

UNA CONFERENZA

« Signori e signore, buonasera. Sono stato invitato qui a parlare del lavoro teorico e delle esperienze professionali del Superstudio, il gruppo di architetti di cui faccio parte, e per prima cosa vorrei ringraziare gli organizzatori di questa serie di conferenze per il loro invito. Ho sempre considerato una conferenza pubblica come una meravigliosa opportunità per riordinarmi le idee sul nostro lavoro, per renderlo trasmissibile sotto forma di informazioni. Ho già tentato altre volte (in occasione di conferenze o di pubblicazioni antologiche o complete) questo "riordinamento", ed ultimamente questa operazione ha assunto un ritmo ricorrente, cioè una volta ogni sei mesi cerchiamo di fare il bilancio delle nostre idee come le grandi società fanno i loro bilanci finanziari.

Tali bilanci costituiscono una forte molla per il lavoro futuro, e dalla strutturazione di idee precedenti (unite agli stimoli attuali) nascono le idee generatrici dei nuovi lavori.

Durante l'ultimo anno però, malgrado la più completa assenza di un qualsiasi finanziamento per tale ricerca, mi sono dedicato allo studio di un'opera architettonica e di una personalità di architetto che, benché poco note, considero essenziali ai fini della comprensione delle nostre idee e in generale ai fini della comprensione della storia delle idee di architettura dell'ultimo mezzo secolo, cioè dal 1920 a oggi.

Vorrei pertanto dedicare questa conferenza all'esposizione del lavoro di Amerigo Baccheschi (AB), architetto e teorico (mormorio di sorpresa). Vi prego però di considerare tutto quello che dirò e le illustrazioni che vedrete nelle diapositive come una spiegazione delle nostre idee e del nostro lavoro nel cosiddetto campo dell'avanguardia... ».

(Dagli appunti per la conferenza):
AB nacque in una famiglia borghese mitteleuropea (milanese) ottantanni fa... Una tardiva vocazione all'architettura... dovuta al desiderio di mettersi in mostra e di conquistare l'amore di una compagna di scuola (liceo) andando a dipingere paesaggi sotto le sue finestre...
La sua educazione architettonica avvenne in varie scuole...

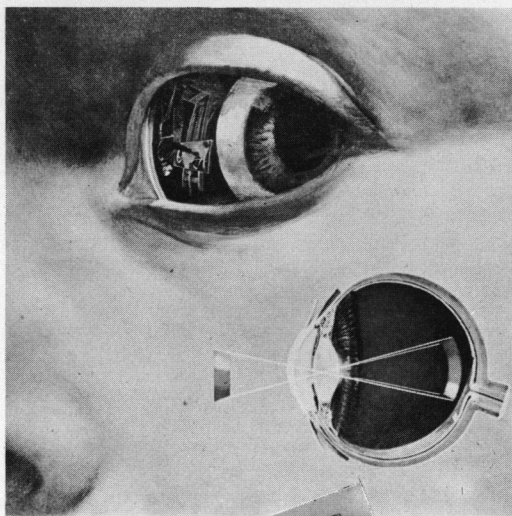
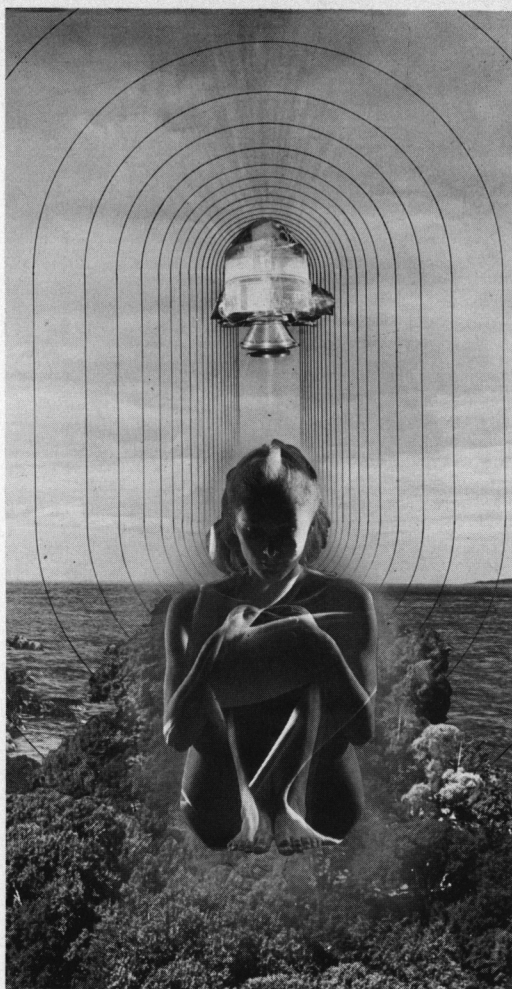
Tentò d'entrare al Bauhaus nel... ma la sua ammissione venne rifiutata da Gropius stesso, offeso da certi suoi apprezzamenti sull'architettura degli edifici del Bauhaus (aveva detto: « Fra trent'anni tutta questa roba sarà indigeribile » oppure — fonti discordanti — « Fra trent'anni tutto l'intonaco si sarà trasformato in una crosta vomitevole »).

Uno sfortunato amore omosessuale per un pittore...

Esperienze in studi professionali (Milano, Vienna, Parigi...).

L'incontro con le Corbusier che gli copia un progetto giovanile...

Partecipazione a concorsi internazionali...
Ne vince uno per un caso di omonimia (aveva intitolato il progetto « Ars Gratia



Elenco dei concorrenti Superstudio:

Dott. ... Cristiano Toraldo di Francia (rappresentante del gruppo)

Dott. Arch. Adolfo Natalini (cultore di filosofia, metafisica etc.)

Dott. Arch. Alessandro Sagris (esperto in ottica ed elettronica)

Ing. Roberto Magris (esperto in servizi di committenza)

Dott. Arch. Piero Frassinelli (esperto in antropologia culturale)

Dott. Arch. Alessandro Pelli (esperto in architettura interplanetaria)

Il gruppo elegge a suo domicilio a tutti gli effetti del concorso: SUPERSTUDIO / Piazza di Belleguard 1, 50124 FIRENZE / tel 224067

I concorrenti sopraindicanti delegano il Dott. Arch. Cristiano Toraldo di Francia a rappresentarli presso l'Ente banditore

Artis » come il vincente).
Pubblicazione di articoli storico-teorici...
Sposa la figlia di un celebre ingegnere...
Va in guerra e produce un taccuino di schizzi di straordinaria bellezza, completamente distrutto dall'umidità della trincea...

I progetti del dopoguerra...
Entra all'Università di Roma per aderenze familiari...

Ne esce (non ufficialmente) per lavorare alla ristrutturazione dell'univ...

I grandi progetti... 1949-62. In Africa...

Lo scritto fondamentale di AB, mai pubblicato per mancanza di fiducia da parte di editori (proposto alle Editions d'architecture, Phaidon, Centro Di, Studio Vista - 1968)... resta sotto forma di xerocopia... Vorrei citare alcune pagine... (12-48-187... 305?)

La grande opera realizzata... (schizzi — primo modello — rielaborazione — gli esecutivi — foto cantiere — l'inedito procedimento tecnico... — foto opera finita).

Citazione da lettera: « Questa architettura è il mio autoritratto » o « Il mio autoritratto è questa architettura » (o forse forma ciclica?)

AB muore nel 1966 (27 giugno) scivolando (suicidio? — non accennare) da un'impalcatura prima dell'inaugurazione ufficiale della grande opera... (ci si era arrampicato per cancellare la scritta a vernice spray: « L'architettura è per i padroni »...)

Elenco diapositive... (complessivamente 45 minuti)

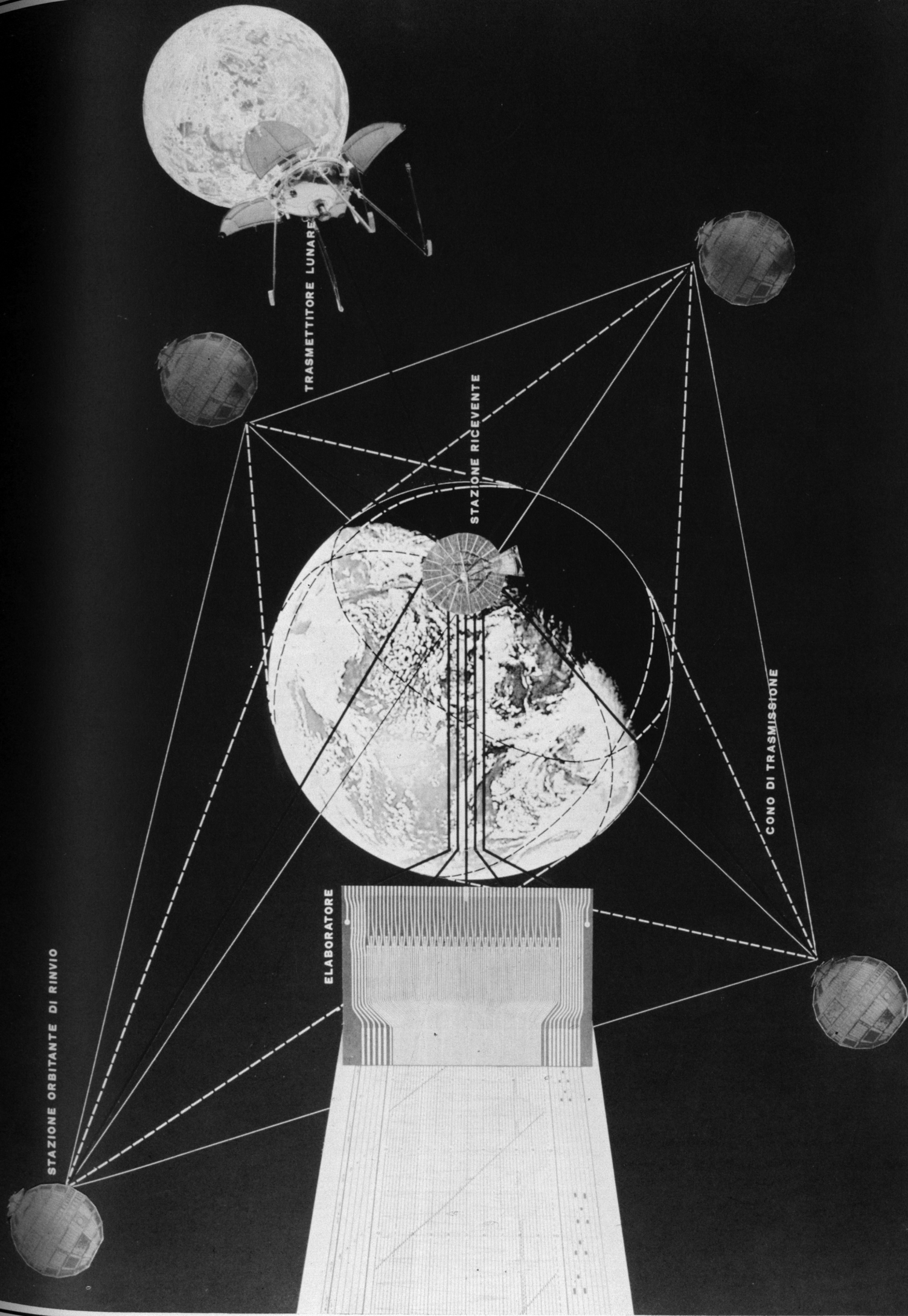
« La ragione prima di questa esposizione è l'intima convinzione della sostanziale equivalenza delle varie esperienze all'interno di una cultura omogenea (come quella al cui interno ci troviamo). In questo senso, l'opera di AB costituisce una testimonianza scientifica sulle nostre basi culturali, costituisce il nostro background e la generatrice diretta (causa-effetto o azione-reazione) delle nostre esperienze. L'architettura ci affascina e ci attrae come la Famiglia, la Chiesa, la Storia. Una specie di attrazione morbosa che solo attraverso un'azione asistemica (ma non alogica) si può distruggere. La nostra azione sull'architettura, il rispettoso "smontaggio" che ne abbiamo effettuato e l'amorosa ricostruzione che ne perseguiamo attraverso le metamorfosi, fa parte di questa terapia per i nuovi equilibri... AB ha già sognato tutti i nostri sogni. Le nostre architetture "pesanti" sono solo la ricreazione diurna di tali fantasmi. Le nostre azioni sono i logici tentativi di sostituire ai sogni una realtà totale.

L'educazione sentimentale, l'educazione continua, l'educazione sessuale, l'educazione politica... ed anche le atrocità della educazione, e il bambino ben educato, e « è l'ora di finirla con questa educazione », sono tutte parti equivalenti di questa educazione architettonica che oggi è qui di fronte, sezionata con delicati o rudimentali strumenti.

L'opera di AB, più tutte le sue contemporanee derivazioni, le tensioni politiche e le contraddizioni esistenti, formano un corpus omogeneo su cui operare.

È da questo riconoscimento dell'equivalenza delle informazioni (e della loro irrilevanza finché contenute nell'ambito disciplinare) che inizia una nuova azione — tecnica forse ma sicuramente non più disonabile.

La nuova architettura attuale è solo la ricerca di uno stato diverso che faccia finalmente a meno dell'architettura.
Ho finito. Grazie. »



EDUCATION. 1 (OR THE PUBLIC IMAGE OF SCIENCE AND LIBERTY)

A project for a universal system of information exchange. Imagine five continental complexes, each composed of a central computer, a feed-back computer, relative auxiliary memory-banks and a concentrator. These complexes collect all possible information. They are connected together by a sixth complex, situated on the Moon, equipped with receiving and transmitting apparatus. Four orbiting relay stations cover the whole planet with their areas of transmission.

In this way, every point on the earth's surface is connected up to the network of computers.

By means of a miniaturized terminal, each single individual can connect up to the network described above, and thus obtains access to all the world's information.

The hypothesized "machine" receives all enquiries and sends answers. If the answer does not satisfy the enquirer, he can refuse it: the machine from thenceforth will bear his refusal (and the proposed alternative) in mind, and will transmit it together with the information supplied by others. In this way, the machine supplies data for decision-making without influencing the decisions themselves: everyone is connected to everyone else in a form of expanded democracy in which education as a continuous process is consistent with life itself.

EDUCATION: a didactic example. International Competition for the Reorganization of Florence University. Motto: The Invention of Printing Has Rendered the University Useless.

This quotation (from memory) from Bertrand Russell synthesizes one of the basic precepts of our work. The others can be synthesized as follows:

a) The impossibility of an "overall re-organization" of the university of Florence, to be considered within the integrational relationship to the city and the territory and within its internal organization and in particular the impossibility of any overall re-organization without a previous re-consideration of the relationships governing the life of man, with his intellectual capacities, of the relationships governing man's life in society and those governing man's life on the planet.

b) The uselessness of the competition as an institution, as a pseudo-confrontation between different cultural positions, which is really the verification of the connections between those in power and their fields of influence.

c) The ever more obvious uselessness (see the student movement, fires at the universities of Yale and Florence), of the University as a closed place for the transmission of the formal structures of society through "knowledge".

d) The necessity for the formation of an alternative model for life on the planet through the analysis of all components.

In this perspective, the university is transformed into a transmission process for universal ideas, learning becomes a continuous process and is, declaredly, identified with life.

As we are perfectly aware that the rigid alchemies of power governing this competition have already disig-

nated the winner of the first, second and third prizes, and aware of the fact that the minor prizes and the expense refunds will also go as rewards to "constituted values" with their agreed alliances, it seems useless to us to spend time and money on presenting our work in "good shape".

Those few drawings we have presented* simply constitute some example of a text entitled "Education, or science and liberty", at the disposal of all those interested at our office.

Florence, 6.15.1971

* Drawings presented: 4 small sheets (10 x 10") of silk-screened plastic laminate, with a small photo; a fifth sheet had a printed circuit on it; all the sheets carried the inscription "Superstudio" in obvious contrast with the rules of anonymity governing the competition.

EDUCATION. 2 OR: CAN EXPERIENCE BE COMMUNICATED?

A whole life (project for a film). A whole life spent filming a whole life.

A whole life spent in front of the camera.

A whole life spent watching a whole life on a screen.

A human being is the subject of the film, from the moment of his birth to the moment of his death.

The film shows a human being in every moment of his life.

The time in the film is real natural time.

The experiences recorded in the film happen in their own real time: the representation has the same time as the action, but naturally the action, being subject to representation, is not entirely real.

(Somewhat similar to the principle of indeterminacy in science).

The project of the film is composed not only of the project for the film itself, but all its economic, legal, moral, technical, scientific aspects, as well as all the projects for the use of the material elaborated for the film. For example,

a) All the material goes into one single film.

The same procedures which went into choosing the "actor" are used for choosing the "spectator": a human being destined to spend his life in front of the representation of the life of the "actor". (Design of the screens and portable, miniaturized, semi-invisible projector complex, helmets for simultaneous synchronic experiencing of the film and another — perhaps impossible — reality...)

b) All the material goes into one single film.

A group of spectators, selected so as to form a study-team, watches the film with the same methods one would use in watching a scientific experiment.

(Design for the theater-laboratory, the graphics of the innumerable reports, the congresses, conferences, intrigues, journeys, prize-givings...)

c) All the material is divided to make several films.

For example: Birth, Education, Love, Ceremony, Death... Time is no longer natural time. Experiences are grouped together to form homogeneous groups. The dissection and recomposition of the material into various forms can also give birth to films with adventurous comic, documentary, pathetic, heroic, political subjects...

(Design for a cinematographic industry to handle this material).

d) Several films can be made according to chronology.

For example: the first minute of every new year, the first day of every spring, the monthly cycles (if the actor-subject is a woman), the 15th April of every even year...

EDUCATION. 3 (OR EQUIVALENT INFORMATION)

Lecture: "Good evening, ladies and gentlemen."

I have been invited here to speak on the theoretical work and professional experiences of Superstudio, the group of architects in which I am a partner, and first I would like to thank the organizers of this series of lectures for their invitation. I have always thought of a public lecture as a marvellous opportunity for putting order into my ideas on our work, to render it transmittable as information. I have already tried this same operation on other occasions (lectures, anthological or complete publications), and lately it has taken on a recurrent rhythm, that is, once every six months, we try to take an inventory of our ideas, just as big companies take inventories of their stock. These inventories are a strong springboard for future work, and from the structure of preceding ideas (together with present stimuli) ideas generating new work are born.

During the past year, however, despite a complete absence of any finance for this kind of research, I have been spending my time studying the architectural works and the personality of an architect that, although not well-known, I consider essential to the understanding of our ideas and generally to the understanding of the history of ideas in architecture during the past fifty years, that is, from 1920 until today. I would therefore like to dedicate this lecture to the works of Amerigo Baccheschi (whom I will call AB), architect and theoretician. (Murmur of surprise). I would ask you therefore to consider all that I say and the illustrations that you will see in the slides as an explanation of our ideas and of our work in the so-called field of the avant-garde... » (From the notes for the lecture): AB was born in a bourgeois Middle-European (Milanese) family eighty years ago... A late vocation for architecture... due to the desire to show off and conquer the love of a young school fellow (high school) by going to paint landscapes under her windows...

His architectural education was at various schools...

Endeavoured to enter the Bauhaus in..., but his admission was rejected by Gropius himself, offended by some of his appraisals on the architecture of the Bauhaus buildings (he had said: «In thirty years, all this will be indigestible» or — sources disagree — «In thirty years, all the plasterwork will be a sickening crust»).

An unfortunate homosexual love for a painter...

Experiences in professional studios (Milan, Vienna, Paris...).

A meeting with Le Corbusier who copies one of the designs of his youth...

Participation in international competitions... He wins one through a case of mistaken identity (he had called his entry "Ars Gratia Artis" as also had the winner)...

Publication of historical-theoretical articles...

He marries the daughter of a famous engineer... He goes to war and produces a sketchbook of drawings of extraordinary beauty, then completely destroyed by the damp in the trenches...

The post-war works...

He enters the University of Rome through family connections...

He leaves (unofficially) to work on the re-structuring of the university... His greatest works... 1949-62 in Africa...

The fundamental essay by AB, never published through lack of faith on the part of various editors (it had been proposed to Editions d'Architecture, Phaidon, Centro Di, Studio Vista - 1968)... remains in the form of a Xerox copy... I would like to quote a few pages... (12-48-187... 305?). The great work... (sketches - first model - re-elaboration - working drawings - photos on the site - the completely new technical procedures - photo of the finished work)... Quote from a letter: «This work is my self-portrait» or «My self-portrait is this work» (or perhaps the cyclic form?)...

AB dies in 1966 (June 27) falling (suicide? do not mention) off a scaffolding just before the official opening of the great work... (he had climbed up in order to erase the following spray-painted slogan: "Architecture is for the bosses"...)...

List of slides (45 minutes altogether) «The prime reason for this dissertation is the intimate conviction of the substantial equivalence of various experiences within a homogeneous culture such as the one in which we find ourselves. In this sense, AB's work constitutes a scientific testimonial to our cultural bases, constitutes our background and the direct generatrix (cause-effect or action-reaction) of our experiences. Architecture fascinates and attracts us like Family, Church, History. A kind of morbid attraction which can only be destroyed through an a-systematic (but not a-logical) action. Our action on architecture, the respectful "taking to pieces" which we have been able to effect and the loving reconstruction of the same which we attempt through metamorphoses, are part of this therapy for new equilibrium... AB has already dreamed all our dreams. Our "heavy" architecture is only the daytime re-creation of these ghosts. Our actions are logical efforts at substituting the dream with total reality.

Sentimental education, continuous education, sexual education, political education... and also the atrocities of education, and the well-educated child and "it's time to forget all this stuff about good education" are all equivalent parts of this architectural education which is facing us today, dissected by delicate or rudimentary instruments.

AB's work, with all its contemporary derivations, the political tensions and an existing contradictions, form a homogeneous body on which to operate. It is from this recognition of the equivalence of information (and of their irrelevance while they are still contained within disciplines) that a new action arises — technical perhaps, but certainly not more usable. Our present architecture is only the search for a different state which might finally do without architecture.

That's all. Thank you. »

VITA
EDUCAZIONE
CERIMONIA
AMORE
MORTE

CINQUE STORIE DEL SUPERSTUDIO



EDUCAZIONE.

Un film a 35 mm., colore, sonoro, 12 minuti, progettato e diretto dal SUPERSTUDIO.

Il film è diviso in tre sezioni: la prima esamina l'idea di educazione dall'educazione repressiva a un'idea di vita come educazione globale continua (vedi anche Educazione.2), la seconda analizza i meccanismi d'apprendimento e le macchine pensanti (vedi anche Educazione.1), la terza è una parabola sull'educazione com'è ora. Una serie di immagini dalle prime due sezioni: la scuola repressiva (riti, cerimonie e tecniche) diversi metodi d'apprendimento, meccanismi d'apprendimento, macchine pensanti (perceptrone) un a griglia d'informazioni planetaria, la terra come una corteccia cerebrale.....

Ecco il testo della terza sezione:

EDUCAZIONE. UN ESEMPIO DI CERIMONIALE. UNA CONFERENZA.6

(vedi anche Educazione.3 e Cerimonia.1)

"Egredi Colleghi, buona sera. Sono stato a lungo in dubbio prima di decidermi ad esporre in questo Congresso sui Riti di Iniziazione, davanti ai "maestri" dell'indagine etnografica, questa mia relazione; ciò in quanto gli studi di cui è oggetto sono ben lungi dall'essere conclusi e quindi essa non è circostanziata come desidererei. D'altra parte ho ritenuto fosse mio dovere contribuire ai lavori del Congresso proponendo alla Vostra attenzione questo Rito Iniziatico tanto interessante quanto poco studiato.

Oggetto dei miei studi sono le cerimonie iniziatiche ancor oggi praticate dagli indigeni dell'Italia. Come tutti sapete, la Cultura Italiana è di tipo Patrilineare in fase evolutiva dallo stadio Agricolo Superiore; l'organizzazione sociale è fortemente separata in "classi" che in qualche caso assumono lo aspetto di caste chiuse.

Come avviene anche nelle società di tipo più rigidamente patrilineare, i piccoli sono affidati alle donne della famiglia nei primi anni di vita; attorno al 5° anno inizia in genere la preparazione all'ingresso del bambino nella Società Iniziatica che egli formerà con i coetanei entro l'anno successivo ed in cui resterà per 15 o 20 anni, ammenochè la propria inettitudine non lo faccia estromettere o lo costringa a ritirarsi da essa; con il che le sue possibilità di accedere ai più alti livelli della gerarchia sociale sarebbero gravemente compromessi. Le società iniziatiche (chiamate "classi" con chiaro riferimento alle "classi sociali") sono affidate ad alcuni Anziani (detti "maestri" o "professori") e si riuniscono in edifici appositi ben distinti dalle abitazioni probabilmente per meglio evidenziare la forza del rigorosissimo tabù che vieta a chiunque di passarvi la notte. Il rispetto di questo tabù, sul cui significato (evidentemente derivato da più antichi ed ormai dimenticati riti) sto attualmente indagando è demandato dal Consiglio degli Anziani delle Tribù alla Corporazione dei Guerrieri, che interviene con estrema energia ad ogni infrazione.

Come ogni cerimonia iniziatica, dai Riti di Circoncisione a quelli di Investitura delle Società Segrete, anche queste sono caratterizzate da una fase di preparazione e dalla prova vera e propria secondo un ben preciso andamento stagionale coerente con il tipo agricolo di questa cultura. Queste fasi annuali sono inoltre raggruppate in serie poliennali con prova iniziatica di maggiore importanza al termine. È il superamento di queste fasi poliennali che stabilisce il passaggio dell'iniziando alle successive stratificazioni sociali che sono fondamentalmente 5 (comprendendo quella riservata ai paria (detti "analfabeti") che non avendo superato alcuna iniziazione sono emarginati dal contesto sociale e sottoposti in pratica allo sfruttamento delle classi superiori) Non solo ma, il complesso meccanismo delle fasi poliennali determina anche la ripartizione in senso verticale del gruppo etnico assegnando gli individui alle varie Corporazioni (guerrieri, artigiani, musici, ecc...). Voglio precisare che il superamento delle prove iniziatiche è solo uno degli elementi che determinano l'appartenenza di un individuo ad una Classe Sociale, ma un'indagine in questo senso ci porterebbe troppo lontano dall'argomento.

Quello che differenzia in maniera radicale i riti iniziatici del Ciclo Culturale, cui il gruppo etnico italiano appartiene, da quelli di ogni altra Cultura è il fatto che essi non sono basati su prove e dolori di tipo fisico ma sull'abilità mentale e la sofferenza psichica.

Abbiamo così chiarito le caratteristiche generali del rito. Per la sua analisi, seguirò la linea tracciata magistralmente da Theodor Reik nel suo saggio sui Riti della Pubertà pubblicato su Imago Vol IV nel 1916. Reik scrive: "Se interroghiamo gli Australiani, che compiono i riti della pubertà, su che cosa essi significhino, riceviamo la sorprendente risposta che fu data una volta da un indigeno: "I

maiali li mangiamo noi e alle donne raccontiamo bugie". Non è il caso di scoraggiarsi per una risposta così superficiale: è chiaro che questa alta ambizione potrebbe essere soddisfatta con metodi più spicci e meno tortuosi...". Analogamente, gli indigeni italiani giustificano le loro cerimonie come necessarie per l'istruzione e la preparazione dei giovani alla vita sociale, il che è veramente risibile considerando che il loro complesso ed estremamente ritualizzato sistema pedagogico è basato su nozioni che o non hanno niente a che fare con le necessità esistenziali (es. tipico è l'insegnamento di un paio di dialetti arcaici della tribù, oggi totalmente in disuso, che pure costituisce il perno del cerimoniale per un periodo variabile dai 3 ai 13 anni), o vengono esposte in forma talmente ritualizzata da richiedere una profonda reinterpretazione da parte dell'iniziato per poter essere utilizzate. (L'uso di trasmettere le conoscenze sotto forma di misteri è comune anche alle cerimonie iniziatriche più primitive).

Questo rituale apparentemente assurdo ha essenzialmente lo scopo di creare negli iniziandi un costante stato di soggezione nei confronti degli anziani, di timore per gli effetti del loro potere, di insicurezza e di paura per il pericolo di non poter superare le prove iniziatiche; stato che gli Anziani promuovono ed incrementano con una sottile e continua pressione psicologica fatta di velate od esplicite minacce e con una massiccia enunciazione di regole etiche che gli iniziandi vedono continuamente smentite nella vita comune e che perciò creano in essi uno stato di confusione, disagio e profonda instabilità. Quest'atmosfera di forte alterazione emotiva con sottotono di stress da paura si accentua con il procedere degli anni e l'aumentare della difficoltà delle prove fino a determinare alterazioni permanenti nella psiche degli individui, alterazioni che costituiscono a mio avviso l'origine principale di quello stato di accentuata psicopatia collettiva che caratterizza le culture di questo ciclo e che ha solo scarsissimi riscontri al di fuori di esso (ad esempio la Cultura dei Dobu della Nuova Guinea descritta in Pattern of Culture da Ruth Benedict).

Quindi tutto questo lungo e complesso cerimoniale ha uno scopo essenzialmente vessatorio da parte degli anziani sui giovani; Reik ci fornisce ancora la chiave per spiegare questo atteggiamento: "La presenza di impulsi ostili inconsci nella vita mentale degli adulti è ottimamente dimostrata dalle torture raffinate che essi impongono ai giovani. Presso i Kani,* per esempio, dopo la circoncisione, gli uomini stanno in due file e i giovani devono passare in mezzo mentre essi li bersagliano con colpi violenti... La spiegazione offerta dall'etnologia comparata che sia no prove di coraggio e di sopportazione non ci soddisfa. Questo può essere certamente un motivo secondario (come quello dell'istruzione nel nostro caso) ma noi preferiamo prendere questi raffinati atti di crudeltà nel loro primo significato evidente, cioè come atti crudeli ed ostili degli adulti contro i giovani... Gli adulti, presso gli indigeni Australiani, portano i giovani dal mostro, li circondano li torturano ed intanto proteggono ipocritamente i novizi nella lotta contro il mostro". Anche questo atteggiamento ambivalente è presente presso gli Italiani dove la maggioranza dei membri della tribù stigmatizza la durezza delle prove e compunge i giovani per la loro sofferenza." (I padri ...così facendo chiariscono che una parte essenziale di quei sentimenti (ostili) deriva da un inconscio timore di rappresaglia... che domina la generazione paterna nei suoi rapporti con i figli giovinetti."

Ma si tratta, a parte le profonde istanze dell'inconscio, di un ben preciso meccanismo protettivo che salvaguarda i titolari dei privilegi propri di una classe sociale, dagli attacchi delle classi subalterne. Così ancora una volta i costumi degli indigeni italiani sono vicinissimi a quelli degli aborigeni Australiani descritti da Reik: "Gli uomini che hanno così a lungo protetto se stessi dai figli per mezzo dell'intimidazione, non hanno ora (superata l'iniziazione) alcuna obiezione che essi gettino uno sguardo dietro le quinte giacché li accolgono nella loro società... Conservalo per te il segreto... Come noi abbiamo mentito così devi fare tu... In altre parole se si omettessero queste misure protettive, i giovani si abbandonerebbero ai loro sentimenti di ribellione e ucciderebbero i padri; la tribù perirebbe realmente nella lotta tra due generazioni."

Niente credo possa chiudere efficacemente come queste parole di Reik il mio breve excursus, riprova ulteriore, se ce ne fosse bisogno, che le cerimonie, per quanto assurde possano sembrare, costituiscono un fattore insostituibile di stabilità delle Culture e quindi di pace e di ordine sociale.

Sperando di essere stato chiaro, mi congedo da questo alto consesso ringraziandoVi per l'attenzione concessami."



1/1

EDUCATION. 4



The history of schools perhaps began with a man starting to teach others in the shade of a tree. And certainly a woman sheltering her child started teaching him the names of things. Thus the story of pedagogy is more a story of love than a story of didactic materials. Then the tree grew and grew, or perhaps its shadow grew ever larger as it grew nearer and nearer to the sky until it became such a faraway tree with an en-

1/2



ormous shadow... until it became an electronic tree capable of covering under its cone of shadow ever larger areas of the planet... then becoming a series of electronic trees (the vertices of a tetrahedron) which completely covered the earth with their cones... (see Education.1) The repressive structures and their vehicles of instruction (family, school, work, army, church, state) have until now characterized our society, perpet-

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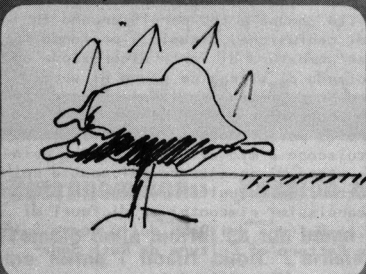
uating under a series of rhetorical figures and superstructures the models of the repressive society. The widening of the field of scientific research into human behaviour, in both a biological and psychological sense, has brought about the creation of sciences such as anthropology and sociology for the study of the models of cultural aggregation and social behaviour. On the other hand, the study of the me-

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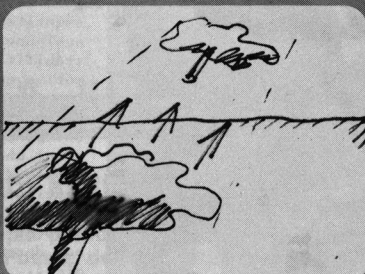
chanisms regulating cerebral function has brought as a consequence the creation of cross-disciplines such as mechanics for the creation of servomechanisms for intellectual activities. Any work on education must thus: 1) stimulate awareness of the structure of society and the educational system that perpetuates its repressive behavioural model.

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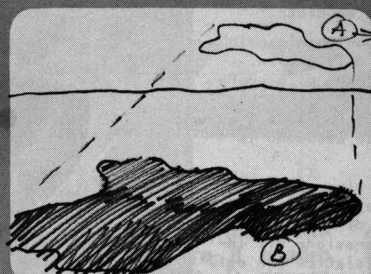
2) increase the possibilities of reception, exchange and choice of information through electronic servomechanisms (and perhaps even telepathic mechanisms in the future). 3) educate the human organism to a free expression of its vital possibilities. In our society, there are two principal types of education; one for individuals intended for working activities, and one for individuals intended for

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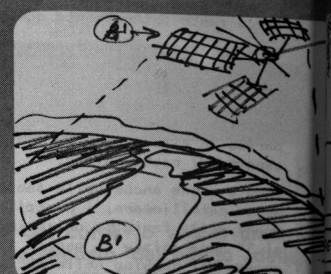
intellectual activities. Each type produced alienation and division. The Communist revolution should have brought a fusion of the two types of activity, thereby giving birth to a new type of integrated existence. The machine, finally, should have aided this process by replacing man in the mechanical activities of the conveyor belt. The Communist revolution has failed at least in this part of its programme precisely because while it is a political revolu-

1/7



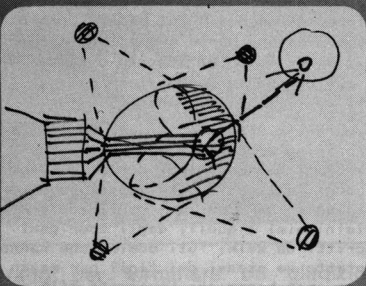
tion born out of dialectic antagonism towards the capitalist society, it has found itself on the opposite side of the same river. Research to be carried out is on parallel lines: A: new techniques for control of mind and body; B: Potentiation of memorization capacity of the machine; C: Techniques for the integral use of cerebral potential;

1/8



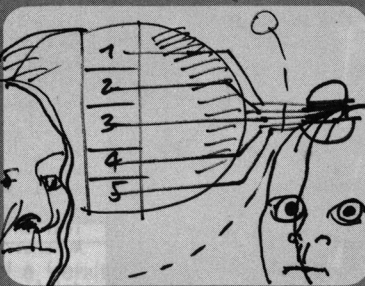
D: Interplanetary information network E: Life as a permanent global formation education. The 19th century saw the machine, the extension of the limbs. The 20th century has seen the computer as an extension of the brain. On the one hand there have been a process of rationalization and on the other a de-conditioning in favour of new syntheses. Hardware is now sufficient and available while software is insufficiently-

1/9



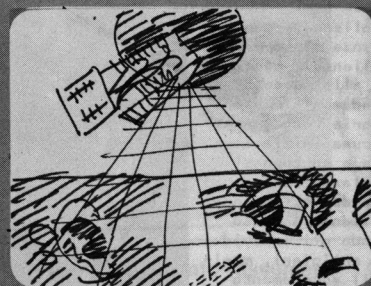
and limited. We need to plan many futures. A series of images for a film on education: the repressive school (rites, ceremonies and techniques) different learning methods, learning mechanisms, thinking machines (perceptor) planetary information network, the earth as brain cortex.

1/10



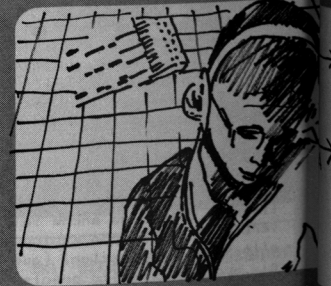
The good savage walking around with his transistor radio. The good savage walking around with his portable TV. David Greene finding a working refrigerator in the desert. Cedric Price and his Pottery Thinkbelt. Bucky Fuller and his Geoscope and Education Automation. Illic and his Deschooling Society.

1/11



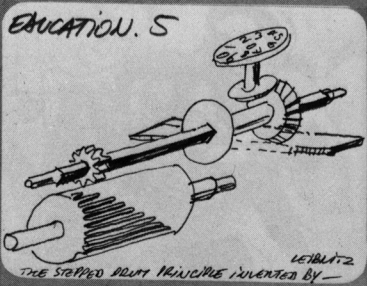
Good - very good, but what can one say about the quality of teaching/learning? and what's going on in all these multimediaifocenters? Teach what? Learn what?

1/12



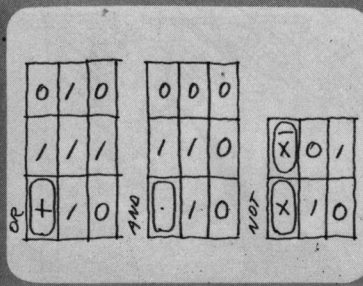
...ica" ...siste ...ngres ...no di ...tazior ...sione ...puniz

2/2



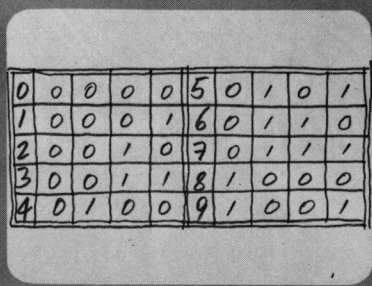
The Stepped Drum Principle invented by Leibniz
Leibniz saw that the mechanical processes of calculation could be paralleled by a mechanization of thought, the reasoning machine. It was around these two concepts that he attempted to build his logical calculus.

2/3



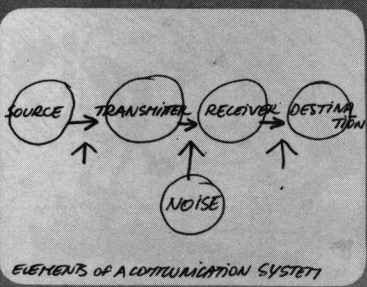
Truth tables for a two-valued Boolean algebra: By applying ordinary algebra to sets of classes, George Boole showed that they could be handled in the same way as algebraic symbols or numerical quantities. His Boolean algebra deals with connecting words like 'not', 'and', 'or', as symbols, so it can be used to analyse many forms of argument, making it a powerful tool in science and engineering.

2/7



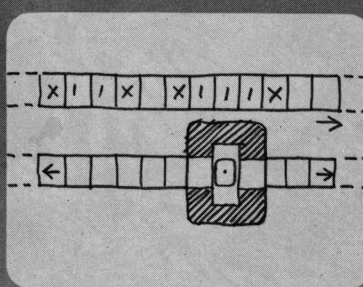
The binary code for numbers 1 to 9. A pulse language for the computer can be represented by two digits: one and zero. The zero means no pulse, and so no bit, the one means a pulse and so one bit. This number system gets its name from binary (Latin binarius, from bini, two together) having or consisting of two, giving a numerical system with two as base instead of ten.

2/6



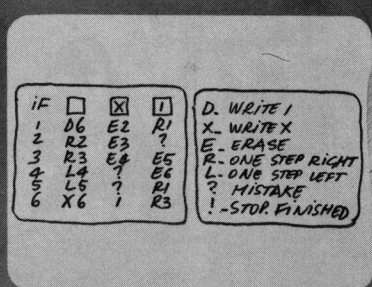
Elements of a communications system Many human senses can be imitated by man-made sensors, called transducers - thermostat, strain gauge, photoelectric cell, microphone - to provide feedback for automatic systems. All sensors and transducers send coded messages or signals. These coded signals take many forms such as electrical pulses, sound waves, chemical changes, light flashes, indeed any change of state which can be transmitted in some way is a signal.

2/7



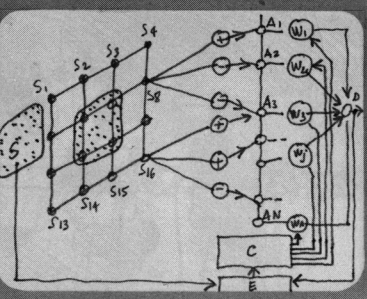
The Turing Machine
In 1936 an Englishman, A. M. Turing, devised the Turing machine - an abstract general model of all logic machines - using ideas that define the general structure, feasibility and limitations of digital computers. A Turing machine is an imaginary model, a simple machine to do complex calculations step by step. It comprises an infinitely long tape, divided into squares, a box to expose only one square at a time, and a set of

2/8



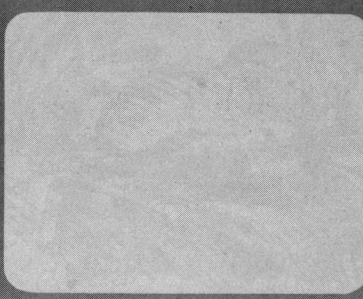
instructions or program. Only four steps are possible, to move the tape one square to left or right, alter the symbol in the exposed square, or stop. Any square may be blank or contain a symbol. Although not practical calculators, these devices give a theoretical measure of optimum performance, against which the performance of actual machines can be assessed.

2/10

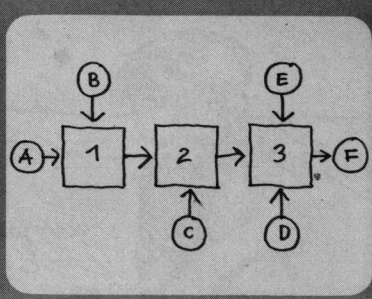


Schema di un perceptrone.
S1-S16: cellule sensoriali d'ingresso;
A1-An: cellule d'associazione;
D: organo di decisione;
E: rete di valutazione;
C: calcolatore di correzione della legge di trasporto;
W1-Wn: coefficienti modificabili per educazione;
S: stimolo d'ingresso.

2/11

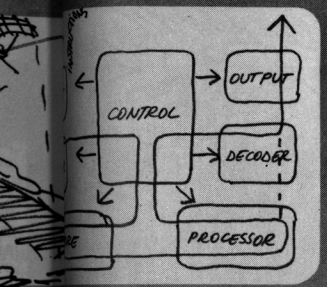


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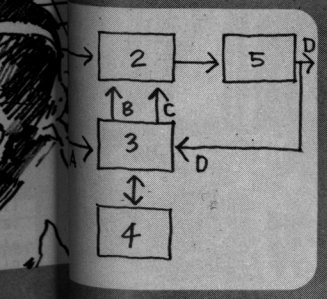


Processo di Decisione
1: Selezione dell'informazione;
2: riconoscimento di configurazione;
3: valutazione delle scelte possibili;
A: ambiente esterno;
B: finalit ;
C: memoria delle configurazioni;
D: memoria dei risultati precedenti;
E: criteri di scelta;
F: decisione.

Story of Cybernetics" by
activities of counting, mea-
reasoning are the means we
evaluate, understand
the world we live in. From
man has collected informa-
the bewildering variety of
phenomena around him, drawn
relationships
'ideas' to explain



on network is organized. Data fol-
al form path from input to out-
actions follow the inner
"peripheral units" are those
20th output and additional
as an input and output can be at a
one hand the main computer and
shown as remote terminals.
tioning terminals many different pro-
answers to different pro-
and avail the same computer, methods
efficient time-sharing/multiprogramming.



"ca" by L. Gerardin
sistema capace d'apprendere
ingresso; 2. organo educa-
ano di valutazione; 4. cri-
tazione; 5. organi di usci-
azione all'ingresso; B. ri-
punizione; D. decisione

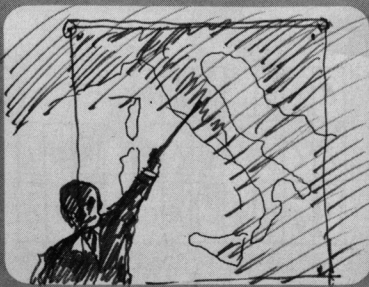
3/1



LECTURE: EXAMPLE OF A CEREMONY

"Dear Colleagues, good evening. I have been wondering for a long time whether to present these notes before the masters of ethnographic inquiry present at this Congress on Initiatory Rites. This is because the studies I am about to speak of are far from complete, and are therefore not as circumstantiated as I could wish. On the other hand, I believe it is my duty to contribute

3/2



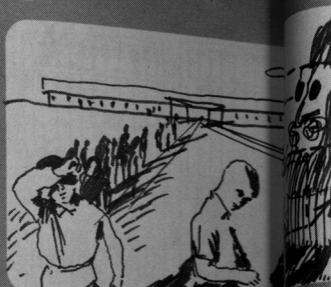
to the work of this Congress by drawing your attention to this particular Initiatory Rite, which is as interesting as it is little known. The object of my studies has been the initiation rites still practiced today by the natives of Italy. As you all know, Italian Culture is of the Patrilinear type in the phase of evolution from the Upper Agricultural stage; social organization is sharply divided into "classes" which in some cases take on

3/3



the aspect of closed castes. As also happens in the more rigidly patrilinear type of society, the children are entrusted to the women during the first few years of life; around the fifth year, generally, begins a preparation for entrance of the child into the Initiatory Society which he will form within the succeeding year with his age-group, and in which he will remain for 15 or 20 years, unless his own ineptitude causes his expul-

3/4



sion or withdrawal from the group. This would severely compromise the chances of reaching the highest levels of the social hierarchy. The various societies (called "classes" or "castes") are entrusted to "Elders" or "masters" or "professors" who live in buildings set at a good distance from the homes of the people, to better stress the extremely taboo which forbids anyone to

3/5



the night there. The enforcement of this taboo, whose significance (evidently derived from ancient and now forgotten rites) I am now studying, is delegated by the Council of Elders to the Corporation of Warriors, who intervene with much energy at each infraction.

3/6



As in any initiatory ceremony, from the Rites of Circumcision to the investiture Rites of Secret societies, these are also divided into a preparatory phase and the final test itself, according to a precise seasonal cycle coherent with the agricultural type of this society. These annual phases are further grouped into pluriennial series, with a more important initiatory test at their termination.

3/7



It is success in these pluriennial phases which determines the passage of the initiate from one social level to the next. There are, basically, five of these levels (from that reserved for the "pariahs" [called "illiterates"] who, not having succeeded in passing any of the initiation phases are banished to the margins of the social context and in practice subjected to the exploitation of the higher "classes").

3/8



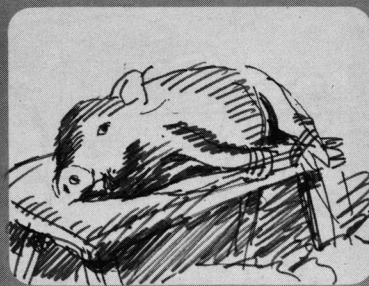
Not only, but the complex mechanism of the pluriennial phase also demonstrates the vertical division of the ethnic group assigning individuals to the various Corporations (warriors, the craftsmen, musicians, etc...) and the like to specify that success while the initiation tests is but one of the elements that determine the individual belonging to any social class, enquiry in this direction would lead us too far from the subject.

3/9



The fact which radically differentiates the initiatory rites of the Cultural Cycle (of which the Italian ethnic group is part) from those of all other cultures, is the fact that they are not based on physical trials and pain, but on mental ability and suffering.

3/10



We have thus explained the general characteristics of the rite. For an analysis, I will follow the lines masterfully traced by Theodor Reik in his essay on the Puberty Rite published in Imago Vol LV in 1916. Reik writes: "If we interrogate the Austrians, who hold puberty rites, on their meaning, we receive the surprising answer that was once given by a native: 'We are the ones who eat the pigs and we tell lies to our women'.

3/11



We must not be discouraged by such a superficial answer; it is clear that this great ambition could be satisfied by quicker and less tortuous methods..." Analogously, the Italian natives justify their ceremonies as necessary for the education and preparation of the young for life in society, which is really laughable if we consider that their complex and extremely ritualized pedagogic system is based on notions which either

3/12



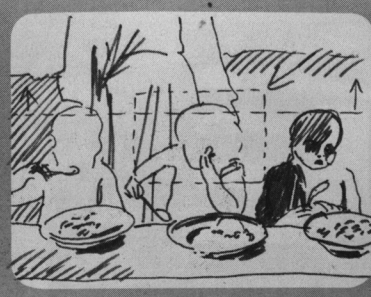
have nothing to do with existing necessities (a typical example of the teaching of a couple of the most archaic dialects, now fallen into complete disuse, which however constitute the hub around which the ceremony revolves for a period varying between 10 and 13 years), or are expounded through such a ritualized fashion as to require a profound reinterpretation of the initiate before becoming a member of the society.

3/14



the Elders promote and increase this state of mind with a subtle and continuous psychological pressure, consisting of veiled or explicit threats, and with a massive enunciation of ethic regulations which the young people continually see contradicted in everyday life, therefore creating in them a state of confusion, unease and profound instability.

3/15



This atmosphere of strong emotional distortion, with its undercurrents of stress and fear, is accentuated by the passing of the years and the increasing difficulty of the tests, until it finally determines permanent changes in the psyche of the individual, changes which I believe to be the original and principal cause of the state of accentuated collective psychopathy which characterizes the cultures of this cycle and which has only rare counter-

3/16



parts outside the cycle (for example, the Culture of the Dobu in New Guinea described by Ruth Benedict in Pattern of Culture). Thus, this long and complex ceremonial has a purpose which is essentially one of vexation of the young by their elders; once again Reik gives us the key to the interpretation of this attitude:

3/18



The explanation offered by comparative ethnology that these are tests of courage and endurance does not satisfy us. This may certainly be a secondary motive (like that of instruction in our case), but we prefer to take these refined acts of cruelty at their face value, that is, as cruel and hostile acts of adults towards the young...

3/19



The adults among the Australian natives take the young ones to the monster, circumcise them, torture them and in the meantime hypocritically protect the novices in the fight against the monster". This ambivalent attitude is also present among the Italians, where the majority of the adult members of the tribe object to the harshness of the tests and pity the young for their suffering".

3/20



(The fathers)...thus clarify the fact that an essential part of these feelings (hostile) derives from an unconscious fear of reprisals... which dominates the paternal generation in its relations with its young offspring." But, apart from the deep motivations of the unconscious, this is a precise protective mechanism which saves the holders of privilege in a particular social class from the attacks of the

3/22



you henceforth... In other words, if these protective measures were omitted, the young would let themselves go and abandon themselves to their feeling, in rebellion murdering their fathers; the tribe would in fact perish in the struggle between the two generations".

3/23



Nothing can serve as well as these words of Reik's to end my brief excursus, a further proof, if there was any need for further proof, that ceremonies, as absurd as it may seem, constitute an irreplaceable stability factor in Cultures and therefore a factor contributing to peace and social order. I hope I have been clear. Thank you for your attention."

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EDUCATION
A 35mm colour sound 12' film
designed and directed by
SUPERSTUDIO

This storyboard has been re-edited for publication.