other than being a neutral service station for consumption and use. Nature, wild and free from interpretation, reaches Antarctica with a telephone call.

From the WHOLE EARTH EPILOG we derive the tools of urbanity or a camp tent to be installed in the urban wilderness.

Duchamp already thought of plugging into each human head an 'AIR-METER' capable of detecting the amount of air used by anyone and to have the air supply disconnected in case of failed payment of air-bills. ZAP instantly. So please enjoy living what the future is reserving for you.

DON'T READ THIS!

Peeping into the promised urban condition we can observe that the burning of the silver trailer, in "PINK FLAMINGOS", symbolizes a return to our nude nature (far from being naked), away from any frightful Metropolis. Our nudity will tan in the shade of instant consumption and in the light of intercourses. Divine thus embodies the future use of man in the urban condition; (s)he radiates preludes of brutal beauties, warning us to come prepared for the eruption of urban wilderness, and (s)he gives us an example of how to set up simultaneous monitoring for the recycling of tasteful goodies.



