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## **Gaia, the planetary religion : the sacred marriage of art and science.**

Doctress Neutopia  
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GAIA, THE PLANETARY RELIGION:  
THE SACRED MARRIAGE OF ART AND SCIENCE

A Dissertation Presented

by

DOCTRESS NEUTOPIA

Submitted to the Graduate School of the  
University of Massachusetts Amherst in partial fulfillment  
of the requirements for the degree of

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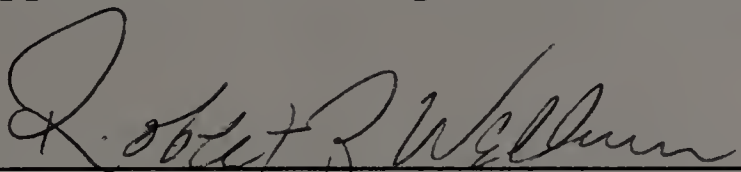
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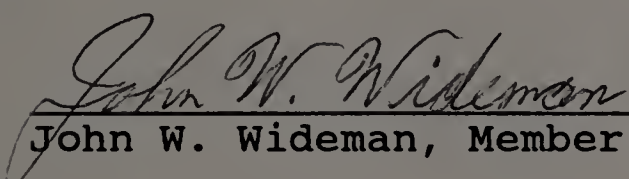
A Dissertation Presented

by


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DEDICATION

GAIA

The World Soul:  
Past, Present, and Future

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My profound thanks to dame Phyllis Rodin for engaging me in long deep conversations about the life-force. I would also like to thank my committee members: Dr. Robert Baker for encouraging me to do a traditional work of scholarship; Dr. Jack Wideman for supporting my efforts after searching for one long year for an outside member; and especially Dr. Robert Wellman for chairing the committee and taking such exceptional interest in my work. Also thanks to Charles Frances Carroll who edited the manuscript and coined the word "lovolution." Finally, thanks to all my friends, visible and invisible, wherever you are! Friendship is the outgrowth of true education.

ABSTRACT

GAIA, THE PLANETARY RELIGION:

THE SACRED MARRIAGE OF ART AND SCIENCE

FEBRUARY 1994

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As the human race approaches the 21st Century, the world's spiritual, political, social, economic, educational, and scientific philosophies appear out of balance with the emerging global consciousness brought forth by today's advancing technologies. Former President Bush's New World Order is really the same old nation state order of international anarchy. All the ancient problems seem to have reached a critical point. Now, a critical idealism in education, which is a call for spiritual action, is necessary in order to have the power to bond like-minds to cure our ancient social diseases. The scientific and social movement which scientist James Lovelock named the Gaia theory, named after the Greek Goddess of the Earth, is on the verge of creating world-wide evolutionary change. My dissertation attempts to help create a Gaian philosophy of planetary education based on love between the sexes by analyzing the function of epic poetry.

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## CHAPTER 1

### THE PURPOSE OF EDUCATION

#### Introduction

The overwhelming problems of the world have brought us to the verge of species' extinction. To overcome such extreme problems in human and environmental welfare requires radical changes in our life-styles, family relationships, world ethics, and general way of thinking about life. We must move in a direction opposite to the destructive force of world capitalism. In The Nation, Kirkpatrick Sale writes,

What would it take to accomplish the serious, wrenching, full-scale readjustments that in fact are necessary to save the earth, including reduced standards of living, consumption and growth; severe population reduction; and a new, modest, regardful relationship with the earth and its species? Who is going to carry this literally vital message to the American people? And when? For the time, as every new crisis lets us know, is later than we think (595).

It is the task of the educator to direct us to a more evolved state of consciousness where we can begin to plan a solar-powered feminist civilization, or what I call, Neutopia, where the ancient ills of racism, sexism, classism, and the like have been eliminated. What are the educational tools and who are the educators who can bring an awakening of this worldwide magnitude? The German philosopher, G.W.F. Hegel, in his work On the Arts states,

Poetry's chief task, it has been said, is to bring to consciousness the powers of our spiritual existence: all the to and fro in human passion and emotion or that runs tranquilly through our thoughts--the full range of human ideas, behavior, productivity, and all else that

pertains to the world's destiny or divine governance. In this respect, poetry has been and is still mankind's [sic] primary and most universal teacher. To teach and learn means to know and experience for one's self what is (144).

The poetic mission of education, to know thyself, has been corrupted by the greed and short-term gains of the military/industrial complex, so much so that "civilization" is in a state of chaos. People have lost sense of the meaning of life. War, crime, and oppression dominate the 24 hour news reports. An oligarchy, i.e., government by the dominate clique of wealthy and politically powerful families, channels the capitalistic ideology through education and the mass media.

As the current situation continues to deteriorate, the question is: are the wisest, most noble people with the best judgment, abilities, and sense of global ethics in charge of education and the media? Certainly, the answer must be negative, since educators and the media have not revolutionized our world into a just social order, but are being used to stupefy the public in order to maintain the destructive consumer behaviors of the status quo.

Now, it seems as though we live in a kakistocracy, a government by the worst people who, lacking long-term vision or social imagination, suppress enlightened visionaries, the artistic and scientific mythmakers. Mechanistic Neo-Darwinism and its technologies have become a brutal enemies of the arts, humanities, and organic sciences. The mystical, biospiritual parts of humankind's nature are being swept out the doors of our institutes of higher learning.



In universities, for example, many interdisciplinary programs and other academic efforts outside the mainstream of traditional education are being eliminated in the name of economics and budget restrictions. I suggest that the reason may go deeper, for it is in these kinds of programs that alternative visions are frequently born and seriously considered--visions that can heal our sick world by challenging the power relationships and restoring the mission of the university to its idealistic purpose, to produce creative happy individuals who will take responsibility for solving the problems of the world. And it is precisely these visions that a dying patriarchal social order fears the most.

Seekers of wisdom today find it extremely difficult to make it through higher education and then achieve positions of authority. People who are attempting to revolutionize the social fiction of the culture by using poetic approaches to research are being crushed by the wheels of the military/industrial mind-set who assert that in valid scientific methodology the observer is separated from the observed. This is in direct opposition to the Gaian approach to science, which believes that the two are inseparable. Microbiologist Lynn Margulis writes, "In the autopoietic framework, everything is observed by an embedded observer; in the mechanical world, the observer is objective and stands apart from the observed" (Margulis 1991, 227). The microcosm is within us. To understand science, we must explore the self. By thinking intuitively and following the



wisdom of the ancient Delphic oracle--to know thyself--we find the universal answers to our global problems.

The role of epic poetry is to reveal the inner depths of our being so that we can understand our natural surroundings. Poetic knowledge allows us to reason why humanity has not been living in harmony with nature and what we must do to correct our unjust behaviors. Recreating a story based on harmony between the two sexes can put an end to the war between the sexes and the environmental holocaust caused by our lack of self-knowledge. The poetic imagination exemplifies the art of love which is why Hegel called the poet "the universal teacher." However, we must go back to Plato's Symposium to understand the real cause of our lack of knowledge about the power of love and why the poet has not become the universal teacher or the philosopher-king.

Socrates claimed that the only thing he was knowledgeable about was love; otherwise he was ignorant. Even his knowledge of love was not first-hand, but mediated through Diotima, an old woman of Mantinea. Carrin Dunne, in her book, Behold Woman: A Jungian Approach to Feminist Theology, asks what this tells us about the nature of love. She writes,

First, that an understanding of Eros is not like ordinary understanding since it is compatible with a consciousness of ignorance; second, that there is a feminine form of wisdom which goes beyond what can be achieved through rational dialectic. What Socrates has received from Diotima is both not his own in that he did not/could not figure it out for himself, and most profoundly his own since it emerges autonomously from his innermost, feminine soul" (59).

One can argue that it is the female side of love which makes men conscious of their ignorance and enlightens them to reach for wisdom and truth. This could explain the reason why the ancient goddess religions which created peaceful cultures for thousands of years were founded not by men, but by women. These women probably ruled through religious symbolism.

In Women of the Celts, Jean Markale holds the same opinion as Carrine Dunne of the role of the female deity in creating social harmony. The goddess teaches man that "love is altruistic and makes a thousand sacrifices." It is she who makes man's body and soul. He cannot find fulfillment without her. In turn, she needs him in order to become conscious of herself, to be assertive, and to find out what she can do. Markale writes, "The two sexes are inextricably linked. Man needs woman, woman needs man. Translated into mythological terms this becomes: man needs a goddess, and the goddess needs a man" (146). It is, therefore, impossible for there to be a prophet/philosopher without union with his feminine counterpart. Consequently, it is the wisdom of a female poetess/prophetess in union with the prophet/philosopher--let us call their vital bond the Gaia Messiah--who are savior and savior of our species. The intensity of their relationship generates the charismatic power to stimulate others who come in contact with their deeper reality. Their only alternative to the current world situation is to revolutionize the "society that man built without her" (146).

The epic poetess' mission and the purpose this study is to promote Gaian science as a state of mind using myth as a vehicle. William Irwin Thompson writes in his book The Time Falling Bodies Take to Light, "There is now no way to relate the evolution of the planet to the evolution of humans except through myth. The truth is that myth and art create the preconditions of consciousness out of which science arises" (47-48). The mythopoetess is a weaver of the public imagination, creating the moral fabric essential for evolutionary development. She becomes the midwife to a new heaven and a new earth, the doctress with the paradise metaphor necessary to evolve humanity's collective awareness to greater and more noble depths. Her incantations have the power to cure our planetary diseases. She is the Great Sorceress who heals, a philosopher-queen who finds an alternative pathway for humanity to finally discover the bliss of world peace.

In The Fortunes of Epic Poetry, Donald M. Foester writes that Matthew Arnold held that science "will hereafter be completed not by religion and philosophy, but by poetry, the quality of which can be sensed even in a few lines of Homer, Dante, Shakespeare, or Milton" (213). Epic poetry, the oldest of literary forms, envisions the way to create a beautiful world. It is the direction science and technology must ethically take in order to assist in the stupendous effort to save the biosphere for eukaryotic life. It is the Gaian matrix where all poetic genres as well as where and the goddesses and gods originate.



However, the Dorian invasion of Greece destroyed the peace-loving goddess-worshiping culture of the Minoan-Mycenaean civilization. Doric poets rewrote the epics so that the once all-powerful Great Goddess, in the persons of Athena (Wisdom), Metis (Intelligence), Hera (Courage), Themis (Justice) became subordinate to Zeus' rule. Metis, Hera, and Themis were married to Zeus relegating them to secondary roles. The worshippers of Athena, the virgin and blessed Goddess would not permit her to be married to Zeus. So instead the Dorians made her the daughter of Zeus. Zeus was warned by the Delphic Oracle that if he had a daughter, she would wrest his power away from him. In fear of losing control of the world, he ate Metis who was pregnant with Athena. She remained there giving Zeus knowledge until finally Athena burst forth from Zeus' head. So it was not the mother who gave birth to Athena, but her father. This unnatural order of birth reflected the change to a patriarchal social order.

#### Background to the Study

This historical mythic background takes its contemporary form in the modernist era of the Enlightenment, the era of measure--of science and logos. It is my profound conviction that this era is coming to an end. The basic dichotomies of Enlightenment reason are no longer viable--the divisions between rational/irrational, subject/object, nature/culture, and mythos/logos. Enlightenment thought favors the later masculine traits over the former, the feminine. Feminists proclaim this male-centered

epistemology needs to radically change in order to liberate the Source, the female spirit of truth (Hekman 1990). Clearly the twentieth century has witnessed several significant movements which challenge the tyranny of Enlightenment reason, including education.

In the contemporary world we can then turn to education to affect change. The re-emergence of the goddess as the source of inspiration and the new program of Neutopia for interdisciplinary education, creates a revolutionary consciousness and personality needed to develop the means to rescue us from our dire situation. Unfortunately, education is currently under the spell of the mechanical world-view of the Enlightenment which, for example, treats doctoral candidates as if they were mindless robots within the bureaucracy. Dissertations are not considered to be works of art, and therefore are not considered to be works of wisdom, but in most cases are simply long academic papers written to fulfill bureaucratic requirements. It seems to me the reason why so many dissertations are written is not to advance knowledge and be a source of liberation, but to launch professional careers within the affluent society. In The Report of the President's Commission of Campus Unrest, the authors point out that the "American university was traditionally a status-conferring institution for middle and upper middle class families" (69). And Carl Roger writes in his book A Way of Being,

The Ph.D. thesis has, in most universities, become a travesty of its true purpose. To follow one's informed curiosity into the mysteries of some aspect of human



nature, out of that rigorous, personal, independent search to come up with a significant contribution to knowledge--this is the true picture of the Ph.D; but this is not an accurate description of most doctoral dissertations today. We have settled for safe mediocrity, and frowned on creativity. If our concept of science is to change, our departments must change. If that change does not come about, psychology will become more and more irrelevant to the search for the truth of man [sic] (240).

As the transmitter of culture, the university has been the way the oligarchy has maintained its control over democratic values. To be creative and find one's own voice is not accredited which means, it is almost impossible for artists, who are often experts in the intuitive and occult sciences, to receive doctorates for their discoveries.

The establishment allows for little diversity of individual talents and skills to flourish within its restrictive borders. One must follow the dictates of the party line and form, or run the risk of not being awarded an advanced degree. Some faculty are afraid to support revolutionary ideas, even though they may sympathize with them, for fear of losing their jobs. In James Gleick's book, Chaos, about a new scientific theory, he writes,

Then there are revolutions. A new science arises out of one that has reached a dead end. Often a revolution has an interdisciplinary character--its central discoveries often come from people straying outside the normal bounds of their specialties. The problems that obsess these theorists are not recognized as legitimate lines of inquiry. Thesis proposals are turned down or articles are refused publication (37).

"The 1940 Statement of Principles on Academic Freedom and Tenure," agreed upon by the American Association of University Professors and the Association of American Colleges and endorsed by numerous professional associations,

states that "institutions of higher education are conducted for the common good and not to further the interest of either the individual teacher or the institution as a whole. The common good depends upon the free search for truth and its free exposition." This suggests that the university is a neutral site within society, a place open to all ideas (Academe 1986). However, the statement goes on to say that teacher must "be careful not to introduce into his [sic] teaching controversial matter which has no relation to his [sic] subject." Does this mean that a teacher is not permitted to be a philosopheress or philosopher of life and to participate in the critical social issues of the day if she or he is a teacher of science? Thomas A. Dutton and Bradford C. Grant write in their essay, "Campus Design and Critical Pedagogy," "Schools can never be understood as neutral sites, removed from the conflicts of society. On the contrary schools are inherently complicated in the political, social, cultural, and economic relations of society" (Dutton and Grant 1991).

In the 1960's and early 1970's when students were demanding teachers to take responsibility for social injustices all around them, specifically the Vietnam War, which to a large degree was being perpetuated by the educated class, many teachers felt it was their duty to move the counter-culture into the classroom. This went against the 1940 principles by bringing controversial issues into the classroom situation. Nevertheless, bringing the controversy into the classroom served to fulfill the

teacher's greater commitment to the public good as well as the teacher's duty to be the spokespeople of truth.

The belief that the university is a place of freedom of expression was challenged by the Free Speech Movement at the University of California at Berkeley in the fall of 1964. After campus officials suspended students for setting up tables which advocated political activity off-campus, the hypocrisy of officials stating that the university was a neutral site became clear. That Administration did not tolerate dissenters exposed its own political bias.

Administrators feared student protest might lead to social anarchy. Certainly, much of the student protest movement was anarchistic which could account for its ultimate failure to revolutionize the culture. The weakness and the demise of the counter-culture was that it did not have a clear program to follow its revolutionary overthrow. A new moral philosophy was not available at that time so that the student rights movement became just a stance against the academic machine, not a complete change-over to a deeper sense of truth. The feminist world-view became grouped with other liberation movements in pluralist America and so was easily marginalized by the Establishment.

The 1960's idealism was a prelude to what must happen to university campuses throughout the world to re-establish human integrity. Yet graduate programs continue to work as if the female doctoral student does not know what is best for her. In many cases she must conform to the established patriarchal ideology. There is little chance for her to



question and challenge the authenticity of the ideology and its underlying assumptions. Faculty should be there to help students achieve their goals, give them constructive criticism, challenge their ideas, and be leaders in the quest for Truth. Their job should not be to hamper and stifle one's creativity, or to assign them with busy work which only wastes their valuable time.

If a student can not find members of the faculty to support their research projects, there should be a democratic public forum where students could appeal their dissertation proposals. Now, there exists no such forum in American universities, which means that projects which go beyond the paradigm of Enlightenment reason have difficulty finding faculty members who are willing to go out on a limb and challenge the ruling elite. Unfortunately, there are a few members of the faculty whom I have met who have the courage to seek non-traditional and alternative ways to knowledge in finding the cures for our social problems.

The educational system is a reflection of what is happening to the society as a whole. For the most part, creative people who have the resources to make our planet a healthy and beautiful place to live remain unacknowledged and are forced to find employment in unfulfilling and meaningless jobs. Since democracy is about the right of the individual to express her or his liberty in a collective way, one can conclude that the essence of democracy has been exiled from campus life. During a tape recorded interview

with Mario Savio during the 1964 sit-in at Sproul Hall at the University of California at Berkeley, Savio says,

Many students here at the university, many people in society, are wandering aimlessly about. Strangers in their own lives, there is no place for them. They are people who have not learned to compromise, who for example have come to the university to learn to question, to grow, to learn--all the standard things that sound like cliches because no one takes them seriously. And they find at one point or other that for them to become part of society, to become lawyers, ministers, businessmen, people in government, very often they must compromise those principles which were most dear to them. They must suppress the most creative impulses that they have; this is a prior condition for being part of the system (Draper 1965).

Consequently, the committee system in graduate schools can be seen as an extension of the Oedipus Complex. The doctoral committee becomes God the Father who has the almighty power to grant one a degree which could be translated as food and shelter. In Rosemarie Tong's book, Feminist Thought, she paraphrases the ideas of Juliet Mitchell. Tong writes,

In so far as the Oedipus complex is the vehicle of patriarchy, it represents what must be destroyed if women are to be liberated. But given that the Oedipus complex is patriarchy's expression of the individual's entry into culture, if it is destroyed, nonpatriarchal society must find a substitute for it or deteriorate into disordered, unlaed chaos (170).

Feminism challenges not only our particular social arrangements, "but the very foundations of Western thought and social structure," that is, male privilege (Hekman 1990, 154). Neutopia gives us a feminist program which breaks through the Oedipus Complex to build a movement of world-wide evolutionary change.



One can conclude that many faculty members are concerned more with the fate of their biological families, middle-class comforts, and protecting their private interests, than about working for planetary justice. We are at a turning point in history where we must realize our private everyday habits are causing the destruction of the biosphere. For us to evolve as a species, we must break through the incest barrier of our domestic and public lives, and began to connect with a pattern of development which is in balance with the Cosmos.

The student protest movement and the counter-culture in the 1960's made an attempt to break the incest barrier by demanding human rights and decision-making power. Students were fed up with the adult world determining their educational experiences which were antiquated and unable to solve local and global problems. The movement focused on the social problems and injustices which needed to be addressed in order to create a just world. It stressed the need for education to foster individual creativity and imagination to build the good society while rejecting the "operational ideals of American society: materialism, competition, rationalism, technology, consumerism, and militarism" (President's Commission, 52). Women and minority students were demanding an equal voice in world affairs. Not only were the old social values of capitalism being destroyed by the movement, but an alternative vision of communalism was being explored threatening to end the

traditional nuclear family arrangement, which is the basic economic unit within the patriarchal world-view.

Presently, the general tendency seems to be that students in graduate programs must become "brownnosers" who serve the committee with complete obedience. The entire graduate process turns out to be a nasty political game in which the revolutionary thinker, the juno or genius, is seen as a threat to the status quo, and is usually forced into the position of an Outsider. Author Colin Wilson points out in his book Religion and the Rebel,

We can formulate this rule, then: The ideal social discipline is the one that takes fullest account of the men of genius. When society no longer has such discipline, the men of genius become Outsiders: they feel lost; they no longer seem to fit into the social body" (131).

Wilson says that there were historical periods when the Outsiders have fit perfectly within the social discipline. He says that during the Middle Ages the Church provided the atmosphere for "everyone in society, from the highest intellectual types to the meanest artisan" to contribute to the glory of the Church. He continues, "And this has been true of every "church" in history--Hindu, Buddhist, Zarathustrian, Taoist, Mahometan. When these churches were at the height of their health and strength, there were no "Outsiders"" (132).

Of course, the Church did not provide all people with the means to be creative since woman were not allowed positions of prophecy in the hierarchy of male-dominated religious thought. And so women, who possess the knowledge

of love, remained the unacknowledged outsiders in a world which has never understood or accepted this infinite power of the Cosmos. The majority of men have ignored its charms, rejected it as impossible, and condemned it as an abnormality. Wilson asks, "Is the Outsider strong enough to create his own tradition, his own way of thought, and to make a whole civilisation think the same way?" But the real question seems to be, in the case of woman, is, she strong enough to transform his destructive behaviors in the positive direction of rebuilding Gaia's temple? Wilson finally admits,

The moment we begin to consider the great Outsiders, or the saints and mystics, we are forced to recognize that man does not know who he is. And our materialistic civilization, which seems so certain of itself and its aims, only helps to hide man from himself (149).

### Aim of the Study

In light of the foregoing, this dissertation is essentially a study in understanding. It is less an effort to amass empirical data, quantify it, and draw conclusions than to engage in a theoretical and speculative study to comprehend our present dilemma as it suggests alternative directions for building a new and better society--Neutopia. This is a futurist approach to studies in global problems; our species is in extreme crisis requiring extreme solutions.

To many people these radical solutions may seem far out and outrageous. More than one faculty member has advised me to compromise my ideas in order to get the degree. They say I must choose my battles and wait until after I graduate to



fight the system which I know to be against human nature and the organic structure of the biosphere. Being a doctoral candidate in education, I cannot separate myself from my present situation and simply ignore the moral corruption within the institution. If I prostitute my ideas in order to receive a degree, what will my degree mean if I have lost my autopoietic integrity? My research will then lose its power to create change and therefore defeat the reason for this painstaking effort.

From Plato's Republic to Thomas More's Utopia, to Francis Bacon's The New Atlantis, Western literature is replete with utopian ideas. Yet these ideal societies never came to fruition. In this study I will not attempt a utopia, but attempt a synthesis of the best ideas of utopian literature in order to create a blue-print, however vague, for building a humanistic global civilization.

In this sense, my dissertation symbolizes the move from logos to mythos, giving educators a new/old foundation to understand the Cosmos. Philosopheress Susan K. Langer writes in Philosophy in a New Key, "It is a peculiar fact that every major advance in thinking, every epoch-making new insight, springs from a new type of symbolic transformation. A higher level of thought is primarily a new activity; its course is opened up by a new departure in semantic" (200). Epic poetry can provide us with the new semantic.

In Gisela Labouvie-Vief's essay, "Wisdom as integrated thought: historical and developmental perspectives," he points out the difference between mythos and logos. Mythos



means "speech, narrative, plot, or dialogue." Mythos is a holistic approach to knowledge where the thought and thinker are one indivisible unit. Labouvie-Vief writes, "The object of thought is not articulated separately from the motivational and organismic states of the thinker; rather the thinker's whole organism partakes in the articulation of the object and animates it with its own motives and intentions" (Sternberg 1990, 56). From the bond between the knower and the known derives the meaning of the experience. This existential point of view regards the individual as one who is involved in the universe, not just a mere spectator.

### Guiding Questions

In understanding the movement from logos to mythos it is necessary to explore the function of epic poetry and its role in providing a new foundation for global education. This will entail extensive interdisciplinary research into the study of the future. I will attempt to weave together different fields of study into a holistic pattern to create Neutopian thought.

A series of questions will focus the discussion for each field of study:

1. Central to an attempt of this sort is the idea of creating world peace. What is the nature of philosophic love (the desire for knowledge) in creating a peaceful world? What is the nature of erotic love (the desire for human community)? What is the relation of these kinds of love and how do they relate to change? How does love create

a new meaning between the sexes? What kind of environment fosters love to grow between the people of the world?

2. Equally important are politics and the related studies of ecology, history and sociology in understanding the planetary conflicts. What are the lessons to be learned from our environment which is being destroyed by the failed political systems of the military/industrial complex? What are the origins of "Western Civilization" which have caused the environment to deteriorate?

3. Then we shall ask the question: how do children visualize "home?" Why has the "home" been the place of women's oppression? To answer this question we will look at the two basic archetypes in architecture: the aedicule and the trilithon. Finally, we will discuss the reason for the failure of modern architecture to cure our ancient social ills.

4. A new world, a reformed environment must be rebuilt from the old and built anew. What are the lessons to be learned from the failures of science, technology and ethics since the inception of the Enlightenment? Do we have the blue prints to create an environment which is ecologically sound? Paolo Soleri and Buckminster Fuller figure largely in dealing with these issues. We shall also look at the Biosphere II experiment as an archetypal change in architecture.

5. The question of leadership is crucial to the formation of Neutopia. Much of my research will focus on the problem of the "creative minority" and their place

within the evolutionary process. What is the role of the heron and the hero in manifesting Neutopian thought? How can education promote meritorious excellence while ensuring democratic egalitarianism? Frequently, the best individuals withdraw from society into solitude to formulate their insights into a culture. Through their creative example they emerge from their solitude with the power to stimulate the masses to challenge the tyrannical forces. However, Toynbee warns that if the new leaders of creativity become relaxed and lazy, or harsh and tyrannical, the revolutionary activity will break down. Then the creative minority becomes but another dominant minority who acquire power by privilege. When this happens the hero or genius once again becomes the outsider. Is this inevitable?

6. Beauty is a necessary ingredient to any human project; therefore, artistic considerations will be of primary importance as I attempt to outline a new philosophy of art. What does magic and alchemy do in helping to create a new global civilization? My study will then carry us to the edge of time as we ponder various forms of divination to discover the workings of prophetic insight into the poetic language of the One World Mind. The goal of my dissertation, as Marx says about the goal of life, is not "only to interpret the world, but to change it." To change the world we will see that we must break our maternal ties with Mother Earth and begin a new relationship with the Crone Goddess in order to have the wisdom necessary for planetary management.

Since ancient times religious writings have rendered the basic teaching within a particular culture giving the culture moral fiber essential for the growth of a collective vision. The task of the epic poetess is to be sensitive to the story of the age and to personalize the story from within her own life. Consequently, she becomes the spokeswoman for the collective needs of the people. In One World Religion, Kenneth L. Patton writes, "When we cease ascribing the religious scriptures to the revelation of the gods, to whom then do we credit for the bibles of humanity? There is only one possible answer: we must thank the poets of the human race" (125).

I feel as though I did not choose the epic, but the epic chose me, as if I have become driven with divine madness. The greek root for "mad" is "mei," which means "to change, go, or move," as seen in such words as "permeate, permut, transmute, molt, mutate, migrate" (Dunne 1989, 58). Dunne writes,

The Dionysiac mind is one which moves past human boundaries, and is perhaps the dissolution of those boundaries, of the properly human form, which feels to us like anger if we identify with the human form, or like ecstasy if we identify with the mind which moves past it. It ranges both above and below the human limits into the unthinkable and the unconditional, the unbearable and the inexhaustible, the immoral and the immortal, the outrageous and the outstanding (Dunne 1989, 58).

The Dioysiac mind is irrational or superrational. It is the mind of the Muses of poetry, prophecy, and the arts, a state of mind beyond human control, understanding, or explanation, even though it is not beyond apprehension and



exploration. Dunne writes, "It is the deeper and larger mind which gives birth to, sustains and supports, and finally tears apart, chews up, and swallows into semi-oblivion a rational thought process (a philosophy, a scientific theory, a political system, a psychology), only to spit forth another fresher one instead" (Dunne 1989, 58).

Abraham H. Maslow believes the goal of education is to help one find one's bliss. Certainly, this epic helped me to find my bliss. The new story, which must be told, is one which brings the alienated souls of human beings back in touch with the divine microbial Superorganism, the one inner truth of existence, so that we will have a common understanding in which to be able to communicate between ourselves and build a planetary culture of love and peace.

## CHAPTER 2

### A NEUTOPIAN ALTERNATIVE: TRANSFORMING THE GLOBAL SHOPPING MALL

#### Introduction

There is an urgent message in much of the material I am exposed to as a futurist through books, magazines, television documentaries, lectures, seminars, conferences, and personal intuition. It all seems to reach a similar conclusion, that is, we must attempt to change the values in nearly every field of human endeavor to come together to form a new planetary urban design for our cities, or witness the destruction of human life on earth. This chapter will serve as a review of futurist literature as it pertains to a new social vision. Futurist Willis W. Harman, in responding to the issue of what it will take to prevent nuclear war writes,

The answer: a total change of mind-set around the globe. Nothing less. Nuclear arms control and non-proliferation efforts won't do it. Peace research and teaching non-violence won't do it. Surely more annihilative weapons on both (or all) sides won't do it. Essentially: a total change of mind-set (Farren 1983, 55).

Of course a total change in mind-set means a totally new way of living and such a new way of life brings us to the focus of this chapter: the urgent need for a revolutionary philosophy to enact a world neutopian city design. Murry Bookchin writes, "The goal of revolution, today, must be the liberation of daily life. Any revolution that fails to achieve this goal is counter-revolutionary"

(Kostelanetz 1971, xxxii). For the first time through city design we can build highly sophisticated space-age cities which liberate us from the toil of our daily lives, cities where our creativity is nourished, not obliterated, cities where creativity is the basis of the prestige system, and not a source of alienation as they are now. As well, the space we occupy sets the conditions of the way of life. Hence our perspective, the background to underlying existence is determined by where we live. It is up to futurists to revolutionize the way of dreaming about the future: thinking, playing, and working so that we can begin building cities which are founded on new, truly humanistic values.

#### The Need for a Long-term Vision

In order to build a new city design we must evolve beyond the short-term economic and cultural goals which do not provide long-term survival. Kenneth E. F. Watt writes, in his essay "Planning--So There Will Be a Future," that contemporary society is based on an instant culture which means that we are unwilling to "sacrifice short-term pleasures for long term benefits" (Fadimen & White 1971, 110). He illustrates his point by informing the reader that the three large pyramids of ancient Egypt took about twenty years each to construct. The average life span of people at that time was about 35 years. Thus the ancient Egyptians were willing to begin a project that would take over half-a-lifetime to complete. Another example of long-term projects are the cathedrals of the 11th, 12th, and 13th

centuries which took several generations to complete. In modern America, the race to the moon, the most ambitious project we have undertaken, took 12 years to complete, about one-sixth the average life span of a person.

Redesigning the world so that everyone will have a decent and creative future requires people to evolve beyond short-term pleasures for long-term visions of the future. Without working towards long-term visions, the instant culture remains oblivious to long-term problems and needs, as for example, the problem of hunger and where food will be grown in the future when the soils of prime farmlands are completely depleted of nutrients or converted into tract housing. Professor Daniel Hillel gave an excellent example of this in his recent lecture entitled, "Soil, Water, and Civilization," at the University of Massachusetts. He said that the modern-day Egyptians use bricks to build their houses. However, the bricks cannot be made out of the sand of the desert, so farmers of the Nile delta are selling their soil to make bricks for their houses.

Such instant culture is unfulfilling; furthermore it is dangerous. Manufactures make artifacts not for long-lasting benefits and recyclability, but for short-term use for big turnovers and profits. Artifacts should be made to be long-lasting, bringing worker's pride back into the craft or product. A sense of making materials to the best of one's ability is essential to the de-alienation of labor.



The results of our instant culture have lead us on two destructive paths: 1) the prospect and preparation for nuclear war and 2) the dramatic climatic changes due to the burning of fossil fuels and the cutting down of the world's forests on a massive scale which started during industrialism. Even if war was to be abolished, the environmental holocaust would still be haunting us as we continue to develop the land in impractical, short-term ways. In The Nature of Cities, Kenneth R. Schneider writes,

I suspect that Western philosophy, which laid superb foundations for science, did not provide society with ways to avoid the environmental debacle we now face. No minds set forth a vision of a liberal environmental or urban order comparable to the contributions of Locke and Hume to the Declaration of Independence and the Constitution. Consequently, we are in a society that wildly exploits the natural environment and blithely builds destructive urban environments (253).

### The Good City

The ancient Greeks realized that the good life meant the good city. It was said the heart of civilization is the city. In the Greek city-state the civic center was also the home of the city's deities: the acropolis. The acropolis was the place of intellectual debate and conversation. However, the acropolis was eventually superseded by the agora, the market-place. Alas, post-modern cities are still a product of the market-place. Buildings are randomly built without a concept of the whole city. There are no adequate public places in our cities where artists and intellectuals come together to discuss solutions for the problems we face. Schneider affirms, "Up to now, the city has attracted broad imagination or inspiration only in its fragments, not in its

wholeness. The whole city deserves attention as one of the most liberating integrators of human wisdom, sensibility and, inevitably, power" (Schneider 1979, 20).

The human race has failed to envision an evolved image of the city. Modern cities are divided so that urban parcels are isolated. Together the urban parcels make up a fragmented city. In the United States the largest sector of the built environment is made up of the "suburban sprawl." This sprawl consists of class-segregated, single-family homes served by shopping malls and commercial strips connected by freeways.

#### Slavery to the House

The nuclear family home is expected to be a self-sufficient society. This situation is structurally anti-feminist since private kitchens, laundry rooms, and home childcare re-enforce the image of the women's place in the home. Polly Wynn Allen's book, Building Domestic Liberty, describes the vision of Charlotte Perkins Gilman (1869-1935). Allen explains that Gilman felt it was unfair to expect married women to become experts in cooking, childcare, cleaning, home management, and nursing: in effect, to become house-servants. Allen writes, "the home was preventing children from learning the meaning of social justice" (73). Children were raised to depend on the social injustice, not to question it. Gilman felt it was futile to seek social change outside the home which when it was the home was the source of the injustice.

A key to our liberation and survival is creating a partnership society, a society where women have the same accesses to achieving empowerment and social responsibility as men. In The Chalice and the Blade, Riane Eisler writes, "the direction of cultural evolution--including whether a social system is warlike or peaceful--depends on whether we have a partnership or a domination social structure" (28). Nature, women, and children have been dominated and repressed by the androcracy (government by the male sex) which has imposed its "man-made environment." In the late twentieth century we have begun to realize that a woman's place is not in the home; however, we continue to live as if this was so. City growth has not evolved to meet the needs of the liberated mother. Earlier in the century, Trotsky realized that the Russian revolution had failed because it didn't bring about a change in family relations. In order to change family relations a new holistic architectural plan of the city is essential.

One reason why women's liberation and a redefinition of the home is a key to our planetary survival is that it has been proven that when women have satisfying, creative, and socially responsible roles other than wives and motherhood, the population rate declines even more than when birth control methods and family planning education are available. In order to control the population rate, women need cities which support and encourage their public and creative aspirations. The nuclear family house discourages women from pursuing meaningful life-long work since the



maintenance and mortgage of the house and other family pressures make it extremely difficult for women to pursue creative dreams. The fabricated consumerist's dreamhouse becomes the slave house as both parents work at unfulfilling jobs to pay the rent. During the "Symposium on Politics and Architecture" at the University of Pennsylvania, Hans Harms said that "individual houses, whether done by Nazis or by suburban builders here, prescribe a certain life style. They isolate people and help to sell consumer products to separate nuclear families. They also tend to reinforce existing hierarchies and sexist separations" (Collins and Placzek 1980, 168). Since the nuclear family is an exclusive group, the "isolated family tries to have several children in order to create a mini-community" (Ruether 1975, 208).

Rosemary Ruether states that in order to control the population we must move into communal, child-rearing residential groups. She believes that

In a communal family, children would grow up with a sense of a large group of "brothers and sisters." A bonding of children of a group of families would develop, extending the child's own peer group and also gaining relations with a large group of other adults who are personally concerned with her or him. The personal child-parent relationship would not be destroyed, but it would be supplemented by a larger group of siblings, mothers and fathers, and older brothers and sisters, much as is the case today where the family is still rooted in clan and tribe. Adults who do not have their own children would also have an opportunity to nurture and develop the lives of children. Children would have a sense of a variety of other adults, older children and peers to whom they could turn for resources that might not exist in their immediate families. Fifty adults might have between them about twenty or twenty-five children which would still afford a bountiful community of children, but



rapidly return the population to a level which the earth would be better able to support (208-209).

Ruether insists that a new communalized architecture is needed to achieve these family arrangements, an architecture which "balances private and corporate dimensions of life" (208). She places this necessary change in context to a "new urban planning to integrate living with work" (208).

#### A New Communal Architecture

Plans to create a new communal architecture are seen as threatening to the very foundation of American family life since communalism subverts the whole idea of private property. John P. Dean writes in Home Ownership: Is it Sound?, that communalism "is probably the most radical solution to the need for shelter, both in the sense of its romantic recall of simple, primitive society and in its disavowal of property-ownership and family ties" (242). Certainly this fear of communalism, by builders and realtors, was witnessed when PWA public housing in the United States provided better shelter and more social services than private housing. In 1934, Charles Ascher wrote that low-cost housing could not only provide cheap shelter, but could be a prototype for a new way of living with "community laundries, organized adult education and recreation, forums, libraries, pre-school child rearing and care, [and] consumers' cooperatives" (Friedman 1968).

Realtors and builders claimed that the attractiveness of public housing was discouraging people from moving into home ownership (Wright 1981, 227). And so, public housing

was reduced to having no public services and located in undesirable locations. Lawrence M. Friedman writes in Government and Slum Housing, the "Urban renewal program, as it exists, was not designed as a plan to solve the housing problems of the poor, nor has it acted as such. Without radical change, it never will." He quotes James W. Rouse who says that slum clearance and public housing is an exercise in futility since it is the whole city which had to be revolutionized in order to create "self-contained neighborhoods which have a soul, a spirit and a healthy pride--neighborhoods which people will vigorously defend against the forces of decay" (140).

#### Planet Metropolis

Our failure to envision an evolved world/city has brought some people to the conclusion that humanity has not reached a civilized state yet. Bruce Gross writes, "We find no other animal species that has been as savagely destructive as humankind. In moral terms, civilization is something that has not yet existed...might humankind perhaps build the first civilized human society?" (Schneider 1979, 288).

Today it is difficult to determine where the city begins and the rural area starts. The market-place city has become a malignance on the surface of the earth. The desire for the isolated home which fragments the city is one of the major, if not the major, cause for the destruction of the earth's ecology.

Our society makes people cruel, criminal, sick, and ugly by trapping us into the filthy air of urban decay or imprisoning us in the isolation of suburbia. Soil, air, and water is carcinogenic; housing is alienating. The planet is quickly becoming, according to Robert Jungk, a "planet metropolis." Our cities are growing into one another, cutting out wilderness areas, and causing the extinction of thousands of plants and animals. For instance the eastern coastline is becoming completely suburbanized from Boston to Washington, called "Boswash," with a population of 80 million people. "Chipitz" extends from the Great Lakes, Chicago to Pittsburgh where 40 million people live. Another example of the same situation developing outside of the United States is the area from Tokyo to Osaka extending over 600 miles. We are slowly becoming one universal city which is basically as anti-ecological and anti-human as it is technological. They could only have been made possible by the automobile.

Scheider asserts that the city has been destroyed by the private automobile. In the United States, two and three car garages are filled with upwards of more than 100 million privately owned cars. In developing nations these garages would be adequate housing by themselves. The United States is 13th in world population, but use 41% of the passenger cars to support its American life-style. Edward Cornish, in his book The Study of the Future, points out that "neither the American people nor their representatives in Congress ever voted to accept the automobile, for which they pay such



a terrible price" (7). The automobile was never intelligently discussed as to its effects on human life, but was introduced and institutionalized by the market-place.

As the suburban sprawl continues to grow our civilization is, in the Greek sense, losing its heart: its cities. Scheider continues,

Cities are a multicause, multieffect failure of our society. The failure of science and technology, economics and bureaucracy, politics and democracy, tradition and philosophy. Although each of these spheres of endeavor has achieved success separately--spectacularly in some cases--together they have failed to create an efficient, congenial, and sociable environment for people in cities (Scheider 1979, 35).

#### Lust for Isolation

The first Americanized word in the English language was created on the Mayflower in the Plymouth Harbor. The men on board drew "lots" to decide which parcels of land they would own in the new world. "Lots" is the first Americanized English word, establishing the American dream of privately-owned home ownership. The dream of home ownership needs rewriting, since we must look beyond it to dream of a new vision where everyone lives in peace with food, shelter, education, a clean environment, material equality, and a good government. For only a new world dream can build new communal, hightech, solar-powered cities which are free from the automobile and the pollution of fossil fuels.

In order to evolve beyond the post-modernist nightmare, we must re-define the concept of property and the American dream. Scheider spells out the problem of "the classic American house,"



the one-family dwelling on a one-family lot, is designed to achieve isolation and separation almost to the extent of one's means. The more affluent an individual becomes, the more that person's status and resources impel him or her into social exclusion and defensive isolation. Common spaces, common facilities, mutual interest organizations, and interpersonal bonds are lacking, almost forbidden, in the channels of social action (Schneider 1979, 186).

A case of this lust for isolation was witnessed in 1989 in the Massachusetts courts. Jacqueline Kennedy Onassis bought one of the last pieces of Wampanoag Indian land on Gay Head which sits in the middle of her 370-acre estate. The beach front area in dispute was 1.5 acre. By consolidating her holdings Mrs. Onassis felt her summer home and guest house would be more private, secluded, and secure.

One will never be a free person by escaping to a luxurious estate. It is in the city designed for the harmonious interaction between people where freedom lies. Schneider writes, "Reduced to its essence, the human significance of all theory and design of the city is freedom" (Schneider 1979, 300). The good city is a place where "sharing land and exchanging skills, wealth, resources, creativity, and human warmth enormously enlarges the skills, resources, and humanity of everyone" (98). Through building a sharing city we will find our humanity and the beginning of a worldwide renaissance. The individual needs the city in order to self-actualize for without a sense of community the personality is paralyzed: this is because the interpersonal nexus is the most important part of human existence. Schneider writes, "The city is society's most positive and complete human creation,

at once shaping the human dream and manifesting our progress towards that dream" (177). The dream of a new city design, designed to provide adequate private and communal space allowing everyone equal access to the pursuit of happiness, is an essential evolutionary. An architectural blueprint of a holistic city design allows the individual to see the collective plan.

### The Alienation of the Built Environment

Schneider believes that the real threat to human freedom is not repressive governments but "building a chaotic and profoundly restrictive set of environments which then multiply the social and organizational forces of alienation" (209). Hegel is the philosopher who coined the word "alienation." He defined it as "a separation of existence from essence." Or as Schneider phrases it, "a separation of life from experience" (215). The technology of television has especially entrenched our culture in alienation. We rarely come together to dance or play music now that we can watch it on T.V. We have separated ourselves from ourselves, building structures which reinforce our anti-social behavior. Schneider also points out that we have tried to cure alienation through the professions of "psychiatry, group therapy, counseling, probation, social work, police, attorneys, and judges" (215). Schneider writes, "By focusing on the alienated person rather than on the sources of alienation throughout urban society, such professions help perpetuate what they were created to cure" (215).

In the right environmental setting, encouraged and assisted, Schneider says "people love to sing, perform, play, dance, demonstrate, parade, draw, paint, design, form, build, fashion, read, study, theorize, write, search, compose, experiment, teach, recreate. They perform these activities best when individuals and groups can associate, interact, cooperate, and compete freely and creatively" (24). The marketplace city does not promote these vibrant creative experiences; rather we experience inhumane environments. Schneider asks us to think about how human an environment it is to walk down a traffic island at rush hour.

#### An Ecological Revolution

The editors of Global Ecology, John P. Holdren and Paul R. Ehrlich write,

There are no panaceas for the mess we are in. Neither green revolutions, nor population control, nor all the technology man can muster will alone salvage the future. What is required is no less than a revolution in human behavior, one which embodies fundamental reforms in our economic and political institutions, coupled with the wisest technological enterprises, the necessary ingredient of population control, and a new perception of man's [sic] place in nature. Since such a revolution must embrace all the relationships which bind man to his fellows [sic] and to the living and nonliving environment, it is appropriate to call it "an ecological revolution (1).

An ecological revolution requires a change in urban design creating a new consciousness which can foster a new form of governance. One experiment in such a new urban design is the arcology, a word coined by Paolo Soleri by combining the words architecture and ecology to describe his design for a new urban environment for the 21st Century.



Arcologies function as centers of education: every part of the city is part of the university where people of all ages have access to information, instruction, and places to follow their intuitions and interests. Presently, a bureaucracy governs the university system in the United States; in an arcology, the university/city system is governed by a meritocracy of an open body elite of educators, a system where the scholars, artists, and scientists are involved in creating and educating the masses to a common world vision. In What Will It Take to Prevent Nuclear War?, Norie Huddle declares, "We need to image a shared positive vision of the future, one so inspiring we can all basically agree that it would constitute a better way" (Farren 1983, 55).

For the first time in history we now have the ability to create "leisure cities," automated megastructures which allow every individual the time and means to self-actualize. In these arcologies no talent or genius would go undiscovered or wasted. Justus Dahinden states, "leisure activities involve participation, a change from the working routine, and a recreational occupation free from group rivalry and egotism. It has a genuinely recuperative effect and is only possible within a rehumanized urban environment" (Dahinden 1972, 93). The meaning of leisure in Greek is "learning," therefore, leisure cities are places where learning, the creative life-force, guides society on a progressive future path. In the cities, citizens will seek to do work that they love, and through this love they will find out what



they do best and hence find their role in society. Work and leisure will fuse together allowing the individual the freedom to pursue her or his innate knowledge.

How can one even imagine the kind and quality of a society which is working on such a large and long-term plan? In the 1960's we were on the verge of such a revolutionary consciousness, however, as Hannah Arendt wrote in Crisis of the Republic,

Revolutionaries do not make revolutions! The revolutionaries are those who know when power is lying in the street and when they can pick it up. Armed uprising by itself has never yet led to a revolution. Nevertheless, what could pave the way for a revolution, in the sense of preparing the revolutionaries, is a real analysis of the existing situation such as use to be made in earlier times. To be sure, even then these analyses were mostly very inadequate, but the fact remains that they were made. In this respect I see absolutely no one, near or far, in a position to do this. The theoretical sterility and analytical dullness of this movement are just as striking and depressing as its joy in action is welcome (206).

Revolutionaries do not make revolutions, but are able to direct revolutionary times in positive directions. This takes leadership with imagination to see a new vision with which people can identify and collectively work towards. The revolutionary time we are living through is the impending ecological collapse and world bankruptcy, and so what is needed now is revolutionary thought. When the modern system finally collapses, the power will again be in the streets. Our prayer now is that the collapse happens before the planetary damage is irreversible. In Man in the New World, K. G. Saiyidain writes,

many distinguished thinkers of the East and West are of the view that the central problem of the modern age is

to bring about the right relationship between Power and Vision--Power, which makes it possible for man [sic] to adopt effective means to achieve his ends and Vision which is the source of love, sympathy and the intuitive feeling of oneness of all mankind [sic] (69).

Saiyidain notes that power without vision, which has been ruling the modernist world, "is destructive, leads to external and internal conflicts and deprives life of its moral foundations" (Saiyidain 1964, 69).

### The Neutopian Vision

Visions of truly better ways of social organization are what our politicians definitely lack. U.S. president, George Bush, in his 1989 inaugural address asked us not to contemplate life under an alternative form of government. He spoke, "For the first time in this century--for the first time in perhaps all history--man does not have to invent a system by which to live. We don't have to talk late into the night about which form of government is better." Does President Bush really think that the liberal tradition's goals of home ownership, private property, and capitalist "democracy" are the best that humanity has to offer? What about our ecological problems, and the problems with the justice system?

In the book Environment and Utopia, the authors Moos and Brownstein point out the need for utopian and environmentalist to come together. Both perspectives know that in order to save life on earth we need radical change. According to microbiologist Lynn Margulis, in an article entitled "Bacteria to the Future" in Contact Magazine,

It's estimated that 99.9 percent of all species that have ever existed are now extinct. The idea that evolution has got to man and therefore it's going to stay with man because man is at the summit of evolution is totally inconsistent with all we know about other species. We'll either evolve into something else or we'll go extinct (Smith 1989 12).

Environmental science works through the scientific method. It concentrates on objective phenomena, the ecology. Utopian thought arises from the imagination, the human ecology. It focuses on the social organization, values, and images of the future. Moos and Brownstein comment that the utopian "mission is to tempt mankind [sic] to test limits and to attempt new creative works" (Moos 1977, 268). The world's great prophets like Moses, Jesus, and Mohammed made such demands on us. Their spiritual mission was to create entirely new social structures, but thus far they, too, have failed which I think is due to the lack of a feminist perspective within their religious worldviews.

The environmentalist can point out how and why our civilization is ecologically collapsing, but it is the utopian who is able to envision the way out of the world mess. They further observe that "the analytical tools of environmental science, or of any science, are ill-equipped to re-shape a civilization. A deeper awareness and understanding of human values, social processes, hopes, and desires are needed, and these are, of course, the stock in trade of the utopian" (Moos 1977, 268). Kenneth R. Schneider also subscribes to a utopian notion of the merging of scientist and humanist,



Ecology is inherently a sphere of integrative knowledge. So is humanism. Both represent revolutions in thought precisely because they demand a new perception of knowledge itself. And it is the city, more than any other environment, institution, philosophy, or methodology, that can unite the ecological and humanistic foundation of civilization (Schneider 1979, 20).

Utopia was originally spelled eutopia, meaning a good place. Utopians are the political magicians whose goal it is to create a "political ecological utopia." However, a new word is needed to express utopia. I use a word taken from John Lennon and Yoko Ono, neutopia, meaning a new good place. In Man in the City of the Future, edited by Richard Eells and Clarence Walton, it is stated that, "The dream of building a greater and nobler city is an essential element of all utopian schemes. Lewis Mumford noted the fact that all utopias, from Plato to Bellamy, have been expressed largely in terms of the city." Mumford said, "the first Utopia was a city itself" (271).

#### A Holistic World View

However, creating the good city has not become a serious topic for discussion and has been ignored by the economic, educational, and political powers running our fragmented, alienated world. In The Elusive City, Jonathan Barnett professes,

The complexities of this subject are often lost in the divisions among scholarly disciplines or fall between the boundaries of different professions. Art historians tend to look at the work of individual artists or specific historical periods, and more often discuss buildings as isolated artifacts than as parts of cities. Urban historians give far less attention to the physical fabric of cities than they do to political events and social and economic patterns. Practitioners



of architecture and other design professions have often looked to history only for the justification of a specific polemic or as a prelude to descriptions of their own work. City planning, as a relatively new profession, has sought to distance itself from architecture and landscape architecture, both to create a separate identity and for fear of appearing frivolous in the eyes of city officials by being overly concerned with aesthetic matters (1-2).

Schneider concurs with Barnett that planners plan without a conception of an ideal city. Planning is accepted precisely because it fails to raise the critical, radical issues we are faced with today. Planners are not concerned with creating cities which are ecologically sound and socially creative. They are under the spell of maintaining the status quo which makes them impotent in solving the problem of modernity, the balance between vision and power. Max Weber saw that planning had become an arm of bureaucracy, therefore he suggested we must look elsewhere for the leadership to manifest creative, ecological cities. Schneider writes, "Planning has not even approached a renaissance. It has inherited without essential questioning the dominant technological and economic traditions" (259).

#### Where are the Social Healers?

Imaging an ecological, humanistic city is central to finding solutions to world problems and inspiring us to greater aspirations. Schneider understands that the city is the highest creative work of humanity. Now, all art forms are slaves to the post-modernist city. With the reality of impending human extinction, art has become dehumanized as it becomes a mere commodity in the market-place city. The visionary artists are removed from their positions as vision

givers and social healers. They too are trapped in the architectural madness. When our cities are chaotic growths of economic fragmentation, it is difficult to find the personal meaning needed in order to create an independent artistic voice. The economy forces one to conform to the status quo.

Art which fails to address the issue of the great possibility of our race's extinction is dangerously deceptive lacking the truth of the art which either criticizes our dystopian situation or envisions a neutoptian reality. Art is dying as the metropolis is slowly devouring the planet. It is time for the artists to not only create a new revolutionary symbolic language, but to theoretically adopt such character into their personalities. In Modern Movements in Architecture, Charles Jencks writes about what an architect who has seen through the false foundation governing our architecture should do,

In that situation all the architect can do is clarify the situation theoretically, design dissenting buildings for the system, provide alternative models and wait for the propitious moment. Le Corbusier ended his polemic with the alternative "Architecture or Revolution. Revolution can be avoided." But today if we are to have a credible architecture, it must be supported by a popular revolution that ends in a creditable public realm, the council system. Architecture and Revolution (380).

We already have the blueprints to create a solar Jerusalem, however, we should return to the first paragraph of this paper quoting Willis Harman: we need to change our value system, our way of thinking. The great architect of megastructural designs, Paolo Soleri, said to me in Amherst

that what is needed is a genius who can create a political formula which can liberate the world from the destructive development while steering us in a new direction towards the miniaturization of the city, which is exactly what his megastructural designs propose. Of course, these megastructured cities will take a considerable amount of time to engineer, but what is important now is to move humankind into the synergetic direction away from the market-place city towards the city of love. Constantinos A. Doxiadis writes, "To implement the plan we do not need to implement it today; what we need today is a decision to implement it, but it will take years, decades, maybe centuries to implement the whole plan" (Eells 1968, 187).

#### Neutopia vs. the Global Corporations

To implement such a Neutopian plan calls for a global movement. In The Quest for Utopia, Glenn Negley writes, "With the necessity in the present day for the utopist to speculate in terms of nothing less than world organization, it seems likely that the future history of utopian thought will manifest a new pattern, with emphasis on the political as the principle upon which utopia is to be organized" (577). In other words, a Neutopian plan must be a world plan based on a new form of management radically different from the management plans of the social architects of today, the global corporations. For the global corporations are the ones planning the world's future with the image of the "global shopping mall" as their plan of development. Worldwide profit maximization is their primary goal.



Through mass media and advertising they have globalized their market-place ideology: global corporations have the key to happiness, in the form of consumer products. In Global Reach: the Power of the Multinational Corporations, authors Richard J. Barnett and Ronald E. Muller ask, "Is the global corporation mankind's [sic] best hope for producing and distributing the riches of the earth, as the World Managers contend--or, as their critics argue, is their vaunted rational integrated world economy a recipe for a new stage in authoritarian politics, an international class war of huge proportions, and ultimately, ecological suicide?" (25)

Here we have it. We live in a world dominated by the old imperialist wealth which has finally reached its ancient ambition of world conquest, gaining its world empire not through the military might of the nation-states, but through the transnational market-place and consumer culture. The movie industry now no longer targets national or ethnic audiences for their films, but makes films which appeal to the pop global market. It is difficult to think of a popular movement strong enough to stop the world totalitarianism we face as the corporations continue to plunder the planet.

Time for Millenarian Activity

As the 21st Century approaches, one possibility for radical social change calls for worldwide millenarian activity. It is a movement in which humankind culturally evolves into a new species by living with nature and technology in humanistic ways to produce a culture where the



prestige/power system is based on individual genius, talent, and skill. The prophetic task is to create an economy where we live to express our gifts which benefit humanity, rather than make money as a means to material ends. It is a system where creativity, images of the future, and powers of the mind are the measures of worth and respect. It is a solar civilization where the arts, sciences, and humanities work in harmonious ways for the betterment of life in beautiful arcologies. It is a world/city designed without the automobile and designed with communal kitchens which finally liberate us from private domestic servitude of the individual house. It is an educational movement which exposes the falsehoods and miseries of the American dream of private property and home ownership by evolving our image of home to extend to the planet as seen from Outer Space. Our home is the planet; our creatrix is the universe. It is a movement where art is no longer a commodity of the market-place city, but is recognized as the spiritual-in-the-material, as symbolic of our cosmic roots. It is an architectural plan which inspires us to seek the knowledge within ourselves. It is a world where animals reclaim the wilderness areas they need in order to survive. It is a movement which acknowledges and manages for the first time in history, a truly creative global culture based on our common humanity and common cosmology: the earth, water, air, and fire. It is the "politics of planet" where the Gaian consciousness is born. It is a planet where our leaders find themselves by tapping into the cosmic energy

which generates the wisdom to fulfill our universal destiny. It is a place where our obligations lie not only with our biological families, but with our entire species. It is a planet where merit, not inheritance, is the determinant of power. It is a world/city where the ministers of the future are the Neutopian thinkers, guiding us to long-term peace projects and the extraterrestrial frontier.

Some aspects of the New Age--natural foods, world peace, world federalists, intentional community, Gaian, ecology/green movements--have characteristics of millenarian activities. They can see we need to redirect military money into social programs which would cause a radical change in the world economy. They are holistic in that they see that we are on board Spaceship Earth and need to manage our resources fairly. Some see the need for creating a world government and a new educational system which allows for individual expression. However, these movements have failed to change our daily habits and lifestyles.

The New Agers ironically, are some of the ones who are building expensive passive solar, greenhouse housing in the woodlands. The New Age movement has not focused on the role of the city in global transformation. Schneider writes, "The creation of the city is possibly the most revolutionary of all human revolutions." Schneider thinks that the back to the earth movement is the worst ecology of all. He writes,

As a model for any large population, however, the back-to-earth movement can do little more than create vast belts of Appalachia with hard-rock poverty and

acute human deprivation. The American population has grown by nearly one hundred million persons since our rural population hit its peak on 6.5 million farms in 1935. It is difficult to imagine any worthy enlightenment or "prosperity" occurring with a high rural population density. A very small population might perhaps live comfortably on the fringes of wealthy society. A large population decidedly cannot (293).

Another serious problem with the New Age movement is a lack of responding to leadership. In many cases leadership is discouraged and not given power to effectively lead. The rule in many of these groups is that decisions must be made by consensus, rather than by personal revelations, even though creative visions come through the individual, not the group. Of course, the individual ideas are enhanced and greatly enriched by group involvement and brainstorming, but primarily the group is composed of individuals. New Age groups that I have experienced are skeptical of visionary leadership.

Millenarian activities are concerned with the ordering and re-ordering of power. They are not only political movements but spiritual in nature, a new religion in the making. These activities will break down the barriers of class and status and create a new value system resulting in a just political-economic framework. These activities represent a new synthesis, creating political power through a new vision. This in turn has a revolutionary effect on the economical structure. Millenarian activities create new unities and social obligations. These movements envision "a new earth in which heaven is more brightly mirrored" (Burridge 1969, 165).



Millenarian movements are holistic. They are a "psychological reaction to cultural inadequacy." They oppose the household, bureaucracy, tradition, rational management, and routines of the workaday life (Burridge 1969, 165).

Millenarians want to change everything creating an evolved human being. Kenelm Burridge states that millenarian activities

occur as historical events over a relatively short time; they involve changes in social relations, they tend to predicate changes in social organization as well as in what some think of as social structure. Beyond their intrinsic human interest, that is, millenarian activities constitute an acute theoretical challenge. They invite a statement through which particular actions and rationalizations may be given a more general validity (2).

#### The Role of the Prophetess/Prophet

Millenarian movements may be led by a charismatic prophetess, prophet, leader, hero, intellectual, a group or band of people. Charismatic leaders in the past have been founders of world religions, prophets, military and political heroes. According to Max Weber charismatic leaders are self-appointed, leading people in times of "crisis in which the basic values, institutions, and legitimacy of society are in question" (29). Charismatic leaders organize and articulate new assumptions and renew meaning for existence.

Even though charisma is direct and interpersonal, the leader is not the important factor, the new assumptions and ideas are, for it is the message rather than the leader which creates charismatic qualities. Charisma is social, "contingent upon a shared belief on the part of both leader



and followers in the genuineness of the leaders's charismatic possession" (Glassman 1986, 134). In other words, people follow charismatic vision because of their faith in extraordinary qualities. In Joseph Bensman and Michael Givant essay's "Charisma and Modernity," they quote Max Weber, "Charismatic belief revolutionizes men [sic] "from within" and shapes material and social conditions according to its revolutionary will" (Glassman 1986, 134).

In an article entitled, "Scientific Revolution and the Evolution of Consciousness," Robert Artigiani writes, "Evolutionary social analysis, can, therefore, respect individual creative arts" (Laszol 1988, 242). He continues,

Successive iterations lead the society to a bifurcation point where it must either remap its world with new symbols programming new behaviors or perish. At that moment, a society has ceased to be an autopoietic system. It is acquiring new information about an environment beyond its original boundaries. But, in the absence of a suitable cognitive map, that information cannot be processed. It appears to describe a world of random chaos. Evolution occurs when, amidst the chaos of incomprehensible experience, some new set of symbols is environmentally amplified. In this way, order emerges out of chaos, the "noise" of creative individual mappings of new experiences becoming the eventual source of societal order. Creative acts produce symbols able to alter collective cognitive maps and nucleate new social structures (250).

Artigiani says that "the news of the shift is announced by "nucleations," in human terms, by charismatic leaders who crystallize new ideas." Prophetesses and prophets are spoken through, that is, they do not act alone, but act in accordance to the revelations they receive from the divine, or supernatural powers, a power beyond the control of people. Weber believed that true charismatic leaders do not

worry about their image, for they know who they are and their power comes from beyond themselves. They are the natural leaders, the Gaian wizards who have a clear direction on which vision is cosmic and true to love. These extraordinary individuals work like funnels to the next millenarian, prophetesses and prophets to the New Age who gain public recognition to promote the new wave of ideas and values, whose work and life become treasured, canonized, immortalized, institutionalized, and adopted not in the form as dogma but as examples of cosmic individualists.

It is in times of extreme crisis when leadership can flourish out of a millenarian movement. William H. Swatos, Jr., writes, "the extraordinary nature of the times calls forth a charismatic authority structure" (Glassman 1986, 134). He quotes S. N. Eisenstadt in defining charisma as the gift of grace, i.e., "the specifically creative revolutionary force of history," (134) and, as this paper has already discussed, the charismatic authority that humanity needs to successfully survive into the 21th Century is the utopian genius and junos, leaders of human conduct, as well as the creatresses and creators of new symbols. They symbolize the new person by inaugurating a new power/prestige system based on how people will be measured, how integrity will be earned, and how redemption is gained. Therefore, charisma generates a new moral order by creating the social myth that guides the revolution. In an essay entitled "The Role of the Intellectual in Revolutionary Institutions," William C. Martin points out that the

"intellectual constructs the world-view of the new society,...undermines the legitimacy of the old society, prepares the strategy of revolutionary change, and participates in the mobilization of the revolutionary forces" (Mohan 1987, 73).

Martin goes on to say that in the industrial core-states within the world economy it will be increasingly difficult for intellectuals to achieve an autonomous, critical, and independent voice, and so, they will have to function as part of organizational entities. The organizations will provide a comfortable niche for the intellectual. In turn, the intellectual will produce ideologies and symbols legitimatizing the powerful organizations. Martin writes, "Knowledge will be generated, maintained, transmitted, and extinguished by the large and powerful organizations" (72). The intellectual then becomes the servant of the existing corporate world-system which neutralizes her/his revolutionary personality.

Martin notes that there are two direct consequences of this development. The first being that, in complex organizational societies, revolution will cease to exist since radical social movements cannot develop inside or outside these organizations. The second consequence is that the intellectual will feel increasingly alienated from not having a meaningful connection with the powerful organizations.

The revolutionary seems to be in a "Catch 22," trapped in the chaos of the megalopolis with no way out as it



continues to expand its ugly roads everywhere, even into Outer Space. Science has still not discovered all the mysteries of the universe, and maybe it will be this rare phenomenon of charisma which will save the planet from its shadow. It seems like an impossible dream to think that the global corporations and the megalopolis can be transformed into a Neutopian world city design; nevertheless, inventiveness is breaking through impossibilities.

### Summary

In this chapter we have discussed the urgent need for a new alternative way of thinking and architectural design to stop the present omnicide of the planet which has resulted from the rationalist thinking of global capitalism. We have seen how the market-place has promoted the single-family private house as the place to live the happy life which feminists have clearly proven not to be the case. Trapped in the chaos of the modern megalopolis and the suburban sprawl, intellectuals must become the leaders of a millennium movement in order to change the value-system of the global culture back to nourishing the forces of creativity and love. In the Neutopian world view, love is as real as wheat. In the next chapter, we shall further explore the divisions of the spacial environment so that we can begin to find the way to break through to a new social reality.



## CHAPTER 3

### NEUTOPIA: A FEMINIST THEORY OF ARCHITECTURE

#### Introduction

The image of home, an architectural structure and psychological space, evokes both the personal need for images of shelter as well as emotional memories of the family. Our memories of the past are embedded in the material forms of architecture, creating a fourth dimension of time and space as we travel back home in our daydreams. Malcolm Quantrill writes in his book, The Environmental Memory, "Architecture serves as a memory system for ideas about human origins, a means of recording understanding of order and relationship in the world, and an attempt to grasp the concept of the eternal cosmos which has no fixed dimensions, with neither beginning nor end" (11).

He points out that the framework of architecture is not simply a visible reality. There is an invisible, metaphysical, or ritualistic order in architecture which is constructed by the culture's mythology, that is, through its poetic memories and imagination. Quantrill calls these hidden or fourth dimensional elements "not immediately apparent in the form" (xiv). Of all art forms, architecture serves as the most symbolic preserving instrument. Its magic determines the interrelationship of things; it determines whether or not we live in discord or harmony with nature. F. David Martin declares, in his book Art and the

Religious Experience, "architecture sets forth the iconicism of a world."

In this chapter, I will attempt to explore the way "home" is an archaic as well as modern archetype. The question is, whether the persistence of this archetype in its present form, which has persisted since human beings moved outside the caves, will lead to the downfall of our "civilization" and the likely extinction of our species.

According to Tulio Inglese, Director of the NACUL Institute, [NACUL stands for nature and culture] architecture is composed of three words. The first stems from arche, which means primal or prototype, a model from which all others are created. It is assumed that the model is the epitome of the good, the perfection of a design from which others can follow. Inglese understands the essential nature of architecture to be spiritual. He states, "Ure is from the Greek work for substance or matter. Spirit and matter, one of Paolo Soleri's favorite dualities, is joined by the word technology" which is derived from the Greek word techne. The word "architecture" can then be read as Spirit-Making--Matter. Inglese believes architecture "holds the secret to the next important step in evolution" (2). It is also important to note that when using "arch" as a prefix it means to rule. No wonder architecture, the grandest art of all, is so intimately united with history! Subsequently, the way the built environment is designed rules our relationship to it and thus our lives.

Frank E. Wallis, in his book How to Know Architecture, calls architecture "man's most self-revealing record of his struggle upward from barbarism to the complex civilization of today" (4). He even states that the need for shelter resulted in the birth of science which he defined as the development of our reasoning faculties in the use of constructive applications (7). For this reason, he says, the study of architecture must also be the study of human progress. The question arises: is our Faustian sense of progress, the lust for more and more power, the worship of mechanical order, rationalism, predictability, control, and financial profit--at the expense of what is imaginative and alive--healthy for our civilization? As I breath the air from this polluted planetary abode, it would seem not!

By studying the history of architecture one must also study the structures of power which have used the collective or private material surplus and labor force used to construct the built environment. In other words, the study of space is an enlightening journey throughout time. In the introduction of Restructuring Architectural Theory, Marco Diani and Catherine Ingraham write,

One could say that architecture does not draw its authority from some pre-established structure of materials or technique, or from some given structure of artistic meaning, but from the power granted to it by philosophy. Thus architecture builds, over and over, philosophically endorsed ideas of home, city, place--inscribing them in space much as a scribe records the words of an absolute ruler. From this viewpoint, architecture is a deeply conservative force that keeps what is philosophically, politically, and ideologically "proper" in place. From the vantage point of language, architecture thus evaporates, or melts into political, social, linguistic, philosophic analysis (2).



Diani and Ingraham declare that architecture, together with philosophy, is the "only constructive practice, even in theory" (6). The generalized knowledge, wisdom, and overarching vision needed to understand the power relationships of the past in order to use our imaginations to create an ideology for the future, makes architecture a perfect subject for Future Studies. The future only exists in our beliefs and imagination. By building an alternative vision of bioregional ecocities we break out of the conservative inertia of the past and bring a new meaning to the word "edification." Consequently, one can say that education prepares the proper edifice or, in other words, education leads to architecture. Diani and Ingraham state, "We do not have a theory of cities that instructs us how to think." The purpose of this chapter is to help us become clearer as to which architectural direction we must turn in order to survive and flourish in the next millennium.

#### The Division of Space

Architecture has been known as the "mother of the arts," the cave/womb of creation. The image of womb denotes a female image of architecture, though now in the post-modern world, the symbol of power is not only represented by the more matriarchal form of the private residence, but also represented in the skyscraper/erection, the patriarchal image of the world.

Dorothy Dinnerstein in her book The Mermaid and the Minotaur asserts that it is in the home where mother-dominated child-care occurs, the place where children are



first introduced to the cultural value systems of female authority. Infant child-care keeps women bound to the home in their so-called primary role as mothers, and allows fathers to be free to pursue their prestigious positions as the policy-makers and world-builders. Dinnerstein contends that mother-child bond, i.e., the cross-generational bond, is felt to be sacred by society. This worldview visualizes women in the form of Earth Mother whose infinite fertility can be infinitely exploited.

Dinnerstein's book explains the meaning of the old folk tale--the hand that rocks the cradle rules the world--by pointing out how our traditional sexual arrangements of mother as homemaker and father as commander-in-chief, maintains neurotic symbiotic patterns of malaise between the sexes which are "buttressed by societal coercion." External forces instituted by men exclude women from affecting social change, putting them into a subservient role, which in many cases, women accept voluntarily. In other words, both women and men fear the life-force which women as bearers of life and culture possess. This fear keeps apart the split in our communal sensibility. To break free of these arrangements is "the central thrust of our species' life toward more viable forms" (10). Dinnerstein continues,

The harsh truth is that no societal compromise which changes other features of woman's condition while leaving her role as first parent intact will get at the roots of asymmetric sexual privilege. It is one thing to want change in the educational, vocational, and legal status of women; it is quite another thing to start tampering with Motherhood (76).

## Making History

Dinnerstein points out the mother-infant bond is the most universal, fundamental, and biologically hardy tie that we have. She believes that the nucleus of our structural imbalance, which keeps women from history-making roles, is the strength of the mother-infant bond and the weakness of the father-infant bond. She declares, "We lean heavily on the reliability of this bond; yet it is part of a congenital deformity that we must now outgrow before it kills us off" (97).

Dinnerstein puts forth that the maternal bond maintains itself for two reasons. First, women because of "socially sanctioned existential cowardice," remain out of the spotlight as a result of their refusal to accept the primary responsibility which the historical role demands. Women succumb to a secondary role of enjoying the privileges of male achievements by becoming a "nurturant servant-goddess" who is the witness of male historic action. The woman becomes the Other, who is incapable of defining herself or establishing her own sovereignty, and so, validates the male reality in which he is the Subject.

Secondly, because women are the bearers of life, they play the impressive role in the reproduction of the next generation and the physical continuity of the species. According to Margaret Mead, the woman is then content to leave the making of history to the realm of the male domain in order to counterbalance her vital function, and to give

him the self-respect he needs in order to maintain his sexual vigor which she is dependent upon.

However, Dinnerstein thinks that, while Mead's account rings true in the traditional balance of power, there is more to the story of male-female neurotic co-dependency. If I am reading Dinnerstein correctly, she believes that what Mead leaves out of the story is that the heroic and noble deeds of men are nevertheless "trivial and empty, ugly and sad." The traditional male role of laborer, which woman has needed to maintain the productivity of society and to build the roof over her head, denies men intimate and emotional ties to the forthcoming generation. Man's self-esteem, social status, and affection from women is then determined by the accumulation of money and private wealth, materials which are not alive in carnal flesh, where as, in raising a baby, the pleasure-principle of the living flesh needs love and playful joy in order to survive. Therefore, man is largely left outside the intimate circle of love, and, since love is not permitted in the competitive world of business, love and work are separated into two different realms of existence.

In the end, the cross-generational bond between the infant-mother lives on in the flesh, whereas, the energy that has consumed the male lifetime is merely a handful of abstractions, interest rates, and monuments to the dead. This could suggest that the reason why men have been fixated on the worship of the dead and the forces of war is because they have played no positive part in shaping the future.



The reason for male transcendence that divorces itself from the earthly immanence is caused by a lack of paternal bonding. The transcendental concept of patriarchal religions, which believes heaven is a place after life and earth is a place of exile, is caused by man's inadequate relationship with the future. And so, his lust for the ownership of women and children compensates for the deficiency of his lacking both inner meaning and a connection with the future. By developing an economy in which his wealth is passed on to his heirs as a way to connect with the immortality of the next generation, man has attempted to fulfill this lack.

Man's envy of the womb could be the reason why, for the most part, women artists have been left out of art history. Since man could not physically give birth to offspring, he denied women her ability and right to give birth to spiritual offspring. He would be the artist/prophet, not her. Women were refused access to male-dominated art schools. Even in the 16th Century when the times demanded that women could no longer be excluded from the academy, women were still denied the right to paint the male nude body. In their book Women Artists: A Graphic Guide, Frances Borzello and Natacha Legwidge write, male "students were told that the most important painting--history paintings--were those with serious subject matter taken from the Bible and classical myths and they were taught the skills for producing them" (31).



Women, on the other hand, were taught to focus their artistic visions on domestic concerns and were guided in the direction of making crafts. Women were relegated to second-class citizenship in the class structure of art. They were to hold the "less prestigious areas of teaching--in schools, colleges of further education and polytechnics, and in the applied and decorative art departments of the art schools" (117). The traditional male artist used women for his muses, for his models, and for his daily servants, while women were brought up to believe that they must subdue their creative drives because their first responsibility was for the care of others. It was man's role to be artist/hero; it woman's role to testify to his sexual prowess. Borzello and Ledwidge write,

No one gets up and boos in the opera house when the tenor sings that Woman is fickle or barracks in the theatre when Shakespeare writes that Woman is like a child, or feels anything but Awe In Front of Art when Titian paints Eve as a wily beauty luring an utterly innocent Adam. But when Elena Samperi painted her feeling about Man in Madonna (1980), showing him as a miniature adult in a schoolboy cap endlessly sucking and biting at the breast, there was a deafening outcry about female bitchiness and hatred of men (140, 142).

It could be explained that male suppression of the pleasure principle in his world of business and art is a way of punishing women from denying him access to love and immortality. Unable to see a way out of his incestuous bond by understanding the forces of romantic love, man then sought rebirth through his mother which resulted in his infantile behavior. He created the symbols which transcended and denied the ultimate fate of the body, death,

in order to connect back with his omnipotent mother believing she was his way to rebirth. This explains the myth of the resurrection of Christ which reverses the natural cycles of life and death. In Christian mythology, Christ is raised from the dead without needing the female body to be reborn, denying the function of the Crone's regenerative erotic powers in his rebirth.

In order for men to deny their empty and pitiful life stories, they needed to mythologize their superiority over women, a condition which women, who are trapped in these old gender relations, accept in order to hide their maternal advantage. However, Dinnerstein asserts, that other women are more apt than men to challenge the sexual status quo because they perceive themselves as flawed, whereas men do not. The problems of the world have been attributed to women, and so, it is she who feels it is her moral duty to correct the situation. Because woman is seen by the female-raised men as the omnipotent mother who will always forgive his infantile behavior and personal faults, women have only one recourse: to withdraw their love from man, when he fails to understand the female perspective. But doing so puts man in a superior economic and social position since, as a result of his separation, he has more power in the business realm. It might also mean that the woman remains child-free, unable to become part of the matriarchal power. Thus, she becomes the "old maid" who is given little, if any, chance of directly influencing the next generation.

She, then, must enter into the labor force of the male social structure to compete with him on his terms for economic security and social prestige. In the case of the female artist, who she has been denied her own tradition, she must compete with the old male masters on their terms instead of having her artistry valued for its intrinsic worth. She has had no direct heirs to her wealth, nor have there been any great monuments built to her in her name, not that she would want them. Since women artists have been denied a position within art history, they have been denied a chance of achieving immortality through their own cultural offspring. Hence, woman is left out of the collective remembrance. She may even become the evil "witch."

Women who do remain a part of the matriarchal-patriarchal social structure are forced into a permanent child-parent relationship with their spouse. Dinnerstein writes,

She thus carries the moral obligations of the parent while suffering the powerlessness of the child. Man, conversely, carries parental powers while enjoying the child's freedom from moral obligation. He has the right, like the child, to remain unaware of, uninterested in, her point of view even though nurturant awareness of it is in his case within his intellectual reach. This means that he is encouraged in a kind of moral laziness which stunts his growth: his capacities for empathic emotional generosity (like woman's capacities for enterprise) atrophy through disuse. He is allowed to remain childishly irresponsible for embracing her perspective, and childishly entitled to her parental nurturance and forgiveness, while enjoying parental power to defend himself, to discipline her if she offends him, to place practical constraints around her destructiveness if she tries to hurt him (236).



## Creating a Balanced System of Child-Rearing

The struggle of the feminist movement has been to make the matters of the private sphere the central theme in public dialogue and debate. Until recent times, issues of domestic violence, such as incest, child abuse, wife beating and rape, went unacknowledged since women and children were perceived by society to be the private property of men who were outside the protection of law. In a Boston Globe article entitled, "Male Sense of "Owning" Women Blamed in Abuse," Lynda Gorov reports that the sense of owning women is still a factor in domestic violence. She quotes Christine Butler, director of the Suffolk Battered Women's Advocacy Project,

As much as we give lip service to changing gender roles, men's sense of entitlement is engrained in society. If we were really honest with ourselves, we would admit that we haven't made any dramatic changes except on a superficial level.

There has been a silent conspiracy in society not to touch the sacred cow of the American home as if it were a taboo which no one dare to speak. Boys are still trained to believe that women are their servants, and girls are still conditioned to acquiesce to male expectations. Boys are raised to believe that women don't live separate lives and, instead, that the purpose of women's lives is to care for their own needs. Advocates know that creating more laws protecting women from male abuse, providing more police protection for women against men, giving more court-ordered counselling for abusive males, and making additional shelters for abused females will not stop the property-



owning value-system responsible for the violence. In The Second Stage, Betty Friedan writes,

I keep having the feeling that in the house--the space time, physical, concrete dimensions of what we call home--is somehow the basic clue to where we have come, and where we have to go in the second stage. It is that physical, literal house--or its lack--that somehow points to the heart of our problems, that keeps us from transcending those old sex roles that too often have locked us in mutual misery in the family (281).

Dinnerstein believes the exploitation of nature will continue to plunder human and natural resources until there is an equal balance of the early rearing of children by both female and male child-care workers. In order for the sexual arrangements to be altered, the dualities between the home and the workplace, inner space and outer space, the subject and the object, spiritual and material, must come to an end by building a new communal architecture which is life-enhancing.

The patriarchal revolution attempted to create a more balanced system of child-rearing by acknowledging the significant role males play in the reproductive process. Instead of liberating himself from the mother by accepting death and romantic love, man has imprisoned her in his unconsciousness, suppressing her from the powerful social position which she once occupied.

In The Image of Mother in Ivory Coast Art by B. Holas and The Revolution from Within by Gloria Steinem, both authoresses explain the different stages of the creation myth in Africa. In the beginning, the female figure was "responsible for the conception and organisation of the

world." In her womb was the heaven and earth, all of life and death. In later myths, the figure became bi-sexual and reproduction occurred parthenogenetically. As time passed, the deity became to be seen in two separate bodies: female and male. The first couple proceeded to set up a household, the basic configuration of the village society itself. The goddess began giving birth to male sons who began to worship the son. Eventually, the sons became the consorts of the goddess. As they gained more and more power, the figures of the goddess shrank in size until their sons began to tower over the female figures. Finally, the goddess played an invisible role as she became the throne which the male gods sat upon. And so, the male view of reality. The female experience became invisible.

#### The Wall around Paradise

The word "paradise" was a Persian word pairi-daeze which meant a "beautiful garden fenced-in." The Old Testament poets first used the word and it spread throughout the "civilized world" (LaChapelle 1978, 15). As the story goes, the garden of Eden was the Creator's private domain. Nevertheless, God allowed Adam and Eve to share it with Him, to live a life of pleasure in peace with all nature as long as they obeyed Him. However, when Eve disobeyed His word by tasting the fruit of the Tree of Knowledge, their membership at the "Garden Club" was evoked. Consequently, God constructed a wall around paradise to keep Adam and Eve out. William McClung explains in his book, The Architecture of Paradise, that after the Fall, paradise on Earth is

represented as always "enclosed by natural and artificial barriers" (24). He says that this iconography expresses the disconnection between nature and grace as well as the phenomenal difference between open and enclosed space.

Elsewhere Malcolm Quantrill writes, "The ideas of shelter, of house, of hearth, and of home reflect man's struggle to regain some of the protective features of the Garden. On the other hand, the cultivated garden which extends habitat out into the uncultivated wilderness is but a memory of man's original relationship with nature" (21). And so, it evolved that the woman in the fenced-in garden was nothing more than a domestic servant, a slave to her husband, a prisoner in his "baby trap." Also noteworthy is the fact that in Egyptian hieroglyphics the symbol for "mother" can also stand for "house" or "town." The ancient Chinese character for "mother" is the same symbol for slave; all women in ancient China were considered mothers. As Dutch artist Aldo van Eyck noted, "The city is a big house, the house a small city." Consequently, we live in a city designed on slavery.

#### Ancient Totalitarianism: Chinese Architecture

The ancient symbols for mother indicate that the archetype for house may not have change since the beginning of time. If we look more closely at ancient Chinese architecture, we can see that this may indeed be so. It seems to be that there is really no "Western" or "Eastern" civilization. Europe and Asian cities were built upon the same foundations. Marija Gimbutas in her book The



Civilization of the Goddess states, "The earliest civilizations of the world were, in all probability, matristic "Goddess civilizations" (324). Megalithic monuments in various forms from the Neolithic Age have been found not only in Western Europe, but in Korea, Japan, Sumatra, Borneo, and India. In Lionel Casson's essay "Who Raised the Megaliths?," he writes, "The Asian menhirs and dolmens closely resemble the European in their shape and construction, and in their use as tombs, but they are generally smaller and more recent, dating from as late as the seventh century A.D." (43).

This could explain why the Chinese structures use the same concepts of the column and the roof as in the Greek civilization. Both patriarchal cultures may have been built as a way of suppressing the prehistorical culture of the Goddess. The patriarchal revolution became a tyranny when it suppressed the wisest and darkest powers of the female religion, as personified by the Crone, while permitting the mother and her transcendent son to copulate and over-populate the land through their infantile relationship with one another. The incest religions of the patriarchal era have plagued the world with the dysfunctional family. Patriarchy is a global culture which must be restructured globally in order for the human race to recover its lost heritage: the natural sovereignty of womankind.

Let us now look at a perfect example of patriarchal culture: ancient Chinese architecture. The excavated site of the Chinese village, Barpo, was built some 6,000 years



ago. It was composed of three areas: the pottery kiln, a residential area, and necropolises. After the age of tribalism, historians maintain that "civilization" began with the beginning of the class society and the construction of the wall. In the Chinese language, the written word for city is Cheng which means "wall". Within the walls of the city, state government controlled the political, economic and cultural functions of the people. Laurence G. Liu relates in his book Chinese Architecture that During the Xia Dynasty there was a saying, "To build city to protect the emperor, to build wall to watch the people" (Lui 41). As with the plan of the Western city the grid system and symmetrical design prevailed, even though, there is no indication that the Chinese were aware at this time of European city design.

The capital city was designed in a large block with the palace at the center which symbolized the concept of the "round sky and square earth." The symbolism of the square represented a sense of order for the ruling class: obedience and subordination. High, wide walls, towers above the walls, and moats around the city and palace not only served to give the Emperor a sense of protection, but gave the people the sense that the Emperor was unapproachable. To further disempower the people, public squares were not part of the city design. The open space outside of the palace and governmental offices expressed the status of wealth and power of the state, but public assemblies in such places were discouraged. Liu writes,

The only natural place for gatherings was within the halls of large houses or in the courtyards between the halls: the lack of public gathering areas indicated that in the autocratic system of ancient China there was no place (or reason) for individuals to express their political opinions (34). In Western cities, from ancient Greece and Rome till the present day, the city centre has always contained the agora, forum or squares for the circulation and exchange of ideas of the people. Squares were created from democratic ideology, symbolizing the civil and religious rights of the people. In ancient China, these rights were non-existent (53).

Confucianism taught that social harmony would reign as long as the Emperor practiced an autocratic benevolence towards the people and the people gave him their complete obedience and respect. The emperor was worshiped as if "he could pray to the Gods on the people's behalf" (Liu 34). Scholars played an important role in the palace since the emperor called upon them to assist in the prayers and sacrifices. Altars and temples became an integral part of the palace devoted to both heaven and earth and to the cycles of nature, hero, and ancestor worship.

The Chinese house, the basic unit of the city, was built as a microcosm of the Confucian worldview reflecting a balance of ancestral worship and respect for authority. Enclosing the house was a high wall to ward off theft and fire, giving the occupants a feeling of seclusion and family privacy. Confucius believed universal harmony was represented in the code of ethics within family relationships. Family piety was considered to be the source of one's happiness.

The elder was the head of the family. Within the gerontocracy, the male was the ruler. Children were

obedient to their parents. In order to pay respect to one's ancestors, the elder son was decreed to perform the sacrifices in veneration to the dead. These ceremonies to honor the ancestor gave the heir and the ancestral temple social status which helped insure political stabilization. Confucians maintained that harmony within the family and with nature would result in the health and fortune of the household.

### The Industrial Revolution and the Home

In pre-industrial societies the kinship networks did not divide life rigidly into the areas of homelife and workplace. Ann Oakley explains in her book, Woman's Work that in the pre-industrial home, "there was no differentiation between cooking, eating, and sitting rooms. The hall, that is the entrance to the home, was the centre of domestic activity: there the family cooked, ate their meals, and relaxed together" (Oakley 23). Mary Ryan notes that in colonial times the family household was the center of economic activity, social welfare, and affection. She concludes this environment produced people whose personalities integrated both expressive and economic skills.

The division between the home and the workplace intensified during the industrial revolution. Gradually economic production moved out of the household and became separated from personal relationships. Griselda Pollock in her book, Vision and Difference: Femininity, Feminism, and Histories of Art, discusses the work of British social



historians, Catherine Hall and Lee Davidoff, who showed that in "the formation of the British middle class in Birmingham" the city was "literally reshaped according to this ideal divide" (68). Men could move freely between the two realms, but women were not welcomed in the masculine realm. They were supposed to occupy only the domestic sphere. Her role was to be the good mother and wife; his was to be a good citizen.

In her essay, "The Feminization of Love," Francesca M. Cancian writes, "this division of labor gave women more experience with close relationships and intensified women's economic dependence on men. As the daily activities of men and women grew further apart, a new worldview emerged that exaggerated the differences between the personal, loving, feminized sphere of the home and the impersonal, powerful, masculine sphere of the workplace" (697). The wife and children became completely dependent on the husband/father for economic support and social prestige.

The word "family" originated in ancient Rome. The family included not only the nuclear family, but also the slaves and relatives which comprised the household. Only in recent times did family come to be defined as the nuclear group of parents and children. According to Jessie Bernard, in her book The Future of Motherhood, in addition to being a new institution, the nuclear family is a peculiar creation of the affluent society. Along with it came the separate, isolated single-family house which was built to guard the family against the hostilities of the outside

world. In the capitalist world, women became the chief buyers of consumer products to keep the household well-fed. Bernard writes,

In order for the mother to perform her sheltering and protective function she herself had to be protected from the outside world, isolated from it, immured in a walled garden...Protected, sheltered, isolated, safe within the walls of their gardens, women as mothers became the repositories of all the humane virtues. It was the mother who made the home a school of virtue (11-12).

Before industrialization, women were too valuable as productive workers to be given the time to solely stay at home and raise children. Bernard points out that the family is no longer a source of happiness and virtue from the cruelty of the outside world, if it ever was! The patriarchal concept of romance is simply a way in which man can buy a life-long wife, or one could say a legal prostitute, in exchange for a life-long roof over her head.

The duality between work and love in the patriarchal worldview sees the feminine principle as solely associated with sex, fertility, nature, matter, unconsciousness, and the earth. She is the omnipotent mother who provides the amoral, greedy infant with protection, warmth, and milk. The home was her place of control and authoritarian power. Bernard points out, "for non-believers it was a "secular temple," "the place for social altruism." Bernard writes, "Practically all of the thinking in law, theology, and the social sciences has, in fact, had at its core the fact that women bear children. The institutional structure of our

society is based on that rock bottom fact" (25). And the structure of the family as well as the city is the house.

### The Connection-Separation Question

Since the industrial revolution, the home has not been associated with work, but with family, and this certainly explains why mothers have remained unacknowledged and untrained laborers. As Oakley states, "Our language contains the phrase "family man," but there is no corresponding phrase for women. It would be socially redundant: the family means women" (60). She further argues that "the family defines one's identities." For Oakley, the belief that the traditional family unit is responsible for childrearing shapes our personal identities.

This brings us to the point of discussing the observations made by Nancy Chodorow, Lillian Rubin, and Carol Gilligan, that girls identify with their mothers, and so do not go through the stage of a separation from her as boys do with their fathers. This means that the morality of girls is centered around issues of relationship and connection while men are valued for their autonomy and individualism. These two contrasting ways of viewing reality--separation from others and connection with others--can also be seen in context to the division between the workplace and the home.

Some anti-feminist men have argued that women's inability to separate is biologically determined. Because of this, women are unable to be the subjects of social analysis and are incapable of becoming historical actresses.



In other words, a woman's body prevents her from entering into the male world of culture and so she must remain in her home, her "supreme cultural achievement" (Hekman 1990).

However, Gilligan's theory of moral development attempted to show how girls have been socialized to carry out certain traditional roles, and because of this socialization, have developed a social ethic of care and compassion. These qualities of maternal attachment have not been recognized as important, and so have had little impact on society, whereas the male qualities of separation and individualism, and the resulting objective science and rationalism which they produce, are generally acknowledged and rewarded.

It is believed that the mother's unconditional love for her children and her children's love for her provides her with meaning in life. Women are conditioned to think that "care and empowerment of others is central to their life's work" (Belenky 1986, 48). A woman must look to others for her self-knowledge. Hence, she identifies herself by the way others define her. Her inner experiences are discounted in favor of expert opinion. The man's meaning is derived from providing food and shelter for the family unit. He is the thinker and builder. This explains the two different styles of love between the sexes: the masculine style which is characterized by practical and instrumental assistance, and by sex and the feminine style of love which is characterized by verbal self-disclosure and emotional closeness (Cancian 709). So arise two different

epistemological orientations: "a separate epistemology, based upon impersonal procedures for establishing truth, and a connected epistemology, in which truth emerges through care" (Belenky 1986, 102).

In children's play the use of space also illustrates the difference of gender socialization. In Ellen Perry Berkeley's essay, "Architecture: Towards a Feminist Critique," she quotes Erik Erikson regarding, "the analogy between the sex differences in play configurations and the primary physiological sex differences, that is, in the male the emphasis on the external, the erectable, the intrusive, and,...in the female, on the internal, on the vestibular, on the static, on what is contained endangered in the interior."

However, critics of Erikson, such as Susan Saegert and Roger Hart, said that Erikson should have observed, that early on, girls are encouraged to decorate dollhouses and play out social events inside imaginary interiors while boys are encouraged to play outside and build structures. Saegert and Hart's research indicates that it is the socialization of children by adults, reinforced by peer pressure, that encourages the traditional female and male roles which are then acted out in play.

The spatial range of girls and boys is clearly different, and, because of this difference, girls are denied a certain exploration and manipulation of the environment. Their spatial abilities lack confidence from lack of experience. The inhibition among girls to structurally

visualize the environment affects other fields of inquiry. Jon. J. Durkin in his paper, "The Potential of Women," thinks that the aptitude of structural visualization is necessary for not only designing architectural place, but is also critical for medicine, physical science, engineering, city planning, mechanics, etc.

Saegert and Hart noticed that sexual difference in spatial ability is not apparent until the age of eight. However, by adolescence, boys are far ahead of girls in spatial aptitudes. By adulthood spatial abilities are found in 50% of all men, and 25% of all women (Berkeley 269). Saegert and Hart describe the spatial situation between men and women in terms of the driver of a car and a passenger. They write, "The driver is allowed decision-making, experimentation, and self-directed learning of the environment, while the passenger can only suggest and observe" (Berkeley 269). Women are trained to accept the built environment the way it is, not to question spatial relationships, and be the submissive, passionate homemakers or office workers.

After reading In a Different Voice it was not easy to ascertain if Gilligan is advising women to simply recognize and celebrate our ethical difference from men or if we should attempt to change the archetypal patterns of social and structural behavior. Cancian comments on Gilligan, Chodorow and Robin's moral development theory,

by arguing that women's identity is based on attachment while men's identity is based on separation; they reinforce the distinction between feminine



expressiveness and masculine instrumentality, revive the ideology of separate spheres, and legitimate the popular idea that only women know the right way to love (Cancian 697).

### Women and the Architectural Profession

Dores Cole's book, From Tipi to Skyscraper, is an enlightening story in women's history about women's entry into the profession of architecture in the United States. She begins by discussing life in the tipi of the Great Plains Indians. Women were responsible for deciding the tipi village's location, its construction, and its set-up. It was the perfect structure, both "beautiful and practical," for the nomadic people. If necessary, one person could set it up.

This was quite a different experience for the caucasian woman who, in the first half of the nineteenth century, had no control over the construction of the house. For her, life was private. She was limited to two domains: the home and the church, but her church work was tied to the home. Since she was engulfed and often overburdened with domestic duties, she was forced to turn her attention to legitimatizing housework to make it into a domestic science. One of the main advocates of this movement was Catherine Beecher who began to investigate "architectural and scientific knowledge necessary for running a household" (54).

Other woman, such as Harriet Beecher Stowe, Margaret Fuller, Clara Barton, and Charlotte Forten Grimke, ventured beyond the home and strove to enter the political,

intellectual, and spiritual realms of life. Nevertheless, the professional fields which women preferred to enter were teaching, nursing, and social services, the professions that had traditionally been performed at the house. However, it was the Civil War which really caused women to break out of the house and demand more powerful social positions. Cole writes,

The havoc wrought by the Civil War alone was enough to make women realize that the domestic domain was not isolated from exterior influences. A woman could organize her home, beautify her house, and instruct her family--but none of these accomplishments could save her men and children from the sorrow of war (54).

Because of the war, women were permitted into professions which had previously been closed to them, not because social attitudes had changed, but because the war necessitated it. After the war, women were no longer satisfied with their position in the domestic domain. The war had not only served to free the negro slaves, but it also worked to free white women from their servitude. Still, women preferred fields in the social services. Cole writes, "Through social services a woman could continue using her practical skills, but on a larger scale, and, hopefully, influence more than just her own family and servants. In this sense her domain encompassed the city, and her family became the entire citizenry" (57).

Nevertheless, the social service fields separated women from men. They were outside the home, but still not integrated with men. Their professional fields were not given the same kind of social influence, social status, and

financial rewards as the traditional male domain. The desire to work together with men on an equal basis drove thousands of women and men to explore alternative lifestyles. Many people left conventional society for the utopian communities which had become numerous during that time.

Designing architectural space was now becoming a possibility for women. Women could apply their practical, every-day knowledge of the built environment to designing communal housing. The male architects of conventional society were chiefly interested in style. They were designing public buildings and private dwellings in monumental terms, reflecting the direction of the academy.

It was a real struggle for women to be accepted into architectural schools. For one reason, in the 19th century, business was not considered the proper profession for women, and architecture was as much of a business enterprise as it was an art. The social service professions were not considered business activities and so were not a legitimate profession for a cultivated lady. Also, it was unthinkable for a married woman to have a job outside the house because of the objections from both husband and social conventions. So feminists of the time often refused to be engaged in the institution of marriage.

Charles Atherton Frost was the dean of the Cambridge School, the first architectural school for women. Does Cole's account of the school's short history is a moving story about Charles Frost who had faith in the abilities of



women as architects. But even with such training, women architects had difficulty becoming part of the design teams of America. Women who went into independent practice usually had small offices and received contracts for domestic architecture. The other alternative for them was to be accepted by the men who owned larger architectural offices. The Cambridge School graduates made an attempt to enter these firms, but found it very difficult to work one's way up the corporate ladder by starting out as draftswomen. The only other way was to marry an architect and become his business and sexual partner.

Once inside the male hierarchy, the fundamental problem arose: is there a feminist architecture? Have women simply been indoctrinated with the male perspective? Have the schools trained women to perform male tasks? In his book, The Male Attitude, Charles W. Ferguson writes, "The creature who finishes the curriculum in our schools and colleges is thoroughly indoctrinated in male traditions, methods, and values and is bound to speak from the male point of view, whether he(she) knows it or acknowledges it" (Cole, 115).

The masculine curriculum based on the epistemology of separation, results in the systematic dehumanization of both females and males through the loss of the feminine. In Women's Ways of Knowing: The Development of Self, Voice, and Mind, Mary Field Belenky, Blythe McVicker Clinchy, Nancy Rule Goldberger, and Jill Mattuck Tarule write, "In an educational institution that placed care and understanding

of persons rather than impersonal standards at its center, human development might take a different course, and women's development, in particular, might proceed with less pain" (209). It seems clear that this different course would be towards building a more communal vision of architecture based on the interconnectedness of all life. In 1941, Charles Frost wrote about the traits he saw in the female students at the Cambridge School: "she thinks clearly, reasons well, and is interested in housing rather than houses; in community centers for the masses rather than in neighborhood clubs for the elect; in regional planning more than in estate planning, in social aspects of her profession more than in private commissions" (97). The nineteenth Century woman architect wanted both marriage and a professional career.

The lack of opportunities for women could explain why so many trained female architects drop out of the profession, opting instead for the role of wife and mother. Cole says that women who do remain in the profession almost never make it into the upper echelons of the decision-making ranks. She describes the pyramidal structure within the large architectural firms as the main reason for the blockage of change within the system. The one on top who does the hiring and firing is the principal, or has several partners. They do the hiring and firing of employees, decide firm policies and goals, oversee the projects, and are the businessmen who gain the new commissions for the office. Next come the associates who make sure the policies are

carried out. Then down the ladder are the project managers, the project captains, and designers. Under them are the draftsmen. Secretaries rank in authority and pay with draftsmen, and finally office boys are on the bottom.

Even though for a project to come to successful completion cooperation is required from everyone involved, the system does not reflect this interdependency since principals and associates are the only permanent firm members and receive the highest pay. Promotion is determined by one's administrative and managerial achievements rather than on one's architectural knowledge and skills. Cole writes,

Principals choose the associates, and no one becomes an associate--no matter what co-workers might think of him or her--without the approval of the principal. The system is based upon patronage: this unavoidably inhibits the expression of opposing views and eliminates as well any kind of experimentation or innovation contrary to the principal's wishes (127).

In this system, there is little opportunity for the lower-echelon staff workers to make suggestions about the projects which they are working on. According to Cole, if associates make too many suggestions without a response they are likely to find themselves without a job. And by the time young architects with fresh ideas make their way up the corporate ladder, they have had to compromise their ideas so much that their minds become biased by old, erroneous assumptions.

Cole calls the pyramidal office structure "detrimental to all people involved from principal to office boy." She points out that, for a nation who prides itself on its



democratic structure, architectural firms are far from being democratic. Not only are the principles alienated and isolated from other principles in other firms because of firm rivalry, they are also delineated within the firm. Cole believes that because of this lack of working together, architecture will continue to lose its social meaning and value. And so, the collapse of architecture and civilization is assured.

Likewise, in the visual arts, it is the art managers, gallery owners, and museum directors who have control over the "art world." The power lies not with artists or architects, but with the money-makers who sell the objects or blueprints, and the built environment most certainly reflects this view. The modern artist is seen as the alienated and autonomous genius whose primary concern is to produce sellable art objects. Separated from others and from creativity's creative source, he feels hopeless to create change, and so, refuses to take responsibility for the future of the world. The industrialist of the ninetieth century, realizing there was a major spiritual crisis going on, sought to compensate people's emptiness, and lose of meaning with free enterprise and the cult of money. Now money is worshipped, while artistic merit, having the power to heal the world, remains largely ignored. Those who get promoted by the arts establishment are often not the most gifted artists.

However, in Suzi Gablik's visionary book, The Reenchantment of Art, she explains how the old ways of the

art world are breaking down as artists are redefining their social roles which are attuned with the ecological paradigm. Gablik believes this paradigm has a metaphysical basis. She writes, "Transformation cannot come from even more manic production and consumption in the marketplace; it is more likely to come from some new sense of service to the whole--from a new intensity in personal commitment" (26). In the new ecological framework, the building of relationships become the basic intention of both art-making and world-making. The reality of the interconnectedness and interrelatedness of all things makes the artists into a co-creator with others who are involved in the birth of Neutopia.

#### Summary

In this chapter we have seen how the built environment of patriarchal civilization is the same for both the "East" and "West." We have suggested that the suppression of women is due largely to men's lack of connection with the intimate bonding with the next generation. If it is the female's role to be the primary child-care worker and man who is acknowledged as the artistic hero, then it is not difficult to see why we have a world where women have no voice in constructing the built environment. Woman is captured in an inferior social position and imprisoned in an ugly and destructive architectural structure.

## CHAPTER 4

### ARCHITECTURAL ARCHETYPES

#### Introduction

We have now explored the psychological and political divisions between the sexes that have divided spacial relationships into two different domains which deny communal arrangements. Let us proceed with our architectural study by asking the following questions. What are some of the ideas expressed in art and architecture in primitive and archaic cultures? Are there symbols which run through all races, societies, and countries? Are there architectural principles which builders all over the world need to follow in order to achieve a harmony between nature and culture?

W. R. Lethaby writes in Architecture, Mysticism, and Myth, "The main purpose and burthen of sacred architecture--and all architecture, temple, tomb, or palace, was sacred in the early days--is thus inextricably bound up with a people's thoughts about God and the universe" (2). Lethaby says that, when one looks back at history, all architecture is one: The Greek temple and the Egyptian temple are one. He declares the ultimate facts behind all architecture are: 1. the similar desires and needs of people; 2. the side of structure which is imposed by available materials; and 3. the side of style and nature (Lethaby 1975, 3).



## Our Earliest Dwellings

Otto Rank writes that our earliest dwellings "were natural caves in rock caverns or underground caves" (166). According to architectural historian, Auguste Choisy, the force which drove people into shelters and caves was the onset of the Ice Age. The use of fire made it possible to inhabit the cave without the threat of dangerous animals. "Home" became a particular space occupied by a related group who huddled around the sacred fire; it was more than a "house" because people felt a psychological attachment to it. It was a place safe from wild animals and the cold. In the cave, it is speculated that people lived in a dormitory or doss-housing fashion. As the glaciers retreated north, the warmer weather may have brought people back outside to look for shelter, or maybe the human population had outgrown the natural cave structure, and so people were forced to begin building shelters.

In Man the Homemaker, D.C. Money writes, "The homes of our earliest ancestors were usually based on some form of simple, temporary shelter, such as that made by using a framework of branches, propped-up so as to shield the family group from wind or sun" (13). In Mesopotamia, the oldest shelter which has been discovered is a hole dug in the soil. The soil was dried to brick hardness. This house even predates earthenware pottery (Mumford 1967).

It is believed that the first inspiration for the shape of houses and the first idea of architectural space came from the cave, since they were built semi-circular.

Evidence suggests that houses were frequently rebuilt which indicates that they were "occupied temporarily, and that the inhabitants were still partly cave dwellers" (Gardiner 1974, 3).

Then came the little hut, composed of a roof and columns. The hut was one of our first works of architecture and includes the elements from which all architecture is derived. Thus, the cave was eventually abandoned.

#### The Primitive Hut

Life in the primitive hut gave people structural privacy for individual nuclear families, and a place to gather private possessions. The author of Evolution of the House, Stephen Gardiner states that this longing for privacy and property is instinctual and necessary for the development of individuality. He writes, "a man will look after his hammer because the hammer is useful to him; or a woman will take good care of her jewelry because it may enhance her social position or make her appear more attractive" (4). We can see the patriarchal bias in Gardiner's thinking about private property when he says that men are the workers and woman gain social positions through their physical beauty, even though, archaeologists have surmised that it was Neolithic woman who first invented agriculture, not man, the hunter. As she was inventing agriculture, he was busy taming the wilderness, that is, collecting the natural resources needed to make the material possessions necessary for trade. In the ancient Goddess tradition, when male deities finally appeared, they were

associated with the wilderness. Man became identified with taking from the natural world in contrast with woman who became identified with motherly giving and the storage of grain. Norman O. Brown writes, "Taking is a denial of dependence, and thus transforms the guilt of indebtedness into aggression; and the masculinity complex, the obsessive denial of femininity, is inherently aggressive" (280).

Women, the givers of life, were the first workers in the fields. Matrilineal towns and cities in Sumer and, later, in Egypt grew up as a result of food surplus caused by the agricultural revolution and the invention of the container. Modern scholars now agree that the gynarchic settlements predate the pastoral nomads.

One conjecture of how the pastoral culture evolved from the earlier settlements is that bands of marauding males, who had rejected the supervision of their mothers, were banished from the food producing villages. In order to not starve to death, they were forced to kill animals and eat their meat. In Elizabeth Gould Davis' book The First Sex, she speculates that the eating of meat over time produced larger penis sizes than the vegetarian males who stayed with the settlements. The female agriculturalist may have found this irresistible, inviting the hunters back into the settlements. Davis writes in her book The First Sex, "It is possible that the women of the old gynocracies brought on their own downfall by selecting the phallic wild men over the more civilized men of their own pacific and gentle world" (96).



The two distinct cultures of the farmer and the shepherd are represented by the story of Cain and Abel. In the Biblical tale, the Ramites, the nomadic shepherds, overthrew the peaceful goddess-worshipping agricultural communities in the Near East. As a result, asserts Davis, the first historical dark age ensued. And so, the ancient gynocratic civilization was destroyed by the shepherd kings of the Hykos. The intellectually superior Philistines were finally conquered by the shepherd king David.

In the Book of Genesis, the hero of the story was Abel, the keeper of the flocks. To the authors, the villain was Cain, the settler who tilled the soil. According to Davis, the account of the murder was a total contradiction of the facts since it was the Abels, the uncivilized shepherds, who had killed the civilized farmer, the Cains. She believes the story reflects the changeover from the time of the peaceful and nonviolent age of the Goddess civilization, to the barbaric patriarchal age of God's domination. One of the principles of the Goddess tradition was not to cause physical injury to any living creature. By accepting Abel's meat offering while refusing Cain's offering of the "fruits of the ground," the new male God was asserting his law of killing and violence over the ways of the land. Davis concludes, the war between the "agricultural pacifist and the beast of prey" began.

Another way of looking at the story, according to Quantrill, is that history and the beginning of civilization is initiated with a murder and a city. With the building of

Cain's city, which he named after his son, Enoch, paradise became the eternal longing of humanity. The city was now the polis protecting its citizens from the wilderness where fugitives and wanderers lurked in the "untamed darkness." Quantrill writes, "With Cain's city there came into existence a more complex structure than the simple concept of hearth and habitat; and with it primitive man's basic need to protect himself from the elements and untamed nature was extended into one that recognized interdependence and its helpmate organization" (Quantrill 1990, 26).

### The Trap

In Ritual and Response in Architecture, Malcolm Quantrill says that our primitive ancestors adopted nomadic habits in order to survive, moving around in search for food. When pastoral people finally settled, giving up the "joys and hazards of the nomadic" life, turning hunting lands into lands for tilling, their relationship with nature began to conquer and suppress the natural orders (Quantrill 1974, 117). Quantrill feels that modern people wish to readopt this nomadic life style, but the political and economic systems inhibit us. We are trapped in a democracy of "no-choice". Quantrill writes,

In seeking structural innovations for the remaining two decades of this century the performance specification which must be applied is the controlled balance of nature; the objective is a return to "the Garden of Eden," with the restoration of Man's full enjoyment of ordered nature. In this sense innovation of built-form must be seen as the key to environmental engineering (117).

In Dora June Hamblin's book, The First Cities, she states that "the sedentary life does not necessarily require agriculture: in an ecological niche of high natural production, a family can settle there and feed themselves just by gathering, as if they lived in the Garden of Eden." (Hamblin 15). But as the population grew the nomadic lifestyle became impossible. The natural environment could not support the population without agriculture. The population settled because they either had the choice of joining with their neighbors in food production or fighting among each other over the food sources. When their second generation expanded into not-so-fertile areas, public services emerged to provide the means for irrigation, commerce, and religion to people in the poorer regions. The city became a fortress. Hamblin writes, "Once defense and population concentration had come along, there was an urgent need for control--somebody to run the city, to make decisions. A barely perceptible ruling class grew accreted to itself the power and prerogatives of control. Priests and shrines multiplied" (Hamblin 19). The temple was the first communal property. It became the sacred place to make offering to the unexplainable force of nature which provided the means for food.

#### The Structures of Power

The nomadic hunter who didn't like field work, adopted the arts of herdsmanship when he realized he could tame animals, fatten them up, and then slaughter them. The trading of cattle became one of the first forms of exchange.



The villagers wanted the protection of their crops and children from wild animals which the hunter provided. Farmers welcomed the grazing of animals on their fields since their manure help to fertilize the pastures. However, it is conjectured that the benevolent role of the hunter as protector became corrupted by his lust for power. He demanded "protection money" which became a one-sided transaction. In fear for their lives, the peaceful Neolithic villagers gave into his demands. He became more dangerous than predatory animals as he began to slaughter his fellow human beings, and so, his ascent into power began (Mumford 1967). He became the king, warlord, lawlord, and landlord.

Here begins the unhappy marriage between the hunter and the gatherer, the co-dependent relationship of agriculture and the domestication of animals. As Daniel Hillel observed in a series of lectures given at the University of Massachusetts, the plow has killed more than the sword. In terms of long-term survival, the salt from irrigated agriculture eventually makes soil unfertile. Mumford writes in The City in History,

The city, then, if I interpret its origins correctly, was the chief fruit of the union between neolithic and a more archaic paleolithic culture. In the new proto-urban milieu, the male became the leading figure, woman took second place...Woman's strengths have lain in their special wiles and spells, in the mysteries of menstruation and copulation and childbirth, the arts of life. Man's strength now lay in feats of aggression and force, in showing his ability to kill and his own contempt for death: in conquering obstacles and forcing his will on their men, destroying them if they resisted (27).

Psychologists such as Norman O. Brown believe the new economic surplus achieved through the agricultural revolution caused our civilization to become fatally neurotic as the death instinct took over the instinct to live. The city cut itself off from nature as it annihilated the wilderness. As a species, we have not yet been able to create a society which fairly distributes the stored-up energy. With no communal goal in mind, people are in competition with their neighbors to gain as much of the surplus wealth as possible. Since in a capitalist civilization, it is private wealth which brings one social status and a sense of immortality. Money lives on when the body dies.

#### The Goddess Civilization

For thousands of years, Neolithic goddess-worshipping villages had no need for weapons of war. They were advanced toolmakers, but instruments of murder can not be found at these excavated sites. According to Mumford, the egalitarian communities of the Neolithic Age were too small to have launched an attack on their neighbors to gain territory or riches. Instead, they developed a culture of peace which worshiped the Great Goddess. However, as Mumford noted from his study of strongholds and castles, warfare most likely started not with one community fighting against another, but with one forceful and coercive class fighting against its own peasantry.

The architectural landscape of villages also changed with the union of the paleolithic and neolithic cultures.

Masculine symbols of straight lines, phallic towers, the obelisk, the rectangle, and geometric plans began appearing with the beginnings of mathematics and astronomy. The worship of the cycles of life and the myths surrounding love and pleasure were repressed. Mumford observed, "It is perhaps significant that while the early cities seem largely circular in form, the ruler's citadel and the sacred precinct are more usually enclosed by a rectangle" (27).

Around 8000 B.C., bricks were being made from dried mud to be used in constructing buildings. By 7000 B.C., the first rectangular plans appear. According to Gardiner, the break from the semi-circular form "marks the beginning of a true structural consciousness that is related to simplified building methods" (Gardiner 1974, 6). The rectangle provided the possibility of the wall which could be "analyzed, taken apart, reduced to separate pieces, and then "put back in a wholly different form." The wall meant that individual houses could be built.

### The First Temples

According to William H. Desmonde, our first places of worship were among the holy groves of trees which were believed to be the places where the deities lived. The deities were thought to express themselves through signs and oracles. A branch from the sacred tree became the scepter, the magic wand of the artist/magician who was responsible for the natural powers and their occurrence. Wearing a crown made from the branches of the sacred tree was "evidence that an individual had entered into the deepest



possible communion with the deity, and it was unthinkable for a person to reside at a ritual without bearing the symbol" (Desmonde 1962, 94). To appease the deities, the artist/magician gave them food offerings. In order for the food to not be found and eaten by someone it was not intended for, the places where the food was offered to the deities were kept secret, located in the forest, somewhere opened to the sky. Upright stones took the place of trees which means that they could be rearranged for particular rituals and the making of altars. Then, because of the forces of the weather, a roof was added to the temple so that ceremonies could be conducted regardless of the weather. From these structures, the first villages were constructed.

According to Marija Gimbutas, in her book The Civilization of the Goddess, the houses of Old Europe were clustered around the theocratic, communal temple. The temple did not function as a house of the dead, but as a center for the arts, community activities, and other matrilineal functions which were integrated into everyday life. To them, Gimbutas says the "secular and sacred life are one and indivisible."

There were two basic kinds of temples: one type for rituals of death and renewal, and the other for the Goddess who protected life, health, and the family. The Neolithic Goddess-worshippers developed a sacred script that was two thousand years older than the Sumerian script devised to keep accounts of administrative and business transactions.

This script is found only on religious objects. Gimbutas writes,

The presence of a sacred script in Old European cultures is consonant with the stage of development. At the time in which this script was in use, east central Europeans enjoyed metallurgic industry, a high degree of architectural sophistication, extensive trade relationship, a remarkable sophistication, and specialization in the craftsmanship of goods, and an increasingly elaborate and articulated system of religious thought and practice (309).

One purpose of language is to take us to a place beyond language, to the silent ecstasy of life. This evolved state of mind could have been the purpose of the sacred script of the Neolithic Goddess-worshippers. Was this script a poetic language? Was it indeed women who invented language? If so, it suggests that this poetic language provided the guidance so that the basic human needs of the community members were met on an egalitarian basis without the use of an accounting system. The sacred script could have provided a blueprint for the builders of the megaliths over the many centuries of their construction.

The society was guided by a "queen-priestess, her brother or uncle, and a council of women as the governing body" whose reign was determined through the religious symbolism surrounding their lives (xi). Religious symbolism, created within the individual, ruled the hearts and minds of the people so that perhaps something like a clairvoyant understanding of daily events took place. There was no conception of individual money nor emphasis on material possessions. Everyone had an important role to play, whether it was in the inward direction of art or the

outward direction of mathematics and astronomy. Life was to be enjoyed. People contributed to society by doing what they loved to do in cooperation with the organic-cosmic order.

Gimbutas asserts that archeological evidence suggests that there was no sexual dominance of one sex over the other, but there was a balance of social respect between them, what she calls a "matristic partnership". In matristic societies, honor, inheritance and descent are traced through the mother. In Neolithic times, Gimbutas thinks that men were not subjugated. Through analyzing some of the Neolithic grave sites, it has been determined that elderly religious women received the most social respect. Also honored were girls who were "members of a hereditary line of priestesses." The materials found in the grave sites of queens or priestess do not represent the accumulation of private wealth, as in the later tombs of the ruling aristocracy of Egypt, but they were more of a symbolic nature. Men, in certain villages, who were successful in trade and craftsmanship also received grave goods, but there is no evidence that they ever achieved the rank of rulership or were given the right to vote.

Some villages buried the bones of dead, after they had been excarnated by leaving the bodies in open towers for birds of prey to devour, underneath the platforms of their living houses. However, the bones found are that of women and children, not of men. According to Gimbutas, this symbolized the important role women and particularly girls



played in the society. Many Neolithic graves were egg-shaped; bones were placed in a fetal position to symbolized rebirth. The tomb was the place to be reborn in, the womb-cave of the Goddess of Death and Regeneration. In some villages male bones have not been found and so they must have been buried outside the village settlement.

The impression I have of the goddess civilization is that it honored both life and death. However, the exclusion of men from positions of leadership within the religion does not create a formula for a happy relationship between the sexes. Because he was excluded from religious leadership, I question if man was given the opportunity to learn the sacred script of the goddess religion and therefore, denied a role in contributing to the text in a way which would indeed give it full erotic fulfillment. It seems apparent that in goddess traditions there also were established gender roles: woman took care of the children, managed the agriculture and attended to the religious rituals, while men built the houses and temples.

Men were made to feel inferior to women since they were not the bearers of life and so developed an unconscious resentment towards women. Through the breeding of animals, man came to understand the importance of the male sperm in the procreative process and he began to gain the knowledge of his individual existence in separation from the mother goddess. Eventually, his resentment of the mother's power resulted in an attempt to overthrow her reign. As the cult of motherhood began to dominate over the powers of the

Crone, the part of the Great Goddess responsible for death and regeneration, the war between life and death began.

With the development of male domination, man reversed the social conditions by making cruel laws and customs against women. Moving to the other extreme, man no longer worshipped the forces of birth, but the cult of death. The biblical story of Abraham and Isaac represents the change from worshiping the fruit of the womb, to Abraham's sacrifice of his own son to prove his obedience to the word of God. Marilyn French summarizes the story In Beyond Power by saying, "power is being asserted as superior to nature, killing as superior to giving birth" (91).

A false aristocracy, based on power gained from material possession, was then established through the work of the sleight-of-hand magician. When the death cult overturned the religion of the Great Goddess, magical tricks of deception were used to enslave the people by following the dictates of kings, priests, and eventually, the money lords of the ruling elite. A sublimation of eros also occurred, and, with it, the alienation of labor as the sleight-of-hand magician waved his pseudo-alchemical wand over gold and silver. He declared gold to be the sun, and silver to be the moon, and the two joined together in holy matrimony to establish the royal household of the nuclear family. Magical entertainers then suppressed the messages of the true magicians/artists who had an inner connection with the life-force. The peasants were coerced into bringing gifts of surplus food and precious metals to the

newly established patriarchal temples so that they would be forgiven for their sins. The priests told them that only through repentance would their souls be able to enter the Kingdom of Heaven.

Language, then, became a neurotic compromise between operational (reality) principle and the erotic (pleasure) principle. Poetry conformed to the reality base rather than die off altogether. Male dominated language and a male defined reality attempted to suppress the poetic essence. This essence makes language the most powerful instrument in changing our perceptions so that we began to live by an "erotic sense of reality" and the holistic life-style it creates.

The divorce of eros from the body was the foundation of the rationalist world-view which divided subject from object, making man the subject of history and woman the object of his conquest of nature. This subsequently lead to the realm of physics becoming the supreme scientific knowledge and biology subservient to it. Since woman was seen to be stuck in the biological realm, she was unable to transcend her biology to be able to partake in the so-called masculine higher levels of reality to be found in physics. Brown writes,

As modern civilization ruthlessly eliminates Eros from culture, modern science ruthlessly demythologizes our view of the world and of ourselves. In getting rid of our old loves, modern science serves both the reality-principle and the death instinct. Thus science and civilization combine to articulate the core of the human neurosis, man's incapacity to live in the body, which is also his incapacity to die (303).



In her book GAIA: The Human Journey From Chaos to Cosmos, Dr. Elisabet Sahtouris wonders how far the organic world view would have progressed by now if biology had been considered the basic science, not physics. If the case was reversed, as Dr. Sahtouris believes it should be, this would mean that physicists would have had to fit to their discoveries into the "organic, live universe," instead of the mechanical universe.

### Archetypal Theory

In A Modern Theory of Architecture, Bruce Allsopp discusses the two basic architectural archetypes: 1) the aedicule and 2) the trilithon. He states that neither the domestic cave nor the temple became our archetypes, but that the primitive hut--the aedicule--became the archetype of the house. Standing stones, mounds, or trees--the trilithon--became our archetype for monumental structures.

The aedicule is a symmetrical domestic enclosed space, the "home of man or god: the house, the shrine, the temple" (Allsopp 63). There are three parts to the aedicule: the room which is the personal and family place, the porch which is the transition place to the outside, and the roof which makes an enclosure and keeps out the rain. The roof is the most important part of the aedicule. The pitched roof is the basic design for all people living in heavy rainfall areas of the world. Allsopp contends that the aedicule is the symbol of the family: a pair of humans and their offspring; it is the smallest communal and economic group. Art historians state that the primitive hut is the most

"natural and essential" architecture, as natural and essential as the tortoise's shell or the bird's nest. Allsopp says it is not a symbol of personality or individuality. Aedicule is for the living, whereas the other archetypal form, the trilithon, is for the dead.

The trilithon is composed of two posts and a lintel; it is monumental and non-enclosing. It is a freestanding door way. Allsopp thinks that the trilithon is a commemoration of the dead. The trilithon evolved from a series of the sculptural symbols: the single sacred column, the menhir, the phallic cone, and the pyramid. When the aedicule is surrounded by trilithons the classic temple is created as monument and home of a goddess or god, ancestress or ancestor. After the fall of the Great Goddess civilization and the rise of the patriarchal religions, the temple was built as a structure of the ideal, although not of an ideal of the earthly domain, but to the world to come. With the reign of the death cult, came the practices of human and animal sacrifices said to please the gods. Whereupon, the reign of terror began.

Let us now go back to the beginnings of community. Mumford surmises that the dead were the first ones to receive a permanent dwelling place. A cavern, a collective barrow, or a mound marked by a cairn of stones housed the dead. The gatherers and hunters returned to these marked spots seasonally to worship their ancestresses and ancestors.

According to Mumford the city of the dead antedates the city of the living. Therefore, the core of the living city is the monument to the dead which means that the trilithon is older than the aedicule. The homes of our past are the necropolis of civilization. Dinnerstein summarizes Norman O. Brown,

Civilization is an attempt to overcome death...This incapacity to die, ironically but inevitably, throws mankind out of the actuality of living, which for all normal animals is at the same time dying; the result is denial of life...The distraction of human life to the war against death results in death's dominion over life. The war against death takes the form of a preoccupation with past and the future, and present tense, the tense of life is lost" (119).

Dinnerstein explains how the denial of death makes us incapable of the joys of life. The joys of the flesh rot in the grave sites of our individual bodies, as the desire for love is denied. We live with "the illusion that in exercising competence we can exert absolute power over everything that matters. If we feel that there exists no precious thing that we must inevitably lose, no real pain that we cannot hope to prevent, then we can re-establish in fantasy the omnipotence we originally knew" (Dinnerstein 1976, 122). This infantile omnipotence for connecting back with the mother occurs when we fail to individualize.

#### Megalithic Architecture

Bruce Allsopp discusses another main idea in architecture: the tensile, structural "home" of the nomad, the tent, the suspension bridge or tipi. He states that it lacks a powerful symbolism because it has to be held and is dependent. Also, it was not easily defendable. John



Michell also gives a nomadic picture of the pre-historical world in his book City of Revelation. People lived by the canon of a cosmology which was embodied in "native laws, customs, legends, symbols and architecture as well as in the ritual of everyday life" (Michell 1972, 26). He believed groups of nomadic or pastoral people would come together in a particular place to play out their cosmology through fertility rituals and seasonal gatherings. On many of these places, such as Stonehenge, sacred rocks were arranged.

Michell discusses the function of the megalithic temple in ancient times. The temple was seen as the body and spirit of life; it was a living organism. It was structured in terms of a heavenly or cosmic order; its body was the deity of the macrocosm and the microcosm--the body of the people. It was "the magical control centre of all life on Earth" (59). The temple was "itself a canonical work, a model of the national cosmology and thus of the social and psychic structure of the people" (26). The temple was the center of government and all discussions which influenced the people occurred. The people believed that they would receive supernatural guidance in their decisions at the temple. The plan and place of the temples were decided by astronomical, geometrical, numerical, and geological considerations, such as where the field of terrestrial magnetism were fused between earth and the forces of cosmic radiation. In other words, it was supposed to be a place of the union between cosmic and terrestrial forces. Before the temple there was a split between earth

and heaven, religion and science. It was the deities who taught people the divine art of government and gave the temple as a reference of its order. It was believed that arts and sciences came through divine revelation and that they had to be nourished from the same source in order to be kept alive. This source was preserved inside the temple. Michell believes that the temple holds the key to the secrets of lost primeval harmony. He writes, the "ancient dream of the divine order translated to earth is an essential characteristic of the human race" (28).

Gerald Hawkins, in his book Stonehenge Decoded, hypothesizes that the people of the Neolithic Age possessed a collective, cosmic vision of the divine order which inspired them to haul such massive the rocks to the high points of the plain so that there would be a clear view of the horizon. There they constructed a gigantic astronomical observatory, as accurate as a modern computer in calculating solar and lunar eclipses. The predictions of cosmological events gave the people a sense of cosmic time as well as the cycle of terrestrial events which determined the time of the enactment of certain rituals, ceremonies and festivities. It was a place for music and dance, fertility and funerary rituals, and, perhaps, games and sports.

Since it was through the megalithic architecture which the divine art of governance was perceived, there emerged a leisure class of holy people, both mystics and scientists, who were excused from the labor of everyday life. Their task was to observe the position of the moon and sun, and to

design and direct the architecture, rituals, and ceremonies in honor of the forces of life. Gimbutas writes,

Henges, truly gigantic works of construction, served a vital purpose and are products of the communal effort of large groups of people. Clearly such large scale work had to be based on a society's social and religious system. The ability to organize communal work on a grand scale is one of the chief characteristics of the culture of the megalithic builders (341).

She says it should not be forgotten that the megalithic architecture was religious. They were public monuments to life, death, and regeneration. These monuments were works of love, the products of a people's dedication to collective work and communal property. Every member of the community perceived the divine order and had "a body of shared aspirations" (Blake 163). It was the basic education of the community which held the people together. Ortega y Gasset wrote that "order is not a pressure which is imposed on society from without, but an equilibrium which is set up from within." The Neolithic builders of the megaliths understood the organic-cosmic order from within and so were able to create a landscape of art, utility, and vision.

Vincent Scully, in his book The Earth the Temple And the Gods, puts forth the observation that the archaic temple sites were not haphazardly placed. Temples were built to express a spatial concept with the surrounding landscape the "meaning that was felt in the land" in recognizing the deity as a natural force (3)." The place itself was holy, even before the temple was built upon it. This meant that the landscape and the human-made environment created a whole



ritualist experience, an experience where

man's part is defined and directed by the sculptural masses of the land and is subordinate to their rhythms (11). This created a balance between the built environment and the natural, between "nature and the human will" (7).

One of the most moving accounts of this philosophy between the sacred landscape and the built environment is in Patrick Nuttgren's book The Landscape of Ideas where he describes the palace at Knossos. He explains that the...

movement of people entering the palace at Knossos was labyrinthine... The approach led to a court, thence by the propylaea to the main columnar hall, to the next court and so on to the dark cave-like shrine of the goddess. The movement from light to dark to light to dark is part of the labyrinth that has become the myth (32).

The passage way to the palace had a profound psychological effect on people. The spacial experience of the labyrinth made people part of the movement from light to darkness symbolizing the natural forces of life, death, and regeneration. Experiencing, even if only symbolically such fundamental forces connected these people to the basic religious mythos of the Goddess civilization.

Gimbutas explains how the Cretan palaces were not built by kings for the purpose of administrating his rule, but were "palace temples where elaborate religious rituals took place within a theocratic system" (345). According to Gimbutas, she goes on to say that the henges were not like the monuments to the dead which later appeared after the "secularization of life began in Britain with Indo-European chieftains," for the chieftain's monuments were based on individual ego, pride in the self and private wealth, rather

than built for communal purposes. This lack of communal vision lead to the use of slave labor to construct the monumental architecture of the secular times. Order was imposed from without.

The loss of collective vision meant that the people were severed from a sense of the organic-cosmic order. Time no longer was measured by heavenly events and the cycles of nature, but was measured linearly as if the universe was a heartless machine. Inner knowledge of the universal self, and finding one's role within the cosmic web of life was disregarded and degraded in favor of the scientific worldview, which had no need for the rituals and ceremonies, that the cosmic religion had provided. Entertainment, the pleasing of the senses, dominated over inner reflectiveness. The internal experience which causes one to feel empathy for others and to grow from such experience was stunted as entertainment, in all its pornographic forms prospered. The administrative-business language of the Sumerians suppressed the poetic script of the Great Goddess. With the unification of the astronomical priesthood and the enterprises of the kingship, scouts and missionaries were sent out to prospect the land for metals, minerals, and peoples in hopes of increasing their power, wealth, and followings. Their vision was fragmentary and myopic, and so the built environment became disconnected from the landscape. At the henges, the places for the fertility rites became the places for human sacrifice. In the patriarchal worldview, sacred texts and the making of sacred

art were no longer open to women. Architecture did not take account of the natural landscape, but was blind to the surrounding environment. Land was no longer viewed as sacred. The monotheistic worship of the sun prevailed over the worship of the moon. The terms of the scale of justice became lopsided. Rationalistic ways of knowing tried to smother the immanent ways of truth. The clairvoyant world community of the Neolithic people was now virtually destroyed. The erotic, playful, energy flow between people, as well as the cultivation of the human soul, were now turned towards personal aggression. The lust for power and material possessions, team sports, and organized murder in the form of crime and war dominated people's consciousness.

In W.B. Crow's essay "The Mistletoe Sacrament," he describes a sport practiced on the occasion of a death. The performers of the game were divided into two groups. Then a struggle between the two teams for the dead body took place. The game evolved so that the skull of the deceased took the place of the body which was to be kicked in a goal or was the object of combat. The struggle for the object symbolized the new dualistic world-view of the patriarchal religions: the struggle of light and darkness for the spirit of the deceased. Football, polo and other team sports may have originated with this practice, but now, these modern sports have lost their pseudo-religious significance (Crow 54).



## The Column

Allsopp's theory about the archetypes is sexist in that "the single column is the pole of the tent, the symbol of paternity, the support of the roof, the patriarch. We cannot begin to understand the history of architecture if we think the column is just a structural expedient" (Allsopp 1974, 59). Otto Rank thought the column was more than a structural expedient; it was a "partial expression of the collective ideology which led to the establishment on Earth of the heavenly and the divine--in other words to sacral temple-building" (1976). The erecting of the column could be seen as the first separation between the sacred and the secular, earth and heaven, the macrocosm and the microcosm, woman and man. This separation may have been the first great battle between the sexes, resulting in our symbolic fall from Eden. The column marks the beginning of civilization which is also the starting point of the exploitation of the land which if not reversed will cause our extinction. Was the column the first idolatry which became built, the foundation for the emergence of patriarchal religions and the belief in a transcendent sky god detached from nature?

Or was the erection of the column a critical attempt by men to separate from their mothers in order to build their own identities? If the column was indeed a revolt against the mother then the spacial revolution by their sons went too far suppressing the rights of women and relegating them to the role of Mother Earth. The intellectual and spiritual

powers of women to interpret and guide people by divination and prophecy through the process of death were suppressed. And so the powers of resurrection and transformation through the body were forgotten. Without these powers, a new social order can not be envisioned to foster a world of creative partnerships. A sense of the whole was lost, as well as our precious balance with nature. Amos Rapoport writes in his book, House, Form, and Culture,

The desanctification of nature has led to the dehumanization of our relationship with the land and the site. Modern man has lost the mythological and cosmological orientation which was so important to primitive man, or has substituted new mythologies in place of the old. He has also lost the shared images of the good life and its values, unless he can be said to have the shared image of no image (126).

Norman O. Brown proposes that the anxiety of the modern age is caused by our anxiety to separate from our protecting mother. Jeremy Rifkin, a disciple of Brown's, reports in his book, Biospheric Politics, that humanity has evolved from "a state of undifferentiated oneness with the Earth to a detached self-aware isolation from her." Now that men have reached a state of independence and self-awareness, they must build a new relationship with nature and woman which is both unified and interdependent. Rifkin writes, "biospheric security is based on a reconciliation of the death instinct with the life instinct and helps establish a balance between separation and oneness, independence and dependence, detachment and participation" (325).

In an essay entitled, "Masculine Bias and the Relationship between Art and Democracy," Georgia C. Collins

writes that human beings are capable of experiencing both forms of consciousness, immanence and transcendence. She says that we feel transcendence "when we become conscious of ourselves as "I" who am capable of a freely chosen self-direction. We are conscious of thou when we realize our vital connection with the group of all living things "whose safety and value depend on our ability to accommodate interests beyond our own."

She goes on to say that a healthy adult combines I and thou. However, she points out that the behaviors, values and attitudes in "Western" democracies give transcendent "masculine" qualities favor over "feminine" immanence. And so, we can see the three forms of sexism arising which J. R. Martin outlines as: 1) the exclusion of women from positions of power; 2) male and female stereotyping; and, 3) the devaluing of "feminine" characteristics in society. The question remains whether or not, as the columns of "Western" civilization begin to rot and fall apart from the industrial pollutants released into the atmosphere, will the cycle of love once again bring about the death of one epoch and the birth of a new one?

### Summary

In this chapter we have searched for the origins of the city and discovered the two basic archetypes in architecture: the domestic enclosed space of the aedicule and the monumental, non-enclosing structure of the post and lintel, the trilithon. We have seen how the dysfunctional co-dependent relationship between the feminine



agriculturalists and the masculine-meat eaters evolved.

In such a society women became second-class citizens and men controlled the natural resources. This prevented the natural insight of the culture of love to conduct its long-term vision of survival. Instead of building heaven on earth, patriarchal incest religions built temples to the sky gods resulting in the rape of the planetary resources.

## CHAPTER 5

### THE FAILURE OF MODERN ARCHITECTURE AND THE VISION OF ECOCITIES

#### Introduction

As we have detailed in the previous chapter, the temple was the fusion of the aedicule and the trilithon. Allsopp believes it is precisely the problem of modern architecture that it has tried--however unsuccessfully--to fuse the two archetypes together. Modernism was an attempt to break free from the classical past and to build an alternative language which "enfolds the heresies and dissonance of history" (Zevi 65). In order to do this, modernists rejected the authority of the academic Ecole des Beaux, and favored mass production over craftsmanship and handworked buildings. The flat roofs of the modern buildings were an iconoclastic protest to the archetypal pitch roof aedicule. Another stylistic and philosophic change from classicism was that modernism no longer followed the rules of symmetry.

#### The Rule of Symmetry

In Bruno Zevi's book The Modern Language of Architecture, he explains that symmetry equals passivity, "a spasmodic need for security, fear of flexibility, indetermination, relativity, and growth--in short, fear of living" (17). He believes symmetry is a language of homologous parts, i. e., of the same parts. These repetitious patterns in architecture constrain people into thinking in conformist, uniform, and rigid ways. Zevi

points out that symmetry can be thought of as a "tumor whose cells have metastasized everywhere in geometry." Throughout the history of cities, these age-old cancerous tumors have spread into chessboard urban patterns around the world. Although there may have been an illustrious remission during the medieval ages, Zevi thinks the cure of the cancer will only come about through an iron will.

Western medicine perceives a mind-body duality in which illness is perceived to be the result of an external virus or bacteria invading the body. Health is maintained by driving out or killing the foreign invaders. Following this same pattern, Kisho Kurokawa, in his book Rediscovering Japanese Space, asserts that Western philosophy, which is believed to be wise and healthy, does the same thing. It drives out any different way of thinking in order to protect itself, which is exactly what dictators or bureaucrats do. They kill or ignore dissent, justifying their actions by designating the dissenters as insane and criminal. In order to recover, we must make a critical archetypal shift in our way of thinking so that we are whole once again.

Symmetrical architecture is a fixation with the past, repressing death by denying separation with the primordial mother. It leaves no room for anyone to wander outside the traditional form. Symmetry is the language of rationalism, not of romance. Because of this lack of unique identity, people are easily controlled by despotic power. In Freudian terms, Zevi calls symmetry a language of homosexuality. He points out,



Perhaps the whole history of architecture could be reviewed in terms of symmetry neurosis...It has always been like that: symmetry is the facade of sham power trying to appear invulnerable. The public buildings of Fascism, Nazism, and Stalinist Russia are all symmetrical. Those of South American dictatorships are symmetrical (17).

Let me add that the governmental buildings in Washington, D.C. are symmetrical. Hitler's architectural plans for Berlin were to be modeled after that "monumental city": Washington, D.C.

In its most revolutionary designs, modern architecture is the language of heteronymous parts. "Hetero" means different. Its language is asymmetrical and antiparallel, not needing the tools of symmetry--compasses, drafting machines and T-squares. Zevi writes that symmetry is the

infantile fear of the father--the academy, in this case, is a father figure, protective of the cowardly child--who will castrate you if you attack a heteronymous figure, the woman, the mother. As soon as one becomes passive and accepts symmetry, the anguish seems to subside, because the father no longer threatens, he possesses (17).

Could we then conclude that asymmetrical design is an architecture of the feminine which breaks through the homologous design of the male order which made women into slaves? Certainly, the modern change from pitched top roofs to flat roofs was not the archetypal revolution which would cause our liberation so that we no longer fear the father and have the courage to separate from the mother.

#### Slaves to Market Forces

Now back to our tragic past. Architects in the 1920's believed that they were no longer the tailors of society, but its doctors who could cure the plagues of the world.

They saw themselves in the role of prophets who believed we must build a single homogenized global structure based on the International Style. These social-methodologists believed modern architecture could cause social regeneration. However, this was still within the value system of the mainstream. The International Style was erected and directed according to the standards of Western Civilization. The visions of these social architects were not profound enough to go beyond the dualistic society which had divided the world into citizen and foreigner, ruler and ruled, man and woman, nor capable of entering the "nondual core of being and knowing" (Kurokawa 118) necessary for cultivating "the empty spaces in the human soul" (Mumford 570). Modern architecture is clearly constructed on the paradigm of spacial divisions which separate "interior from exterior, environment from building, private from public, historic from contemporary" (Kurokawa 30).

Kurokawa points out that Western democracy, as well as science, is based on such dualities. He writes,

The yeses and nos are tallied, and whichever is greater, if even by one, determines the course taken. This is the principle of majority rule. But the doubt must crop up whether this method, which ignores the reality of existence as something that is not simply black or white, yes or no, is really a proper one (19).

Norman O. Brown points out the mysteries of life which are intrinsically esoteric are offensive to democracy. In the democratic principle it is believed that everything can be seen by the people; there is no esoteric knowledge. The secularized democracy has become a civil religion, with the

political party in power becoming its priesthood. The president is the hierarch who swears to God at his inauguration that he will defend the national constitution. M. N. Roy observes that under this system, the helpless individual is made to believe that power can only be generated by following the party leaders, and so the citizen is directed by the external voice of the presidency. Marxism failed to produce a world revolution because it, too, asserted in a secular salvation produced through science, technology, and material progress. Kurokawa says that the scientific method, on which Marx based his social theory is born in the same piecemeal fashion.

In the academic democracy, the empiricist believes the world to be made of empirical stuff on the basis of data deduced from the scientific method. Truth, then, is subject to public verification. The so-called scientific method is "the attempt to substitute method for insight, mediocrity for genius, by getting a standard operating procedure" (Brown 1965, 9). In this worldview, material gratification is seen as the way to human fulfillment, and material progress is achieved through economic growth. In order to justify one's claim within this one-dimensional worldview one has to accept the terms of empiricist methodologies, which of course exclude the spiritual or transphysical dimension of life altogether! The multi-dimensional web of life's interrelationships is completely ignored leading to a de-sacredness and devaluation of life.



Law and justice, then, is based on an adversarial system. In this domination model, the good government is the one which emerges from the pluralistic groups "pulling and hauling among competing interests" (French 402). The group, individual, or institution with the most wealth eventually wins. Marilyn French in Beyond Power writes that this adversarial system

redefines justice as victory, and transforms judicial process into a game which one wins or loses. It arises from the old patriarchal assurance that God grants the victory to the good, even as those who lead wars fought with this claim knew that might makes right, victory accrues to the more powerful and the powerful decree what is good" (402).

In architecture, during times when general systems of religious inspiration break down, as during the Industrial Era, pluralistic notions of architecture create personality cults as architects rival one another for fame, fortune, and the most prestigious contracts under the Law. These modern architects were sons of the Enlightenment. Rationalism, behaviorism, and pragmatism fed the ink in their drafting pens as the monopolists and big business financed their projects. Peter Blake, in his book Form Follows Fiasco, points out that without being aware of it, modernist architects became the advocates of ugliness, greed, venality, social disintegration, and exploitation of the land. Frank Lloyd Wright remarked, "Doctors bury their mistakes, but architects can't." Hence, we are surrounded by sick, decaying buildings as landscapes of Eros have been transformed into landscapes of Thanatos (Gablik 79).

Blake ponders why modern architects failed to become the doctors and prophets who could have solved our planetary problems. His first consideration is that architects were corrupted from their own greed. Nevertheless, he realized that it was not the architects who were making the money, but the contractors and financiers. He explains,

The Modern Movement, with its shining dogmas, its exciting slogans, and above all, with its absolute self-righteousness, was and is, quite clearly, a religion. The cult is doubly seductive in that it not only insures the believer a place in heaven, but also a more or less permanent place on Earth. No other profession leaves such large and eminently visible monuments to itself (and to its clients) (149-150).

Modernism was, after all, really an extension of the cult of the dead and the patriarchal revolution.

In his essay "Modernity verses Postmodernity" Jurgen Habermas points out,

The word modern in its Latin form "modernus" was used for the first time in the late 5th Century in order to distinguish the present, which had become officially Christian, from the Roman and Pagan past. With varying content, the term "modern" again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of a transition from the old to the new (54).

It seems clear that modernism has been, and is, a perpetuation of the Christian Epoch. Being stuck in the perpetual new, it has failed to revolutionize the future. However, today, postmodernists no longer believe in the messianic faith in the new. They are antimodern. They no longer believe that architects can solve social problems through innovations in technology and design. To them, art does not have the power to cause social transformation. The only thing they can do is deconstruct society.

Postmodern architects now embrace all "period styles, whether classical or vernacular" (LeLeod 19). All styles are opened to their imitation and reinterpretation. Postmodernists believe the modernist movement was an unfortunate divergence in the history of Western architecture, one which prevented "cultural continuity or social expression" (LeLeod 19).

In Mary LeLeod's essay on architecture, she says that since the preoccupation of postmodernism is whether or not architecture has social meaning, then, if it does, what kind of meaning what does it have? Postmodernists ask if a visual architectural language can express values and ideas. She writes, "The evolution of postmodernism in architecture thus raises the question of whether the utilization of past styles has insured more meaning, or whether it is a nostalgic refusal to recognize architecture's own situation in history" (42). I might add that past styles, from classicism to postmodernism, have not given us a sense of organic meaning, nor connected us with the cosmic forces in life. Postmodernism can be seen as part of the refusal to acknowledge death and the powers of regeneration.

The meaning and spirit of the trilithon was first corrupted, then completely lost by the materialist values of the society. Allsopp calls the use of monumental architecture for commercial aggrandizement "ridiculous and monstrous." He feels we must go back to structures which are purely aedicule or trilithonic and wait for a time of a



new faith when monumental architecture can reflect a new value system.

In Oscar Newman's essay "Whose Failure is Modern Architecture?" the failure of modernism is attributed to poetics. He says that the problem with the social-methodologist school was that it was not poetic enough. In its prosaic form, it was subservient to cost, building programs, and materials. This resulted in its form being rigid, not allowing an inner lyricism to direct the architectural language. In its attempt to fuse together the aedicule and the trilithon, modern architecture made the home into a factory, "a machine for living in."

For the wealthy, this meant the house was a custom-made work of art which was hand-crafted with the most advanced technology and communication systems. For others, housing was an industry-made, inexpensive shelter. And so, housing adopted the ideology of mass production, mass communication, decentralization, mobility, structural rationalism, and the sanitation of a hospital. This resulted in shoebox-type apartments made of concrete slabs which were called Siedlugen. These apartment buildings were well designed for "garbage or rent collection" and for "crowd control and police functions" (Blake 125). Mass housing serves bureaucracy, industry, commerce, and government. It is a way to keep the poor in their place, confined to their undeclared prison cells in the most toxic parts of the cities. Furthermore, mass housing does not fuse together the aedicule and the trilithon. The city and the landscape

are still divorced. Allsopp writes about mass housing and its monumental emptiness,

It would be silly to argue that the triumph of democracy and the rule of the people should mean that their homes, numbered in millions, should be treated as monuments, which is what we tend to do. Slabs of housing do not symbolize democracy; their meaning is very plain to read--it is the subjugation of the individual, the suppression of freedom. If they are a monument to anything it is to bureaucracy (Allsopp 1974, 71).

John Dewey held a view similar to Allsopp's criticism of modern housing. He believed architecture in our cities is unworthy of being called fine art. He observed that the architecture of both the rich and the poor are essentially aesthetically repulsive because of it's lack of imagination. Even though we have the technical know-how and materials to build beautiful cities, Dewey, believed the reason why we have failed to do so is the profit-motive economics which determine how the land is used. He prophesies, "Until land is freed from this economic burden, beautiful buildings may occasionally be erected, but there is little hope for the rise of general architectural construction worthy of a noble civilization" (Dewey 1958, 334). Peter Blake quotes political science professor Marshall Beuman, who says, "it seems virtually impossible today to feel or even to imagine the joy of building, the adventure and romance and heroism of construction" (Blake 149).

In The History of Postmodern Architecture by Heinrich Klotz, a similar sentiment is expressed in the words of visionary architects Krier and Scolari. They believe that "architects who build are corrupt" because local

bureaucracies are controlled by "thieves and murderers who are the only ones who still have money for building" (404). Hence, "an architect should not build but should record his concepts in drawing." Krier states the postmodern paradox; he writes, "I can create architecture because I am not building. I am not building because I am an architect" (404).

### Visions of Ecocities

Postmodern architects must stop looking to the historical past for their source of inspiration. The times call for us to fully and nobly embrace a new archetypal form of intelligent architecture which is based on a truly new feminist value system. Blake describes this new fusion as a reintegration of horizontal and vertical space which will cause passages in any direction. He calls the fusion "urbatecture," an architecture which reintegrates the city and the countryside. Urbatecture uses curving--oblique, and inclined lines in a fourth-dimensional fashion--so that there is not one static viewpoint as in classical architecture, but an infinite movement of viewpoints. Kurokawa asserts that on the journey of finding one's purpose in life, people do not proceed on the straight and narrow path, which the symmetrical line of classicism induces. Evolution happens through curves, not on straight lines. Instead, people "wander through complex mazes, digress down meandering rhizomelike passageways in order to discover their purpose" (38). He believes it is time to transcend both linearity and literalism in order to begin



building a world of symbiotic cities. Maybe it is indeed time to move from being homo sapiens, to hetero-techno sapiens.

This is not to disregard our sameness, but to finally acknowledge our differences and diversity in order to come to a deeper understanding of our wholeness. There are two basic parts making up the human species, female and male, which are made up of a variety of different organisms, both organic and inorganic. This basic duality is in a continuous flux and change of birth and death. The body-mind duality which has inflicted Western Civilization was a deception to hide this natural unity, so that women could be kept in an inferior position, ignoring the romantic reality of nature. Hence, this will create a system of a pluralistic duality made up of a variety of individuals with different talents and gifts, who, with the proper understanding, fit harmoniously together to create a universal Oneness. A monist outer shell made from eternal organic forms, which is subject to improvement as knowledge increases, is determined through the ecological requirements of the given location. The human race is, then, in "a state of evergrowing perfection."

The outer shell or skin of an arcology would be composed of the collective dreams and necessities of humanity. On the outer skin would be the place for personal dwelling space, turned outward towards nature. Along the central spinal axis inside the arcology would be located the civic space, the place where people turn inward to find the

internal language of humanity. As we turn inward, an organic planetary hagiarchy (governance by holy woman and men) can evolve to create a superior form of social coordination made up of individuals who have discovered their innate role in the cosmic web of life. When we find the symbolic queen and king of the planetary organism, a new Vision can come forth.

In Constantinos A. Doxiadis's book Between Dystopia and Utopia he writes,

What humanity needs is the realization of common dreams. What each of us needs is the realization of his own dream, within the framework of the common dream...For the first time in history, man [sic] will need a greater ability to dream in order not to become a slave-machine" (51, 54).

Inside the interior of the shell, personal dreams are realized with the flexibility of the new technology to change the surrounding environment to fit personal moods and desires. Walls will no longer be fixed, difficult-to-move slabs, but may be "curtains of light, sound and air, both visible and invisible," not walls, but membranes. They may be "dynamic interiors," holograms creating visible barriers, qualities of color and texture, and optical images" (Kroner 330). There is even a belief that everyone's nervous system could be connected to the electronic global network so that personal input and output is possible which we are in fact witnessing today as more people tap into the information highways of the computer age. Through this higher level of communication David Bohm "proposes that by creating situations where people can learn to dialogue with each

other, we might succeed in generating a kind of social "superconductivity," a higher state of social intelligence" (Gablik 162).

No one will be an outsider. No juno or genius will be wasted as humans evolve away from being consumers and producers who waste nature's resources, and evolve toward the realization that the Earth is a "closed circuit where every natural resource will be used and reused but never destroyed." The new "wo\man" becomes the great conservationist "who controls the use and conversion of all natural elements of inanimate and animate life in a circle ever renewing itself" (Doxiados 71).

One of the most beautiful descriptions of the city of the future and the post-historic wo\man is visualized by Lewis Mumford in his book The City in History: its transformation, and its prospects. He states that it is now the whole world which needs to be humanly ordered, in order to be able to control the infinite amount of energy we have tapped. We must harness it before it destroys us. We desperately need to create the balance between advanced technologies which have brought the elite instant globalism, and the people who at this point remain for the most part voiceless. This is the time to enact a new form of governance, what I call the democracy-meritocracy model, where the visionaries guide the collective dream for the good of all the world's people. To achieve this vital balance between social order and individual freedom, "the smallest neighborhood or precinct must be planned as a



working model of the larger world" (573). The blueprints of arcologies have done this for us.

We have evolved from the Greek idea that the agora was the center of the Greek polis, into the gothic period when the church and the religious spirit were the instruments of authority around which the city revolved, through the public square in the Renaissance city which had on either side the church and the palace who controlled both financial oligarchies and military dictatorships, and then to the Baroque when the established religion joined forces with the centralized monarchies, and finally to the modernist period of the International Style where the seat of governance is the municipal building and industries control the money. Now, the entire world is becoming a global amphitheater in which the religious symbolism of the thinkers of the age determine the evolutionary course of architecture. Science is now ready to build the living temples to the ideal social ethic, the home of the world citizen.

With the shift in paradigm moving away from the two-dimensional chessboard city design, to the designing of ecocities with four-dimensional space, the main function of the ecocity is "to convert power into form, energy into culture, dead matter into the living symbols of art, biological reproduction into social creativity" (Mumford 571). "Thus," Mumford continues, "slavery, forced labor, legalized expropriation, class monopoly of knowledge, have been giving way to free labor, social security, universal literacy, free education, open access to knowledge, and the

beginning of universal leisure, such as is necessary for wide participation in political duties" (571). The purpose of the city is, then, to help foster the individual to develop the self-knowledge needed to find human happiness.

Professor Jon Huer in his book, The Wages of Sin, defines happiness as a social event, what he calls the "Social Ethic." Its antithesis is the greed created by the "Profit Ethic" of self-interest which takes no responsibility for the public good. He says that one can not be happy alone, even though one can survive alone. Huer writes, "happiness depends on one's happy relations and relations among all with all...Society--unlike the state of nature--exists to make everyone happy." Ecologist Noel Brown sees three components to happiness. The first is to recognize life as a gift. The second is to have the opportunity to live a purposeful life. And thirdly, happiness can be achieved when we take a responsibility for sharing the gift of life with our community (Brown 1989). Our means to happiness is through seeking art and love. Huer goes on to state,

the Social Ethic assumes that society is the means of happiness and justice its end. To be human and social is to be at once happy and just. If happiness is the purpose of life, then justice is what validates that happiness as true. Happiness requires justice, and justice makes happiness possible (9).

Unlike industry and business in the Profit Ethic, education of the Self is the center of activities in the Social Ethic, a center without a center as the classroom becomes a global network of poetic reality. To become a

member of one of Buckminster Fuller's world management teams will be a new leadership goal for children. Ecocities will give form to social egalitarianism so that hereditary privileges, (i.e. individual inheritance) of the Profit Ethic (aka the Profit Motive) no longer exist.

### Intelligent Architecture

Walter M. Kroner in his article, "Intelligent Architecture through Intelligent Design," states that we now have the technology to create intelligent architecture, an architecture which uses artificial intelligence. The essence of intelligent architecture is that various systems like communication, energy, transportation, information, etc., are effectively coordinated through an automated and electronically controlled management system.

Present day buildings are not designed to enhance this technological revolution so that technology is used to liberate us all; rather, it is used to keep us in a state of slavery. Advanced technologies are made to fit into traditional designs rather than envision a revolutionary architecture. Smart technology is packaged into "an already designed container." And so, the possibilities of designing a completely revolutionary smart architecture which uses alternative energies in ecological ways goes virtually unheeded. For the most part, Kroner writes,

architects relegate technological issues to specialists without understanding problems and opportunities for integrated and holistic thinking. The humanist is not a critical part of the design team, and the user's needs are secondary to budgets, construction schedules and energy management. Instead of designing an architecture in harmony with nature, we



continue to see nature as something to be overcome or conquered (324).

The design of houses and skyscrapers is the same as it was forty years ago. Kroner writes, "the smart technology lies hidden in the floors, pipes, ducts and ceilings, so that there is no visible evidence of a changed architecture" (322). An example of the way technological changes are made to fit into the existing structures was provided when President Bill Clinton announced to reporters that the White House needed to update its telecommunication system. He didn't have the technology to even conduct a telephone conference with his staff! The telephone system had not changed since the Kennedy Administration except that phones with dials were changed to push buttons. Clinton said, "There's not even any E-mail. It's a yesterday place, and we need to make it a tomorrow place." But I don't see a way to ultimately reform the White House into a tomorrow place without the use of dynamite!

#### The Need for a Lovolution

Of course, this age of symbiotic intelligent urbatecture will require the collectivization of land, but Peter Blake warns that, once the land is collectivized, a new architecture must be built or else nothing will change as was the case in Soviet Russia. With the bureaucratization of state capitalism in the "East," modern architects were left without a social idealism to structurally symbolize. The practical became detached from the poetic inspiration. Blake says that urbatecture

"demands a new beginning, as if no linguistic system had ever existed before, as if it were the first time in history that we had to build a house or a city" (7). He continues to say that creative spirits have always started from scratch.

For, all around us, the environment we have built over the past century or so with supreme confidence is literally collapsing: the walls of our buildings are crumbling--literally; the well-intentioned zones mapped by our city planners are creating the worst ghettos in recorded history--literally; the best-planned schools by the world's most idealistic architects are producing a generation of zombies--literally; the finest public housing projects to be found anywhere in the world, and designed according to the noblest precepts, are turning into enclaves of murder, rape, mugging, and dope addiction, with the only way out a charge of dynamite to reduce those noble precepts to rubble--literally (11).

So on July 15, 1972, dynamite was used to implode the Pruitt-Igoe Housing project in St. Louis. It was declared that the basic design of the mass housing units were responsible for the high crime rate because of the sense of anonymity and the lack of community felt by its inhabitants. This was the day when modernism in architecture officially died. Nevertheless, without creating a new morality of a living mythology by building a new archetypal system in architecture, crime will persist, resulting in the imprisonment of the lower-classes. The land owners will continue to be rewarded, while their victims will continue to be punished for their addictions, such as crack cocaine which "numbs the pain of archetypal starvation and the vacuum of meaning" (Gablík 51).

Addictions keep one unaware of the pain and anger of living in poverty, injustice, and the lack of feeling joy and love about life. Addicts stop using their internal knowledge of the senses and become deluded by confused perceptions allowing one to remain addicted. As Elaine Pagels points out in her book The Gnostic Gospels, self-ignorance is a form of self-destruction (126). Most people live oblivious--or, in contemporary terms, unconscious--of their true natures. Their lives are led without fulfillment as they "dwell in deficiency." Anne Wilson Schaef writes in her book When Society Becomes an Addict,

By robbing us of the freedom to experience and reveal our feelings, the Addictive System robs us of important information about who we are. It also robs us of life; repressing our feelings long enough can eventually kill us (89). The Addictive System encourages addictions to keep people so far away from their feelings and awareness that they cannot challenge the system (145).

Because society conditions us to lie about our unjust reality while training us to become addicted to our own self-interest, explains why artists and writers who have risen above the addictions, and have found their true identities, remain a suppressed minority. The moral vision, expressed through their art, become a target of censorship in the Addictive System. Marilyn French states, "To change the way we handle crime, we have to change our morality" (404). In order to do this, there is no other way but to radically change our money and power relationships, so that the rewards of success are not based on the domination



values of the market place--competitive individualism and economic striving of the Profit Ethic.

Le Corbusier, the man whose architectural ideas in the International Style have had such a great influence throughout the world, was addicted to power. He believed power was more important than morality. During the 1920's he was a member of the Redressement Francais, a proto-fascist organization. He tried to work for the Soviets, wrote highly of Mussolini, and, beginning in 1941, he spent eighteen months trying to persuade the Nazi-sponsored Vichy government of France to adopt his plans for Algiers (Barnett 115).

Le Corbusier drew from classical antiquity for his inspiration, as did Hitler. The foundation of Greek society is sexist and based on war, so classical antiquity is hardly the place to look for ideas on how to free the world. But the megalithic architecture of the Great Goddess civilization, which was non-sexist and non-combatant, can provide us with the vision and inspiration to build the New Cosmology--in a sense, to our "archaic future!"

#### World of Arcologies

The task for our species is to reunite the three basic architectural archetypes together--the aedicule, the trilithon, and the nomadic tent--by building a world of arcologies. This epic task is to restore true poetesses and poets to their primitive position as the magicians of the collective desires, the mediators between the "individual consciousness and the collective unconsciousness." The task

is not to introduce a new architectural style of individual architects, but to usher in a new way of life, to ride the wave of the ecological (global warming) and social (women's liberation) changes which are creating a new general system of universal human rights based on biospheric designs.

Herbert Read writes in To Hell With Culture, "Poets should not go outside their own ranks for policy; for poetry is its own politics" (9). Through the politics of Neutopian poetry, we will find the way to create new linguistic, cultural, and religious symbols to reconstruct our thinking so as to understand that all the Earth is sacred; there is no separation between life and art; the macrocosm and the microcosm are one; intelligence can not be creative without being guided by intuition; rationalism cannot survive without the mysteries of romance; and religion is the deep understanding of the natural cycles of death and life, not barbaric animal sacrifice and the worship of the dead.

Therefore, the mission of the Poetess is to lead us to a proper perspective of the Universe, so that we can rebuild Gaia's Temple, a planet of symbiotic ecocities which has reverence for life. In this Gaian paradigm, love and cooperation, not power and competition, reign supreme. A wise saying from Carl Jung reads as follows: "Where love rules, there is no will to power; and where power predominates, there love is lacking." In the Gaia perspective, love is the saving power, the core of creation, which blesses us with the necessary transformative vision.

It has been said that in this new paradigm the leadership of individual juno and genius will no longer be relevant as we all become co-creators of the dream-body. I read Gablik to say, however, that the individual is the source of creativity in society. Social transformation occurs when there is a "personal breakthrough to a new way of seeing." The individual then works as an organ of the collective dream-body, whose personal ideas have planetary consequences (Gablik 23). Erik Erikson describes these individuals as paradigmatic figures whose personal neurosis and crisis correspond with the universal problems of humanity in order to produce "a new form of human awareness" (Charme 1984, 109).

In Henryk Skolimowski's book Eco-Philosophy, he explains how it has always been the creative minority, the deviant few, who are the change-artists. This is true from "time immemorial, when the first amoebas started to multiply themselves and gave birth to more complex organism" (114). Skolimowski says that the story of life is the story of the deviant minorities who refuse to conform to the established order. These deviant few create new mutants and new form of life both biologically, culturally, intellectually, and spiritually.

The Greeks called these times of mutation, kairos. Kairos is the exact moment for a "metamorphosis of the gods," transformed by the wisdom of the goddess, in order to change our basic symbols and principles about ourselves and the world. The world depends on these infinitesimal units



of charisma that tip the scales of events. Doxiadis asks, "Don't we know by now that man [sic] creates theories before he [sic] creates tools and solutions and that the builder has the image of his [sic] cathedral in his [sic] mind before he starts building it?" (52) However, now the question is: Don't we know by now that woman creates the sovereignty, in the form of epic poetry, to allow both man and woman to unify their energies into the founding of Neutopia? Monique Canto writes, "Values are, as it were, constituted by women, who are the foundation of the political order. A real woman's politics is what makes possible the transition from nature to the city" (Canto 1986, 347).

For one, I am personally preparing for the change. I can almost taste the fresh air of the ecocities that are so deeply implanted in my brain. It has become difficult for me to even walk on these twentieth century streets in this cold New England town when I know we now possess the technology, knowledge, and theory to finally live in a beautiful, free world society. The life-energy is bursting to grow from my root-bound pot!

The great American architect, Louis Sullivan, who invented the skyscraper, once said that architecture is not an art, but a religion. He was absolutely right! Religion is created through our individual self, the divine spark within us, in relation with the environment. Consequently, religion exists because we are part of the environment and can not be isolated from it. Therefore, religion cannot be

accepted or rejected, but needs the "relentless scrutiny of science" and the "illuminating sincerity of art" in order to survive. Our relationship with the environment determines the quality of life (Coggin 1962).

Now, we have the planetary religion we need to set up the management committees to actualize the magnificent blueprints of our most creative architects who have envisioned an ark of salvation. I end this chapter with the following stanza from Leaves of Grass, the epic in honor of American democracy written in 1855 by Walt Whitman. Whitman understood that the epic and the city are one body politic.

When the materials are all prepared and ready, the  
architects shall appear.  
I swear to you the architects shall appear without  
fail,  
I swear to you they will understand you and justify  
you,  
The greatest among them shall be he who best knows you,  
and encloses all and is faithful to all,  
He and the rest shall not forget you, they shall  
perceive that you are not an iota less than they,  
You shall be fully glorified in them.

The materials and communication networks were not ready in 1855 to create the great democratic\meritocratic ecocity, but they are now. Long-live the epic of the Gaia! The natural sovereignty of womankind, forever live in peace!

### Summary

In this chapter we have seen how the traditional designs of symmetrical architecture are built in forms which keep people in their place as slaves to totalitarian regimes. The modernist movement challenged this hegemony by attempting to build public housing for the masses, but it became the religious cult of the International Style which

ultimately gave a new facade to the old totalitarian mindset. Hence, modernism failed to achieve the fusion of the aedicule and the trilithon as it succumbed to the pressures of the Profit Ethic. For architecture to become a vehicle for social liberation and human happiness requires that our cities be rebuilt in radically new ways.



## CHAPTER 6

### HOW CHILDREN VISUALIZE HOME: A STUDY OF AN ARCHETYPE

#### Introduction

This chapter focuses on the artwork of children, particularly on how they are trained to draw pictures of home. By focusing on the way children draw the built environment, we can begin to understand the urgent need for a spiritual revolution to restructure the physical environment and to provide us with an image which will revolutionize education. There is a major shift in consciousness occurring presently on this planet. It is essential that educators take a leadership role in this world-wide evolutionary movement so that the biosphere can be saved. A new archetype in architecture is emerging which will begin the process of deepening our awareness and our sense of home and change our life-style.

#### The American Dream

The founding father of the American Dream, Thomas Jefferson, had a vision of land development which corresponded with the land development theory of the first European colonists of the New World. The cultural changes caused by the European colonists cannot be fully understood without looking at the ecological changes which resulted from their practices, especially the effects caused by their domination of the land. It can easily be concluded that "capitalism and environmental degradation went hand in hand" (Cronton 161).

The native Americans had a different approach to the ecosystem than the European settlers. They loved the land and respected it. The New England Indians had developed an equilibrium between the ecology and the human community. Their life-style was not centered around a permanent settlement like that of the homesteaders. Instead, they were nomadic, traveling to different locations depending on the season. Their kinship networks formed villages, but as William Cronton points out in his book Changes in the Land, villages were not "fixed geographical entities: their size and location changed on a seasonal basis, communities breaking up and reassembling as social and ecological needs required" (38). Their houses, made of wooden frames covered with grass mats, could be broken down and reconstructed in a new location within a few hours. Their relocation reduced their impact on the land enabling them to work less and enjoy the natural diversity more. When they used other species, they "made sure that no single species became overused" (53). The American Indian's seasonal mobility made surplus property undesirable. They were confident that the environment would provide them with what they needed. As Cronton notes their willingness to give property away, was not a sign that property did not exist, but, by giving, they received social prestige and social position within their culture.

Cronton states that the real struggle between the Indians and the settlers was between the mobile, seasonal and communal use of the land, and the fixed impact of

permanent settlements and private ownership of the land. These different approaches expressed the different value systems of the two people in the ways in which they conceived "property, wealth, and boundaries on the landscape" (53). Colonists such as John Winthrop distinguished between the two ways of inhabitancy as being either natural or civil.

Winthrop believed the superior approach was the civil right to land ownership which had evolved beyond the natural way where "man" sowed and fed wherever he pleased. Winthrop's philosophy was an extension of the biblical thought that an individual should possess as much land as he could "subdue and make productive" (73). In the anonymously authored "Essay on the Ordering of Towns," it was declared that the individual should be given the amount of land which was his due proportion based on how many servants and cattle he had to "improve" the land. These colonial theorists trivialized the Indian economy and ecology, and thus paved the way to destroying their culture. Cronon writes, "In this way, the social hierarchy of the English class system was reproduced, albeit in a modified form, in the New World" (73).

The values behind the drawings of the single family detached house are derived from the patriarchal/matriarchal tradition responsible for our attempted domination of nature and other people. Jeffersonian democracy had a vision of creating an agrarian society by dividing small parcels of land throughout the United States. Jefferson's plan, in



female womb. One can see how easily this vision could connect to the old saying "a woman's place is in the home."

Jefferson's vision was flawed by the very nature of land itself. Some pieces of land are far more fertile than others, consequently, some pieces were more valuable for agriculture than others. He also did not take into account that some people have no desire to become farmers. And no matter what Jefferson wanted for the United States, the forces of industrialism would assure its becoming the wave of the future. Even though he made sure land could not be monopolized, other businesses such as transportation, storage, and marketing were able to establish monopolies (Green 1977).

Jefferson's vision was, of course, insensitive to the philosophy of the Native Americans. The Indians had an economy based on hunting which needed vast wilderness areas in order to be renewed. They could not understand the cutting down of forests in order to build houses. In 1663, the Indians were offered individual land allotments by the Massachusetts Bay Colony. As long as they conformed to the establish order they could have the same terms of ownership as the settlers. Since that meant giving up hunting for agriculture, they could not accept the offer. The Indians preferred "tribal ownership and corporate land-use" over individual and nuclear family form of land development.

reaction to feudalism, was devised to create a democratic land ownership as a base to the political system which became a "property-owning democracy" where political and economic freedom was equated with land ownership.

His vision of the good society differed from his adversary, Alexander Hamilton: Jefferson wanted to decentralize power through small family farms and Hamilton wanted to develop the New Republic into a great industrial nation. In order for Hamilton's vision to be realized there needed to be a centralized government which would have economic control. Hamilton did not believe that democracy was created by an equality of wealth, whereas Jefferson thought economic equality was essential to maintaining a democracy. In order to avoid autocracy and coercion, Jefferson believed economic independence gained by property ownership was just as important as political independence gained through the ballot box. Farmland was the only available means for the citizen to gain economic independence, allowing families to become self-sufficient in terms of substance and trade. Jefferson taught that farming and property-owning were democratic, just ideas, while industrialism and city life were undemocratic and corrupt. Certainly, the European industrial cities such as London, at the time were unpleasant, even unhealthy places to live.

Womens' rights were not even considered important under this vision of land development. Jefferson believed that the good women's life was centered around the home and the children. The house was also believed to be a symbol of the

female womb. One can see how easily this vision could connect to the old saying "a woman's place is in the home."

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In order to better understand the thought pattern which caused the "American Dream" to have been established and spread throughout the world, let us proceed by looking into the psychology of children's drawings.

### Universal Patterns

Rhoda Kellogg in The Psychology of Children's Art states that children all over the world draw houses that look alike. She writes, "Each makes a square to form the walls, a smaller square to show a window, and elongated square for the chimney, a curly scribble to indicate smoke. Indeed, the houses are so much alike that the national origin of the young artists might well be the same" (11). In his essay, "Cross-Cultural Research in Arts Education," Elliot W. Eiser considers the first five years of life--when nationality in children's drawings cannot be distinguished--to be the "universal years" in which specific culture has little or no influence (Eiser 1984).

Even though there seems to be a universality to children's early drawings, interaction with the environment does impact these universal years. This universality indicates a basic cultural structure and myth throughout the world. Only through further development do children pick up the specific cultural symbols and the particular drawing formulae of their respective societies. A young child does not draw a particular dog or house, but the archetype of a dog or house, the ideal type. Consequently, we have a fundamental global culture, created through our basic interaction with the environment, which can be witnessed in

the early drawings of children. Kellogg acknowledges that children "are building upon the creative impulse which is the heritage of all mankind [sic] and is limited to no one land and culture" (Kellogg 1967, 77).

Carl Jung attributes such universality to a common human heritage of archetypes, the range of which comprises the collective unconsciousness. These archetypes make up the essential psychic energy of brain patterns common to the human species. Herbert Read notes that "as consciousness develops, these archetypes sink below the level of consciousness, where they exercise an unconscious control of our modes of imagination and thought" (Read 1966, 247). In these patterns our emotions and fantasies automatically fit. A series of archetypal forms create myths, what Jean Houston in her book, The Hero and Her Goddess calls, "the DNA of the human psyche" (7). She further explains, "these primal patterns unfold in our daily lives as culture, mythology, religion, art, architecture, drama, ritual, epic, social customs, and even mental disorders" (7). Herbert Read emphasizes that archetypes are not phantasms of the imagination, but are the built-in structures that give direction to our mental activities and amorphous feelings. These structural feelings are what we call works of art.

Jung observed that when archetypes are at their best, the mysteries of life are unfolded to us, bringing together the mind and body, the individual and community, and the self and the universe. When archetypes are repressed, alienation occurs, cutting off our ties with nature, the

individual with the community, and the self from the Infinite. When an alienated culture begins to use this archetypal energy, as in the case with Nazi Germany, the energy can become brutal. However, as this paper will point out, the archetype we use for shelter, the home, is just as brutal. As Jean Houston explains, "For the real question behind the prevailing fear is not about economics, politics, or even militarism--it's about archetypes" (13). Therefore, we should not blame the architects for the destruction of the land before we blame the underlying cultural assumptions which have forced the architects to build such a dysfunctional environment. Suzi Gablik declared the metaphor of our epoch is the bulldozer. The ultimate end of the bulldozer is the house.

### The Image of Home

Do children's drawings of home indicate that there is a world-wide conformity to certain ways of land development--in the form of the single-family detached house--which is impressed upon the child early in life and which directs her or his values towards land development? James L. Peacock states in Consciousness and Change,

Adults learn systems of symbols beginning in childhood, but they postpone learning their adult roles until adulthood. Only as adults do they become fathers, mothers, voting citizens, and full-fledged workers, though they may have played at such roles in childhood. But children begin to learn the rudiments of myths, beliefs, totems, theologies, worldviews, and aesthetic convention as soon as they are born, if not before. Accordingly, such systems of symbols are imbedded in the experience of childhood, with all of its "magical thinking," fear, loneliness, and worth (225).



The dream of home, in a single-family detached house, which children draw throughout the world, regardless of whether they reside in a high-rise apartment in an urban environment or in temporary housing shelters, is a clear sign that these children are receiving certain land development values which they will strive to obtain during their lives. House mortgages are the main debts that people in the United States work to pay off. Home ownership is an economic slavery for those who are upwardly mobile, while those who are renters are slaves to landlords, that is, if they can afford housing at all. In The Palace or the Poorhouse: The American House as a Cultural Symbol, Jan Cohn observes that, "Both as an objectification of tradition and as the realization of property, the house has been a bulwark against threats to political stability and, therefore, a profoundly conservative institution in America" (214).

It is not just in America where the cultural symbol of the house perpetuates, but throughout the world. The global corporations controlling the mass media have indoctrinated the entire world with this image of home, that is, the consumer dream house, and, in turn, this image dictates who we are, our social status, and how we must conform in order to gain the American Dream. Perhaps, their goal is to indoctrinate the world with the image of the "global shopping mall" as the pattern of development. This consumerist image of development is a danger to the delicate biosphere which is planet Earth; it must be stopped! A new image of development is imperative for our future.

A surprising correlation to this image of home is that romantic relationships are also molded to fit into this archetype. In 1926 Edward Carpenter, in his book Love's Coming of Age, writes,

The man needs an outlet for his passion; the girl is looking for a "home" and a proprietor. A glamour of illusion descends upon the two, and drives them into each other's arms...But at a later hour, and with calmer thought, they begin to realize that it is a life-sentence which he [the priest] so suavely passed upon them--not reducible (as in the case of ordinary convicts) even to a term of 20 years (75).

The fairy tale marriage becomes a nightmare of co-dependency when the couple becomes totally dependent on each other for their sense of security. They cannot act independently for fear of causing instability within the relationship. The male is dependent on the woman in the traditional female role for emotional and physical support. The female, or one who is playing the traditional female role, is dependent on the male to make all the public decisions and to provide shelter. Anne Schaef writes,

An addictive relationship is, by definition, a permanent parent-child/child-parent relationship. It cannot survive if either person becomes a whole person or a full adult and takes responsibility for her or himself. It is jeopardized if either person begins to grow or change (28).

In order to free ourselves from these destructive co-dependent relationships ecologists throughout the world are demanding that we radically change our life-styles. However, this change would mean a new architectural design which is based on solar energy, recycling, miniaturization, communalism, mass transportation, harmony with nature, and a new educational, ecofeminist philosophy based on equal

access to knowledge. Worldwide rain forest loss and ozone depletion are directly linked to land development and, as this paper is pointing out, land development is directly linked to child development.

The adult world imposes the single-family detached house worldview on the child and this has resulted in the growth of the carcinogenic megalopolis around the globe. This unhealthy growth can be seen as children begin drawing their dream house. In Children Drawing, Jacqueline Goodnow remarks, "The child is developing not just a type of line but also a concept, discovering similarities, and realizing that many separate items may be represented by a single symbol" (141). The hypothesis of Wayner Dennis' book, Group Values through Children's Drawings, is similar to Goodnow in that he also theorizes that children's drawings not only mirror the environment but reflect values or preferences (4). He writes, "the drawings of children show not only the values of children but also the values of their society" (7). Herbert Read also notes that the development of art is parallel to developments of thought and both are directly linked with social and economic forces. When there are changes in the laws of art, the laws of the state are likely to change with them (Russell 1981, 26). The law of art which must change is the way we perceive home and the role art plays in making our planetary abode a good, healthy, and beautiful place.



## The Changing Laws of Art

Suzie Gablik explains Kaprow's theory of the two contrasting art traditions within modernism: it is "artlike" art when art is seen as separated from life, making it a mere egocentric object in the buyer\seller marketplace, and it is "lifelike" if it is connected with life and everything else, playing a vital role in building community. "Lifelike" art revolves around the formation of our relationship with the ecology and with each other, fusing together values and knowledge. The "lifelike" artist embodies, and thus, becomes a work of the earth spirit, where as the "artlike" artist is seen in terms of her or his "competitive individualism and economic striving." Artists who have succeeded in the old path of "artlike" works, receiving money, fame, power and glamour, have failed to meet the challenges of the times. Gablik writes, "The need to transform the egocentric vision that is encoded in our entire worldview is the critical task that lies ahead for our culture" (141).

In order to do this, Gablik urges artists to quit playing the marketplace games of the "art world" which are only destroying us. Only by taking a new path of health, vision, interconnectedness, and participation may we find the self-fulfillment and happiness necessary for creating a better world. Art then becomes a release of the power of the life-force itself as the artist becomes the avatar, prophetess, or teacher of a divine message. In this way art

becomes a work of wisdom by relating to the whole. Gablik writes,

Once we have changed the mode of our thinking to the methodology of participation, we are not so detached. For the participating consciousness, things are no longer removed, separated, "out there." Objectivity strips away emotion, wants only the facts and is detached from feeling. Objectivity serves as a distancing device, offering the illusion of impregnable strength, certainty and control. Knowledge can then be used as an instrument of power and domination (178).

The world of participating consciousness does not destroy the autonomous vision of the artist, but makes her or his vision grounded in the social and ecological responsibility necessary for the founding of an ecocity. The production of art objects will no longer be the primary function of artists, but will be replaced by a new primary goal of becoming teachers of self-knowledge in the New Cosmology. Jose A. Arguelles writes in his book The Transformative Vision, "If art is no longer specialized, then it becomes a means of relating to the whole; that is, it becomes an activity that responds to and helps direct environmental impulses rather than an art (or a technology) that is imposed on the environment" (285). Money will no longer be the goal of life or art. The invisible, non-material, and non-measurable values of the creative and courageous spirit will be highly rewarded as society begins to realize that our natural resources are both objective and subjective, and each is necessary for the survival of the species.

It is now economically possible to give value to this vital balance between the invisible and visible world. We

now have the means to create a perfect balance between supply and demand, a new system where nothing is wasted. Jon Huer equates this "perfect state of economy" as the aim of all societies to become self-sufficient. Now we have the means to maintain society's survival needs and life's comforts. What people need can now be supplied. In this perfect state, no one will demand more than what they need, and nothing will be supplied more than it is demanded. Huer writes, "demand is determined through necessity and supply by (1) the extent of demand and (2) whether the society has enough resources to meet the demand" (Huer 1991, 277). Also, all products must be ecologically sound. And so, through this balance all things will become free. With all human wants satisfied, the misery and pain of human poverty is no longer a problem. A time will then come when "our individual life begins" as a true meritocracy based on virtue and talent is established. Non-economic values will then replace market values and purchasing power as people's goals reflect non-material ends. Huer foretells, "the societies basic obligation thus fulfilled, it enters what we might call a post-economic era of high civilization and lofty humanity" (283). Our surplus energy can then be used for the creation of ecocities, the formation of a society of art and new science, and the learning of how to love one another. Carpenter writes,

When mankind [sic] has solved the industrial problem so far that products of our huge mechanical forces have become a common heritage, and no man or woman is the property-slave of another, then some of the causes which compel prostitution, property-marriage, and other



perversions of affections, will have disappeared; and in such an economically free society human unions may at last take place according to their own inner and true laws (138).

A panelist at a Earth Day conference in Amherst several years ago said that in the new epoch the value which will replace profit will be nourishment, the idea of progress will be replaced by sustainability, power will be replaced by fulfillment, and products will be replaced by relationships.

#### Drawing Development

Some psychologists are of the opinion that children go through five stages of drawing development. Children are autodidactic, that is they teach themselves to draw. They begin by scribbling, then begin drawing abstract forms very much like primitive drawings. These drawings are enchanting and spontaneous. Rhoda Kellogg observes that children, who are not coaxed by school teachers and parents to draw real-life objects, develop a "store of knowledge which enables them to reach their final stage of self-taught art" (17). She believes that confidence in one's self-taught art is necessary for the growth of the creative spirit (17).

Teachers and parents who rate a drawing on its realistic similarity to the object may stifle and kill the confidence of the child. Kellogg believes adults rob children of the joy of their self-taught non-pictorial work by encouraging a representative form of expression. Buckminster Fuller expresses similar sentiments: "Every child is a genius until it is degeniused by education."

According to Ellen Winner in Invented Worlds: The Psychology of the Arts, these earlier stages lead to greater desire and skill in representing the world in a naturalistic style. By the age of nine or ten children draw for optical realism. By adolescence most children in industrial societies have given up drawing altogether. Helga Eng, in The Psychology of Child and Youth Drawing, is also of the opinion that naturalistic drawing is the natural form of drawing development and that abstract art is a regressive movement away from the evolution of art. She explains,

...child and youth drawing does not fraternize with art that is moving away from realism, away from humanism, away from culture, away from nature, away from life. The free, spontaneous drawing of child and youth is akin to Greek Art, "the most natural art ever found." This kinship seems to indicate that the evolution of Greek art is an instance of the natural growth of art (13).

Other art educators and modern artists argue that naturalism is not the natural form of expression, for everyone expresses themselves in different ways. In Education Through Art, Herbert Read emphasizes,

We must realize that the child's graphic activity is a specialized medium of communication with its own characteristics and laws. It is not determined by canons of objective visual realism, but by the pressure of inner subjective feeling or sensation. From the very beginning the drawings of children are wholly and spontaneously of this kind. They only change because a naturalistic attitude is gradually imposed on children, first by the necessity of coping with an external world--by the need they experience of objectifying their perceptual world so that they can measure it, assess it, deal with it, subdue it; and secondly, by the impulse to imitate the naturalistic modes of representation which they see practiced by their parents and teachers. In so far as the former need is met by conceptual modes of thought,

the image merely disappears, or is devitalized, and no need for representing it graphically or plastically is experienced; and in actual fact only a few children, belonging to a specific psychological type, acquire any considerable skill in naturalistic representation (135).

Read stated that nothing could be more unnatural for the majority of children than naturalistic drawing. Raphy M. Pearson also expresses a similar view to Read in his book The New Art Education. He asserts that "children are born creators and remain so until their native art impulses are killed by the imposition or imitation of adult standards concerned with skill and literal fact" (206). And, similar to Rhoda Kellogg, Pearson believes we cause spiritual poverty to children early in their lives by consciously or unconsciously demanding that they mold to the established pattern of design. Howard Gardner asks in his book, Artful Scribbles: The Significance of Children's Drawings: "Is our picture of the development of drawing following the initial stages a genuinely general account, or is it rather a caricature obtained through the technologically tinted lens of our own culture?" (159) He believes children follow a natural progression towards literalism because they need to know whether the rules of that culture "promote realism or abstraction." He observed that alternative schools which promoted abstract expressionism became just as dogmatic and rigid in their own ideology as the traditional schools promoting realistic expression.

However, I believe the image of the house is an example of how children around the world are molded with the



naturalistic indoctrination corrupting their subjective and objective lives at early stages of development. In Beyond Alienation, Ernest Becker concluded, "not nature, not instinct, but society, social fiction, early training of the child--these were the sources of constricted behavior, of evil in the social realm" (157). Becker believed that parents start the social indoctrination. Schools and the universities carry it on. Even the spacial environment within the traditional classroom setting of dividing the chairs into rows composing a grid, reinforces totalitarian values. The purpose of the partitioning is to monitor and interrupt communications as well as to isolate the student's individual performance, training them to fit into the competitive job market as they consume the objective knowledge of the school system. Teaching students to choose the right mate is not even part of the school curriculum. James Hillman points out in his book Insearch: Psychology and Religion that "eros is cultivated through intense internalization." People reach intimacy with another not so much through horizontal connections, but through "parallel vertical connections of each within himself [sic]," creating a spiritual communion with the other (82). But in the totalitarian system, eros is not even an issue to be discussed and is certainly not acknowledged as the supreme reality underlying all life!

Some psychologists are perplexed as to the reason why the majority of adolescent children stop drawing. According to Eng there is "little agreement among drawing

psychologists either as to the age at which this stagnation generally sets in, or the cause of it" (1). It is known that in non-industrial cultures where art is not separated from daily life this period of decline does not happen. Kellogg, Pearson, and Read seem to agree on why children become alienated from drawing when so few have an innate drive to draw naturalistically.

This drawing stagnation is caused by the false objective base of naturalism. Drawing is no longer a source of spiritual joy for the adolescents, but limits them to materialism. The drawing style passed down to them by the adult world is not a form of liberation, but a form of domination. The dream house has become a symbol of drudgery even though most of us are not consciously aware of it. The symbol of home breeds isolation and a competitive mentality rather than a sense of community and love. It divides people into ethnic and kinship groups, rather than creates a culture of the united family of wo/man. The child becomes alienated from the self, as most children strive to conform to the social norms of the group, losing their subjective spirit which connects one with the universal symbolic language of creative mythology.

Throughout sacred time, myths have been "written" in a universal symbolic language. But modern people, for the most part, have lost this language, not when they are asleep, but when they are awake. The dream world is rendered senseless to the men who build the machines and systems which are so destructive; their world is reigned by

the rationality of logos. Could it be that the symbolic inner life constructs the good world, and, now, it must be emancipated? (Fromm 1951)

### Logos and Mythos

Logos is speech in the sense of sequential development, causality, reasoning grounded in the subject of the knower and the world as objectified for knowing. Logos can be described as gathering, counting, reckoning, explaining, reasoning, and the categorization of stable systems. It is a thinking mode which can be demonstrated, measured, and verified. It is a process defined with precision and can be fit into single modalities. Meaning is disembodied from the reality of change and flux. Logos reduces the complexity of mythos into a purely mechanical and computable certainty.

There has been a long standing intellectual debate on which mode of thought, logos or mythos, is the mature and better way of thinking. The established thought is that logos and its reductive inquiry is the better way and mythos is only "an immature degraded version of logos" (Sternberg 1990, 56). The personal and inner dimensions of life are seen as less real than the collective and outer way of relating to the world. By the outer world, I especially mean the world set up by the patriarchs, such as Aristotle, who divides the mind from body, the inner from outer, the universal from particular, and the sacred from the profane. Aristotle's sexism can be seen in his description of human reproduction. He denied men's contribution to reproduction was of the material sort. The woman's ovum was material and



primitive, while a man's sperm was more spiritual and divine. For this reason, it was believed that women were unable to sublimate from their bodies to be able to create culture or comprehend science. In the Enlightenment worldview, man was able to remove himself from what he was observing and rationally analyze what was under his observation, whereas woman was stuck in the material body unable to become an objective observer. Women were considered unable to distinguish between subjective and objective and therefore could not know abstract scientific knowledge. The female experience was thought to be inferior to that of the scientific male. Susanne Langer states,

Everything that falls outside the domain of analytical, propositional, and formal thought is merely classified as emotive, irrational, and animalian...All other things our minds do are dismissed as irrelevant to intellectual progress; they are residues, emotional disturbances, or throwbacks to animal estate and indicated "regression to a pre-logical state" (Labouvie-Vief 1990, 65).

According to Gisela Labouvie-Vief, educational theorist Jean Piaget believed reality was the impersonal, external, collectivity of the outside world. In order to connect with it, the mature adult had to submit to the processes of logos. Piaget thought mythos was a childish and immature state of mind which the normal child outgrew with the desire to function within the social framework. The inner symbolism of the child was degraded and thought to have no objective meaning to the outside world. Therefore, the child is forced to forget her or his inner life in order to fit into the status quo. Self-knowledge, the interplay

between subjectivity and objectivity, is lost, as is the child's natural *juno* or genius. For there to be an evolution of wisdom, a reintegration of mythos and logos needs to take place. Labouvie-Vief writes,

What makes the artist, the poet, or the scientist wise is not expert technical knowledge in their respective domains but rather knowledge of issues that are part of the human condition, more generally. Wisdom consists, so to say, in one's ability to see through and beyond individual uniqueness and specialization into those structures that relate us to our common humanity (77-78).

What then do we mean by wisdom? Wisdom is the mythic, holistic, Gaian perspective which is found through the intuitive knowledge of our archaic selves. Skolimowski says "wisdom is the possession of the right knowledge" which is "based on a proper understanding of the structural hierarchies within which life cycles and human cycles are nested and nurtured" (38). This intuitive knowledge calls prophetesses and prophets to the task of creating a compassionate world. Colin Wilson writes,

What I wish to emphasize here is that a highly developed reasoning faculty has nothing whatever to do with genius. Nothing was ever discovered by logic. All things are discovered by intuition, as the lives of the great mathematicians and scientists prove again and again. Logic plods after intuition, and verifies discoveries in its own pedestrian way. Logic is a mere servant of the imagination. To exalt it--as modern thinkers tend to--is to invite spiritual anarchy (Wilson 1957, 102-3).

### Mythos and Love

Mythos, the force which brings things together in a holistic picture, is a motivating force for love. This intuitive "knowledge of the heart" when focused on the image of a creative humanity is essential for planetary salvation.

It is the guiding microbial force that creates harmony between the sexes and gives logos, science, and technology an ethical basis to explore nature and the mysteries of the universe. Love takes us to the origins of life and creates new worlds where our dreams become the surrounding culture. In Becoming Human Through Art, Edmund Burke Feldman writes,

Love has to be a dimension of everything that education means and does because of the crucial role it plays in bringing about wholeness of human character. Whether love is an instinct or a type of spiritual reaching out, it is nevertheless the force that generates all human effort, especially educational effort, striving always to bring about oneness among the things it touches (128).

Without love as the nucleus of education, logos will continue to dominate our culture with the one-sided perspective of scientific realism. Without mythos as the basis of education, educators will remain impotent in their ability to create the radical social change necessary for our survival. Edward Carpenter writes,

the conclusion is that the inner laws in these matters--the inner laws of the sex-passion, of love, and of all human relationship--must gradually appear and take the lead, since they alone are the powers which can create and uphold a rational society; and that the outer laws--since they are dead and lifeless things--must inevitably disappear (143).

There is no reason to believe that children need to conform to naturalism in order to develop higher stages of reasoning. In conforming to the status quo there is certainly reason to believe naturalism is necessary. But this conformity is not an education to produce self-reliant thinkers and doers, but to produce neurotic middle-class workers striving to make home payments. Read notes that



when children are exposed to abstract design and paintings, they will develop an abstract style. He writes, "it has not been proved that the normal child has an irresistible desire to make naturalistic representations of objects" (125).

### The Origins of Art

In Arnold Hauser's book The Social History of Art, he explains his theory of why the transcendental or naturalistic state was favored over the abstract expression. He believes the domination of realism originated during the Paleolithic age when people were hunters and gathers, eating hand to mouth. Because hunting was so important to the survival of the group, it required an acute awareness of the natural world: all five senses of the hunter had to be directed outward into the objective realm.

George Bataille writes, in Prehistoric Painting, Lascaux or the Birth of Art, that the two capital events in history have been the making of tools, from which work was born, and the invention of art, in which play began to delight our minds with wonder. Wonder is the source of philosophy which attempts to comprehend the intrinsically esoteric secret mysteries of life. In the world of work the homo faber man was not yet human. He became a homo sapien when he began to practice art, not only for a utilitarian activity, but as a protest to the existing world. Here began the rivalry between the world of work and the realm of sexuality and death--the world of art and the goddess tradition. Hauser asserts that the Paleolithic cave paintings represented the monistic concrete worldview of the

empirical reality of the world of work, not the abstract designs which appeared during the Neolithic Age when animism began to appear.

The animist world view saw the world divided into a duality between the natural world and the spiritual world. No longer was the artist an imitator of nature, but its antagonist, opposing the appearance of things with his own homogeneous pattern. With this shift of perspective came the change in our economic relationship with the ecology as a result of the agricultural revolution. We were no longer totally at the mercy of nature since we had learned to produce our own food. Art, then, no longer had to be a naturalistic representation of reality. It became a sign of an idea or vision. This changed art into a pictographical sign language.

#### Primitive and Modern Artists

According to Otto Rank primitive artists did not have a sense of individual fame and personal immortality that modern artists strive to achieve, but their art sought to create a collective immortality. The art work was a picture of the collective soul. The collective soul was the aim of art, in "the continuation of the individual existence in the species" (Rank 1968, 14). The soul needed to be represented by an abstract idea. Art, therefore, was spiritual, not concrete and practical. Art historian, Lucy Lippard writes in Overlay, "Art in fact was the concertizing vehicle that permitted the abstract ideal of religion to be communicated and thereby survive" (10). Neolithic artists

were concerned with the presentation of ideas and less concerned with the imitation of nature.

Lippard states that primitive art and modern art are ideologically opposed: primitive, or primal, art is integrated with daily life while modern art is set totally outside daily life. In the primitive world, both art and religion were once inseparable aspects of collective life. Lippard writes, "Conflicts between nature and culture, between historical awareness and supposed universality of art, clearly did not exist in prehistory" (5). In certain historical periods non-figurative art has prevailed: the Neolithic Age, as well as the Celtic and Arabic civilizations. Read says that "such periods prove that a non-representational tradition can be "natural" or "normal" at all stages of individual development" (125).

In Modern Art and the Modern Mind, J.P. Hodin states that the problem between abstract art and figurative art lies in the philosophic difference between Plato and Aristotle: Plato believed reality could be found in the world of ideas, but Aristotle believed reality was experience through the senses which are part of an indivisible whole. Abstract art represents the ideas of Plato and figurative drawing represents the thinking of Aristotle.

In Aristotle's philosophy of art the elements of beauty took different forms: taxis, summetria, and horismonon, which are prevalent in mathematics. Taxis means order; symmetria means measured together; and horismonon means



restriction. These rationalistic modes of order and beauty have prevailed in Western civilization throughout the ages. Skolimowski writes, "the architecture inspired by the mechanistic logos has demonstrably failed us" (90).

Modern painters also may have achieved a level of abstraction somewhat akin to Neolithic painter. Gottfried Richter in Art and Human Consciousness, has written that "modern art proves that the world of the senses is only foreground and that the spiritual world is the real, essential one" (250). Modern artists saw nature as a manifestation of the self; Jackson Pollock even declared "I am Nature" (McShine 1976, 125). Arshile Gorky, who also painted to express the nature within himself, agrees,

Beloved, abstraction is therefore the probing vehicle, the progressive thrust toward higher civilization, toward higher evaluation of the finite by tearing the finite apart, exploding it so as to thereby enter limitless areas. Mere realistic art is therefore finite and limits man only to the perception of his physical eyes, namely that which is tangible. Abstract art enables the artist to perceive beyond the tangible, to extract the infinite out of the finite. It is the emancipator of the mind. It is an exploration into unknown areas (McShine 1976, 127).

Modern artists felt estranged from society since they had no integral social role in daily affairs. In Abstract Expressionist Painting In America, William Sietz writes of the modern artist that, "society connotes to him not a social organism of which he is a part, but a huge middle-class world of property, manufacturing, buying and selling--a society to which he is alien" (139). The painter Robert Motherwell felt the artist was a spiritual creature trapped in a property-loving world. Shortly before his

death, Vincent van Gogh said that the great steps in the future of art would be taken collectively, for no one would be able to bear the burden alone (Russell 1981, 104). What is this collective burden? Isn't it to create a new world? Modern and post-modern artists seem to yearn for a position in society which directs culture, rather than being received into the market place.

The modern painter rebelled from the scientific experiences of the senses and returned to the archaic out of the inner necessity of creating a new civilization. It was hoped that this civilization would foster a new relationship between the collective and the individual, in other words, between the social myth and the artist. The modern artist was in conflict with the collective myth, but unlike the primitive artist who perpetuated the collective myth, she or he aspired to achieve individual immortality through creating a new collective myth, a new dreambody.

Unfortunately, the modern period did not experience the total revolution of a new way of collective living, even though it did provide us with a new way of visualizing the world. This new way of seeing did not fully revolutionize art education. Modernism failed to provide us with a political philosophy of art which could link our imaginations together.

Plato is one of the few philosophers who realized that art and society are inseparable concepts. Government is not a science, but an art having the power to fuse the divided world. For there to be an effective revolutionary movement,

a visual plan of action, evolving from the arts, must be implemented at the pre-school level and be allowed to continue to develop throughout life. Education must change its perspective of home by presenting images of futuristic high-tech ecological cities, or arcologies, in various bioregions on our home planet of Spaceship Earth. In this plan both the practical skills of realism and the spiritual qualities of abstract art will be needed to deconstruct the present system and visualize the reconstruction of the world. We can no longer afford for these two viewpoints to be antagonistic towards one other.

The real images of our archetypal home are uniquely different for each individual, for it is inside the mind where the self resides. Liberation from the naturalistic way of self-expression for those people who are not innately inclined to it is required so that they can reconnect with the mythic universal language, while providing a new visual model of collective behavior from a concrete architectural plan. This will offer us the foundation for a new artistic and educational philosophy. Becker writes, "We need a unified world picture, founded on a living myth and vital belief; and we need in addition knowledge that is personally liberating, that makes our action less automatic and more free within the society that follows that belief" (128). He believes human freedom comes about in a community when it nourishes the highest development of both the individual and the community. In this community unlimited knowledge is the goal as the mysteries of life guide the



communal action. The community's concern will be the best way to free the energies of all people, and the communal meaning will be the "celebration of the broadest and deepest meanings of the universe" (219). From this new place in the universe, the value of the human soul will be rediscovered and the divine self will be found as the illusion of the commercial society fades into history.

Modern science has not been able to explain the mystery of life, nor answer essential questions about the nature of the cosmos and the origins and meaning of human life. Nor has it been able to discover the "mechanism of the imagination." Yet these mysteries reveal themselves through the symbolic nature of the intuitive arts. A symbolic order is necessary for us to know our individual place in the organic-cosmic universe. Herbert Read observes, "science has in no means replaced the symbolic functions of art, which are still necessary to overcome the resistance of the brutish world" (Read 1967, 22).

Albert Einstein realized that science did not have the knowledge needed to solve the worlds critical problems. He believed that the problem of the survival of our race would be found within the dimension of the arts and theology. Jean Houston writes, "Myths and archetypes communicate from the poetic level of mind and thought, allowing Nature to speak to the imagining soul rather than just presenting us with scientific laws and probabilities" (20). She sees a new world myth arising from Gaia. From this new myth, we can begin to build the architecture of the Imagination, so

that the temples of our legacy are not the nuclear power plants, toxic waste sites, shopping malls, and suburban sprawl of the Modernist Era: clearly, these must be replaced by the visionary architecture of ecocities.

By means of the suppressive visual formula of home, children first become trained to conform to the brutish world ruled by modern science, and it will be through a liberated artistic expression of a universal order where we will collectively find salvation. Our brutish culture divides the society into pluralistic subcultures. Read explains, "The culture of an artist or a philosopher is distinct from that of a mine worker or field labourer; the culture of a poet will be somewhat different from that of a politician; but in a healthy society these are all parts of the same culture" (Read 1967, 23). Instead of each individual pursuing her or his own dream house and personal pleasures, in a new cultural myth, people will begin to share meaning, communal goods, natural resources, and social justice, so that everyone will have the means to pursue human happiness for the betterment of humanity. In his book The Redemption of the Robot, Herbert Read writes, the "imagination seeks and finds archetypal forms. Civilization is the search for these forms; civilizations decline when they relinquish the creation of form" (252).

The first concern of politicians and dictators has always been to control and manipulate images so that they serve the interest of the ruling class. Parents and teachers must stop being the unwitting, yet sinister admini-

strators of the social dogma and archetypes, which are destroying the ecology, by perpetuating the false image of the socio-economic structure of the ruling class: the private house. It is imperative that the censorship of the poetic vision be stopped. As the houses of history collapse, the "blueprint of the archaic" may once again come forth to give us an eternal beginning, which "calls for a totally different design and points of stress." Educators must begin to enact this great paradigm shift of understanding and communal living by revolutionizing the way we perceive and draw the home. With the collapse of the inner house of the soul, the outer walls of the built environment will soon lose their support and the square house will collapse (Arguelles 1975).

To be locked into the square house, is a prison cell for the mind. One of the basic messages of Buckminster Fuller's teachings is that the square is an unsound form on which to structure civilization. The triangle, which is also integral to the circle, is the basis of universal order. North Americans can no longer delude themselves that land ownership is the way to insure a just democracy, for it is clearly not. The pluralistic ideology that has emerged from the democratic society is unable to create the new social myth which we need in order to evolve and save the species. Our future rests in the new social vision. The social mission of education is to offer an alternative vision to students.



## The Collective Wisdom

Advocates for the homeless building their own houses, as opposed to their living in makeshift shanty towns on the edge of megacities, or government planners building anonymous mass housing for them, need to accept the new communal archetype in architecture. Advocates for a people's architecture must begin to realize that we can no longer live with Plato's belief that every man should build a house before he dies, that somehow it is one's divine right to build one's own home. No longer can we act as if it is environmentally and socially desirable to house one's own biological family. As I have shown in previous chapters, the notion of private ownership of land and the acquisitive instincts are part of the dysfunctional matriarchy-patriarchy relationship and are environmentally unsustainable. The myth of building one's own home has lead to a mediocre and unhealthy environment which lacks any artistic merit. Skolimowski writes,

In our lowbrow culture, which is so often proletarian in the worst sense, the architect must assert his [sic] role as a patrician, must lead instead of bowing to acquisitive and materialist preferences. Only when people transcend their obsession with material acquisitiveness--which is one of the chief causes of environmental destruction and of our inner emptiness--will it be time for the architect to relinquish his [sic] role as the designer of a complete environment (101).

Advocates for a people's architecture say shelter-making is a basic human drive. Let's hope it is so, since shelter-making is what we desperately need in order to build magnanimous ecocities. This new orientation will require a

massive effort on the part of everyone. For ecocities to become reality, all members of the world community must contribute to their spiritual and material construction in a variety of ways, re-linking people with nature's source.

The same is true on another forefront of human habitat, the biosphere. The biospheric technology (e.g., the Biosphere II experiment) merges together ecology and technology, the organic and the mechanical. The enclosed pod of Biosphere II, is clearly an opportunity to finally fuse together the two basic architectural archetypes in order to radically change power and economic relationships. However, there is discussion about using this technology for individual housing units. In an article entitled "Biosphere 2 at One" Kevin Kelly writes,

A personal biosphere is only a couple of jumps away from a long American tradition of self-sufficient homesteads...A personal household biosphere is the pinnacle of self-sufficiency. You drink your own recycled pee, breathe your own recycled farts, eat your own recycled shit. Not only do you make your own granola, you make your own atmosphere! (104)

Biospheric technology used in this fashion would only further nuclear family isolation making the home into a high-tech cocoon. Of course, the poor who could not afford the new kind of shelter will be left without the protection of the clean environment in the life underneath the dome. In this model, biospheres will be built to make a profit, and so the capitalist system uses another technology to serve the greed and self-interest of the few in clean, environmentally safe ways.

Using biospheres for individual housing units is absolutely unethical as well as impractical. Using biospheres as nuclear family units will only perpetuate the domination model of the dysfunctional matriarchy-patriarchy relationship. The Greeks believed the idion or individual domain was the province of idiocy. The evolutionary path we must follow is one which uses the technology to build shelter which is based on justice and equality for all. We have the architectural and technologic know-how to build ecocities, and it is our moral duty to do so, to end poverty forever on this planet!

Future civilization lies in visualizing, and eventually creating new urban environments of biospheric arcologies. It is our adult responsibility to prepare children for this new way of living. It is time to abandon our old concept of housing, which has divided the world into master space and slave space, and move towards a planet of arcologies interconnected through telecommunications. Arcologies will provide us with the space to build community again, so that women and men will have places in which to "circulate, meet, and enter into union with one another" (Canto 1986, 344). Nature's aim of bringing about an image of reproductive primal unity can then transform the world. Gyorgy Kepes writes in Structure in Art and in Science, "To reach what we all hope for, to become worthy of an environment worth living in, we must do what we can to bring our outer and our inner worlds together--renew the ancient marriage of art and science, art and nature" (vii). In Greek, ecology literally



means home, and by building arcologies, planet earth will become the temple of harmony and balance between psyche and techne.

### Summary

In this chapter we have seen how the Jeffersonian American Dream is based on a concept of land ownership which was brought over by European colonists. The lust for private ownership of land destroyed the Native American way of life that for eons had lived in balance with the natural forces. Throughout the world, children learn to conform to the American Dream house as they adopt the traditional patterns of drawing behavior based on Greek perspective. This destroys their subjective, inner voices, as well as the external world of the global ecology. Under this worldview, children lose the joy of drawing and love for art as they begin to conform to the rigid rules of naturalism. Modern artists sought to liberate humanity from this three-dimensional, scientific perspective by developing an inner voice through abstract art. However, Modernism did not become a powerful revolutionary force which could change the way children perceive home. What is urgently needed now is a new image of home which respects the interconnectness of all things.

## CHAPTER 7

### THE FUNCTION OF EVOLUTIONARY LOVE

#### Introduction

After exploring the need for creating new urban environments for our mental and physical well-being, as well as examining the archetype of the nuclear family house which is causing our disease, let us now turn to the inner structure of love and its intimate connection with space. As previously stated, the metaphor which both artists and scientists are using to describe this emerging reality is the concept of a planetary superorganism, Gaia, named after the Greek Goddess of the Earth.

However, this concept has not as yet fully evolved. After reading James Lovelock's book The Ages of Gaia: A Biography of Our Living Earth, Michael Allaby's book A Guide to Gaia: A Survey of the New Science of Our Living Earth, and Dorion Sagan's book Biospheres: Metamorphosis of Planet Earth, it is fairly obvious why their Gaian worldview has not brought about the revolutionary paradigm shift in consciousness this planet so desperately needs: Their religious formula for the reproduction of Gaia through technological advances in urban structures such as Biosphere II, is, in fact, the same Judeo-Christian formula which is causing our ecological and social demise.

Feminist authoress Starhawk, who has authored many books on the Goddess tradition was in Northampton lecturing on "Magic, Vision, and Action: Creating Peace in a World at

War" (1991). Following her lecture in which she spoke about the Gaia theory, I told her about my trouble trying to communicate with some of the Gaian scientists who refuse to acknowledge me as a creative thinker within the movement. She advised me to forget about the scientists who are unwilling to take the theory to its ultimate conclusions. Nevertheless, this is not to suggest we turn away from science and technology, a virtual impossibility in the contemporary world. Archie J. Bahm writes in The Philosopher's World Model, "Since present global predicaments result partly from deficiencies caused by scientists and others who hold false or inadequate philosophies of science, nothing is more central to our quantum-leap system gestalt than its philosophy of science" (111).

Therefore, it is a moral duty to try to bring the arts and sciences together in a harmonious relationship so that it becomes possible to create a powerful mass movement to eliminate the destructive Christian-Newtonian era. It would seem this union is the one way to avoid cosmic tragedy on both the global and the personal level. The challenge of the artist today is to lead us back to the religious symbolic truth of the female powers which the scientific cult of rationalism and realism has suppressed, resulting in our inability to live in peace on the biosphere, within ourselves and with others. The task of this chapter is to suggest directions for achieving this harmonious relationship.



## The Ways of Aphrodite and Eros

According to Dallas Kenmare in his book The Philosophy of Love, "It would be safe to say that all our troubles originate in a misunderstanding of sex...and it is not an exaggeration to assert that, traced to its source, almost every human tragedy is a tragedy of love" (14). The evil of ancient and modern civilization has been caused by our frustration and failure to understand the meaning of sex. In The Art of Loving, Erich Fromm proposes that "love" in the modern world is a highly individualist, marginal phenomenon, not the social force it is meant to be since love is the only power which can solve the global problems.

Through trying to understand these problems we create religion. William Irwin Thompson writes, "Religion is not identical with spirituality; rather, religion is the form spirituality takes in a civilization; it is not so much the opiate of the masses as it is the antidote for the poisons of civilization" (Thompson 1981, 105).

Francesco Alberoni's points out in his book Falling in Love that love is a collective movement between two individuals who are involved in the sublimation of sex and the caprice of the imagination. He writes,

There is a very close relationship between the great collective movements of history and falling in love. The forces they both liberate and put to work are of the same type; they involve many similar experiences of solidarity, joy in life and renewal. The fundamental difference between them lies in the fact that the great collective movements are composed of large numbers of people and are open to still more (Alberoni 1983, 4).

This leads me to believe that true love can no longer exist without the involvement of collective forces. Without the collective forces liberating Aphrodite and Eros to conduct the building of arcologies, Gaia will not be able to maintain us. Richard Register writes in his book Ecocity Berkeley,

An ecocity is an ecologically healthy city. No such city exists...The garden is the paradise of nature, and the city is the paradise of culture. Or at least they could be. Today, both are out of balance (Register 1987, 3).

What is needed now in order to gain the balance between the individual and the collective is the meeting of the biological and the religious so that the global civilization can fall in love with nature and redesign the cities into evolved ecostructures. Through the ovarian insight, the birth of biospheric cities can be delivered into a world of peace. Witness Dorion Sagan's statement,

From the viewpoint of long-term evolution, it seems incontestable that we must ground ourselves and our products in the ancient ways of Earth if we are to survive. As a global civilization we must fall in with nature as one would fall in love (Sagan 1990, 68).

Since the end of the Neolithic age and the development of agriculture which led to the rise of patriarchy, the principles of material equality, justice, and love have failed to govern the social order. To have conviction in the power of love requires us to have faith that Aphrodite and Eros can build arcologies to fulfill our most noble aspirations and rebuild the world. In Arthur Blaustein and Roger Woock's book Man Against Poverty, there is reference to Paul Goodman who said, "Power at its best is love

implementing the demands of justice. Justice at its best is love correcting everything that stands against love"

(Blaustein 1968, 195). The scepter of justice commands us to build arcologies so that the eternal flame of romantic love does not go out.

According to Mary Daly, the problem is that sexism has divided the human psyche. She points out that "love cut off from power and justice is pseudo-love, power isolated from love and justice is unauthentic power of dominance, and justice is a meaningless facade of legalism split off from love and real power of being" (Daly 1973, 127). These divisions have caused "love" to be restricted to the private sector as "power" reigns over the political order, summed up by the cliches: "Man is the head, woman is the heart," and "Woman is; Man does." Power split from love not only makes love impotent, but sex becomes an obscenity, a force causing us to destroy ourselves.

In Plato's theory of love, there are different kinds of erotic understanding. The lower kind, body eros, is based on the lust of the flesh. The fruit of such sexual energy are physical offspring. The higher kind, soul eros, is based on the ideal of the beautiful bearing spiritual offspring which Plato considers to be more immortal and beautiful in nature. These offspring, in the forms of works of art, science, and philosophy become humanity's greatest and most virtuous output. The best women and men are they who subordinate everything else to true love. This degree



of Aphrodite and Eros is sent to save life from extinction by returning sex to its sacred purpose.

Rollo May points out that when "the release of tension takes the place of creative eros, the downfall of civilization is assured" (May 1969, 98). When this happens, people become indifferent to art. Many artists prostitute their talents in order to make money to eat. Sex, at the end of the twentieth century, has degenerated into nothing more than a release of bodily fluids and the deadly social diseases it has brought to us. Modern children, who are born with an innate understanding in the power of love, lose their organic-cosmic understanding when contact with materialistic dogma robs them of their natural faith and philosophic inquiry. Modern science has voided life of conscious purpose and profound meaning.

Without the maturity of love, the mental adolescence of today's world leaders will continue to drive the world into apocalyptic ruin. Modern civilization has lost touch or never understood its connection with the primordial forces. Sex has become a social arrangement divorced from its mythological sacred purpose which is to provide moral leadership. When society has forgotten the role love plays in our cosmology, moral catastrophe plagues the world as we are witnessing now in everyday life. If we continue to ignore Gaia's wisdom and tolerate exponential growth of population, the superorganism will exterminate us.

Philosophic Aphrodite and Eros are the most important and central part of a living cosmology, giving us an ancient

religious orientation. According to Alan Watts, "Religion without sex is a rattling skeleton, and sex without religion is a mass of mush" (Watts 1971, 80). True lovers yearn for metaphysical reality, which means that the elegant ritual dance between Aphrodite and Eros belongs at the heart of worship. Through the sanctification of romantic love, which is the greatest human drama of the superorganism, the holocracy can then continue to rejuvenate its divinity, century after century, as the universal chord of romantic love reveals itself. Holocracy is the total system of whole things in nature, the original whole which is made up of the smaller whole parts.

To restore the sexual act to its former significance, philosophic lovers, whose mission is to embody Gaia's reproductive metaphor, must become the "royal artists" who create the new planetary ethos. The two lovers up-date the romantic story providing it with enough novelty and variation to preserve its influence and charm. The sovereign power of love can in no way be based on heredity privileges which have always degenerated into an artificial aristocracy. When love guides the world, the romantic stories will change generation after generation, renewing the holy mysteries of the life-force.

The basis of education will then become a living cosmology, teaching children that the life-force is love. Youth are taught that by pursuing one's unique contribution in life, i.e., the work one loves to do that brings forth one's unique self, then romantic love will fall into place.

Work is no longer done to serve an end, such as for financial security or a comfortable retirement, but to realize its sacred purpose in the survival of life (Whitmont 1982, 102).

The love experience can be the most free and lofty experience of all, for to love is to act freely. Therefore, the love cosmology is founded on the principles of freedom: the freedom to do and be who one is. In an unfree society, people are coerced into doing and being who they are not, distorting their divine selves. In The Ways and Power of Love, Pitirim Sorokin writes, "Compulsion is the negation of love" (78). The paradox of the modern world is that "We race to save time in our ungratifying jobs so we can kill time in our leisure" (Whitmont 1982, 102).

#### A World of Juno and Genius

Plato and other philosophers pointed out that wisdom is one of the most beautiful evolvments of human Juno and genius. In the conception of ideas, Aphrodite and Eros are seekers of the world-arranging beauty. Hence, Aphrodite and Eros are lovers of wisdom, a philosopheress and philosopher whose roles are to convert our souls back to a primordial union. The lovers become the educator-rulers who conduct the superorganism's paradisiacal will. Through the embodiment of their love, the World of the Miraculous can be created, for love, the simplest of concepts, is "the mystery from which all miracles are born" (Kenmare 1942, 96). When erotic love is understood, everything else is clear. Love ties us together like nothing else can, the deepest



emotional drive which makes us selfless and altruistic. It makes us strive to reach our highest ideal in order to produce happiness in another. Sorokin writes,

It goes without saying that the finest, the noblest, and the happiest human society is the society of individuals bound together by a love relationship...It is the happiest society because loving and being loved is the highest form of happiness in human relations. It is the most peaceful and harmonious society; it is also the most creative, most beautiful, and noblest (76).

The philosopheress and philosopher seek the conscious birth of the Gaia worldview, whose world soul is erotic love, so that the idealist child remains an idealist adult. In the introduction of Mythopoesis: Mythic Pattern in the Literary Classics, Harry Slochower writes,

The fateful import of the myth for our day stems from the fact that it is pivotal to the idea of One World. It can determine whether this world is to be one of unity and totality or one of uniformity and totalitarianism, whether the powers of men are to be freed or shackled (16).

Kenmare claims in his book, The Nature of Genius, that geniuses have a different kind of love than most people. Their passionate desire for philosophic Aphrodite and Eros is the preeminent mark of their junos and genius. For lovers of wisdom, adventures of the mind are the only kind of intercourse they find appealing, building partnerships in which work and love are one and the same. Carl Jung writes,

creative geniuses must be considered in a class part of an entirely different kind of psychological make-up. There will be little genuine progress, and little peace among men, until these fundamental differences are recognized and accepted" (Kenmare 1942, 70).

Sorokin points out that without the creative mission of these junos and geniuses, the ones who have tapped into the supraconsciousness, becoming the main mission of humanity, the human race is "bound to degenerate and die out" (487).

In accepting the problems of the world, the greatest social responsibility also brings about the greatest personal joy, a divine state which only love can shower upon the mortal heads of the junos and geniuses. After one has experienced the philosophical joy of metaphysical sex, body eros is unfulfilling without higher eros. Bodily union separated from Aphrodite and Eros is a profound violation of the flesh. The great musical genius Beethoven declares, "Sensual enjoyment without a union of souls is bestial and will always remain bestial; after it one experiences not a trace of noble sentiment but rather regret" (Kenmare 1942, 148).

#### The Metaphysics of Sex

In order to achieve unity between the artists and scientists a global vision of the reproduction of the planet is called for. Reproduction requires us to engage in philosophic eros. In planetary reproduction, biology and morality, sex and love, nature and idealization, must unite since there can be no creation without union. Through union we understand the great mysteries of life, the renewal and fertility of the animal and plant kingdoms (Kenmare 1942, 128). Therefore, it would follow that planetary union is not asexual or sexless as the Gaian science writers advocate, but sexual in nature. In other words, Gaia works

its miracle of planetary birth through sexual union. Since human love leads us to divinity, the rebirth of the planet is a holy process involving both female and male energies in a partnership.

Lynn White, in his famous essay "The Historical Roots of our Ecological Crisis," firmly teaches us that Christian dogma and its transcendental God, who has the power of virgin human conception, is responsible for the ecological breakdown our technology and science has caused. He writes, "More science and more technology are not going to get us out of the present ecological crisis until we find a new religion, or rethink our old one" (White 1974, 28).

Creating a new religious myth of creation requires the utter destruction of the existing structures of thought which means destroying the concept of the sexless virgin birth. Joseph Campbell thought that the scientific cosmology in the Bible was scientifically outdated even before the text was put together in the last centuries B.C. and first A.D. He writes, "To be effective, a mythology must be up-to-date scientifically, based on a concept of the universe that is current, accepted, and convincing" (Campbell 1970, 145). In this sense, the myth of Immaculate Conception is the most dangerous scientific lie!

In the Judeo-Christian story of Adam and Eve in the Garden of Eden, Eve disobeying God's command of not picking the fruit off the Tree of Life, curses the first woman and man on Earth with the knowledge of good and evil. The Serpent Goddess is seen as Satan who is responsible for



their demise. Whitmont writes, "Good becomes what is practical and collectively approved. Bad is what brings about visible harm or damage and is not in keeping with custom" (53). Consequently, sex-knowledge is associated with evil. Blaming woman for the fall of man from paradise made Eve, Adam's spiritual twin, his first enemy. Since sex-knowledge was considered evil, the mutual ecstasy of erotic union is no longer permissible. Their love for each other became a crime of disobedience, and their children were afflicted with their "original sin." Their paradisiacal bliss and supernatural powers were taken from them as they became ashamed of their own bodies. Work then dominated over pleasure. "Her desire became his dominion" as she became his submissive, unhappy wife (Trible 1978, 160). Lost was the inner, spiritual, and poetic connection they once had. She was now his external possession.

In God's kingdom "eros was superseded by agape." Spontaneous attraction was replaced by orthodox laws. Human and animal sacrifices were performed to vent man's violent, destructive, and sadomasochistic urges and to "renew" himself of the sin and guilt for taking part in "evil" acts. Those who found themselves outside the dominant group became scapegoats: animals, slaves, nonconformists, dissenters, prisoners of war, law breakers and anyone outside the group or offenders against the group. In a word, outsiders were considered enemies (Whitmont 1982, 68).

God was a jealous God who demanded Eve to love Him with all her heart, mind, and soul; before the Fall, Eros was

inclusive, but after the Fall Eros was repressed. "The love between the two welcomes the love and companionship of many." Consequently, after the Fall, love became a commandment enforced by His will. Ever since, Eve has tried to convince Him that using physical force, electric shock treatments, or psychological drugs on her was not going to stop her from longing for the time when her Word was sacred. While the Greeks believed the ideal of the beautiful defined the highest communal good, the Hebrew God commanded one to love Him above all else. Following His commandments was the way to the good world. But it was impossible for Eve to love a world where men ruled over her. God had prevented sexuality and destroyed equality between the sexes. Consequently, the war between the sexes began.

To return to the child-like beautiful state of the Garden is possible only with the proper understanding of love and sacramental sex act. The new Eve is the temptress who dares Adam to become "consciously aware of one's depth and of life as an undivided whole" (Whitmont 186). She uses the serpent power of the Word to convince him that the survival of the planet depends on the construction of her Neutopian vision and that the greatest social need of the epoch is for him to sow the seed. In order to work her miracle, she uses dialectical progression rather than dualism.

She points out to man that the apostles of true love had neither wealth, military armies, communication networks, nor any other means of worldly influence, but still their

creative love made the world more conscious of its human potential. Their power came not from appealing to envy, greed, selfishness, or lust, but by becoming examples of living spirits in the flesh. She asks him to recall the fact that the greatest conquerors and revolutionary leaders do not compare "with these apostles of love in the magnitude and durability of the change brought about by their activities" (Sorokin 1954, 71). Through their love, they could redirect destructive energies into a creative direction of building the ecocities of eroticism. As Phyllis Tribble asserts in God and the Rhetoric of Sexuality, all nature extols the love of female and male. All animals serve love. And the way to achieve this remarkable harmony is for his "desire to become her delight." As spiritual equals no one tries to dominate the other or treat the other as a possession. She is no longer called his wife and the bearer of his offspring, but their "sexual play intertwines with work." However, she makes it clear to him that a love story can not exist without an emotional relationship between woman and man. She can not create the new religion alone. Kenmore writes,

sex is one of the most sacred aspects of human life, sex is a vital element in the divine-human emotion of love between man and women--a vital element in this is love, but not the whole. The truth, is always, a paradox. The spiritual and romantic element plays a greater part than actual sexual desire (Kenmare 1942, 121).

### Poetry as Leader

Mythic events differ from historic events in that the former is found in the subjective reality of the poetess,



whereas the latter is found in the so-called objective, rational world of the politician. I say poetess here, instead of poet, because in Adrienne Rich's essay "When We Dead Awake: Writing as Re-Vision," she writes

"Political" poetry by men remains stranded amid the struggles for power among male groups; in condemning U.S. imperialism or the Chilean junta the poet can claim to speak for the oppressed while remaining, as male, part of a system of sexual oppression. The enemy is always outside the self, the struggle somewhere else (Rich 1985, 154).

The microcosm is discovered through subjective reality. Objectivity is only a shallow, false, and destructive misinterpretation of the workings of nature, separating the individual from their soul-making capabilities. It is the poetess who possesses universal understanding and creates mythology, not the politician or the poet who have focussed on the history-making which has caused world despiritualization. In other words, "one cannot, then, stand outside love and see what it really is. The only objective perspective of love, Freud seems to suggest, is one that works its way through love" (Lear 1990, 181). Love is an inner power which transforms one into a poetess or a poet whose purpose it is to create the Gaian mythology.

In the Philosophy of Leadership, Christopher Hodgkinson discusses the four archetypes of leadership: the careerist, the politician, the technician, and the poet. He writes, "The special role and influence of the poet is reserved for the mutative leaps in the unfolding of human affairs." Starhawk points out that magic is discovered through poetry, for our erotic dance of energy is expressed through the

poetic play of the Word. Gaia becomes the creative Word. Through the Word consummation between the poetess and poet, which comes before the actual sex act, the world is re-spiritualized. The Word calls prophetesses and prophets to look within and bring purpose to life. They become the revolutionary mythic leaders of the historic moment of planetary metamorphosis, the humanization of nature. All their actions are poetical, the ultimate action against war, modern science, and the military/industrial complex. Consequently, the poetess and poet are the creatress and creator of the planetary culture of the One World Mind.

Since poetry, magic, and religion are intertwined, it is no wonder why the superorganismic chooses poetic personalities to instill with charismatic powers in order to achieve its superorgasmic will. In striking the microbial chords, which go deep into our being, poetic hero and genius manifest the collective dream and the fulfillment of the superorganism. The true poetess and poet subsume the lower archetypal levels of leadership by acting on the highest ethical plane...the salvation of the biosphere. The poetess and poet, as Emerson states, comprise "the Messiah who forever returns to dwell among fallen men, to lead them to the Kingdom of Heaven." Let me correct Emerson: the return of the Gaia Messiah is to lead us to rebuild the earth's environment where people can learn to know themselves and fully realize their potential.

Virginia Woolf also realizes that great poetesses do not die. She writes, "they are continuing presences; they

need only the opportunity to walk among us in the flesh." She believes that when we free our selves from our separate lives, and have the courage to write exactly what we think, we then connect ourselves to the common life of humanity and become the world soul. Woolf writes, "We escape a little from the common sitting room and see human beings not always in their relation to each other but in relation to reality" (Todd 1977, 173).

Since all consciousness is one, the spirit of the Word recognizes itself throughout time. It is the same Word with the same clear idealistic mission. Norman O. Brown writes, "It is all one book; blossoms on one tree" (110). Since the Word is the medium for religious energy to be manifested, we must see the "religious history of humankind as a global continuum" (Heisig 1989, 174). For language to regain its power it must be based in experience, which is why consummation of the Word must be followed by rediscovery of the secret knowledge of sex. In other words, the Word is not a substitute for life. The Word can only suggest to us the way to act in order to fulfill our lives and achieve immortality.

#### The One World Mind

The politician believes the mythopoetess to be the ultimate threat to the dying social order...and she is because she has the power to call man to the ultimate commitment of which he is capable. By going to the source, the poetess finds truer stories to tell which can annihilate the false perceptions of the materialistic perspective.



This is the reason why the voice of the One World Mind has been persecuted and suppressed throughout history. The voice of the One World Mind has the power to unite the divisions and, therefore, create a just, ordered world (as detailed in my poem The Way to Neutopia, 1989). Thomas Berry writes in The Dream of the Earth,

No adequate scale of action can be expected until the human community is able to act in some unified way to establish a functional relation with the earth process, which itself does not recognize national boundaries. The sea and air and sky and sunlight and all living forms of earth establish a single planetary system (Berry 1988, 43).

Scientists who are skeptical of religious energy have good reason to be if they look at what past religious superstition has done to men such as Galileo and Giordano Bruno for standing for the truth of their scientific convictions. But scientists must realize that churches and their institutions have also persecuted visionaries who didn't go along with the established line. Scientists and mystics come to the basic truth through different methodologies: scientists through quantitative research in the forms of logical propositions or mathematical formulae, and mystics through qualitative intuition in the forms of pictures, images, riddles, rituals, stories, and symbols. But they are motivated by the same questions: What is the good world? What is the meaning to life? What is love? And yet these are the questions that threaten the established doctrines. This is why the root of science is philosophy and not the other way around. Max Planck reiterates this point: "Science cannot solve the ultimate

mystery of nature. And that is because, in the last analysis, we ourselves are part of nature and, therefore, part of the mystery that we are trying to solve" (Weber 1986, 8).

Lynn Margulis and Dorion Sagan have given us a new creation story in their saga on the evolution of life on Earth, in Microcosmos. In all the world's past myths including ancient Mesopotamia, Syria, India, Greece, the early Christian, and the Native American, stories were told about "a lost paradise together with an eschatological view of history in which the end of time re-actualized the beginning of time" (Sanford 1961, 5). The story of human being's relationship with bacteria takes us not only to the beginning of the primordial stew and to the end of egocentric man, but to the beginning of life on new worlds as we delve deeper into the mysteries of our genetic codes.

In the past when science and technology changed human relationships with nature, changes in ideology have also been radically altered. For example, before the Neolithic times people had been at the mercy of nature to provide them with food. After the discovery of agriculture, people's relationship with nature changed as they became co-creatresses in the food supply. Male hunters were not as important to the survival of the species when their communal bins were filled with the grains the females had harvested. Males began to trade products and produce weapons to protect their wealth. With the invention of warfare came the overthrow of the ancient Goddess traditions and the split up

between art and science. Science was said to be free of values, a neutral force with no ethical considerations.

At the threshold of the colonization of new worlds by spreading the bacteria of the life-force, we are again at a turning point which requires us to perceive nature in a different and radical way. It is time for us to see love as the basic force of the natural sciences. However, the story of our bacterial evolution cannot be consummated until a new sexual union between the true Queen of the Universe and the King of the Microcosm opens the doorway to the One World Mind. Through the new/old relationship between woman and man, a global renaissance inspired by Aphrodite and Eros can overturn the deadly culture of the global shopping mall and the nuclear power industry. Radhakamal Mukerjee writes in The Social Function of Art,

As humanity faces death and void in both physical and social or moral planes, it is natural that a new art will be born accepting the challenge of death by its mystical vision of mankind [sic] that will triumph over the present blood-bath of the nations...As this vision spreads from the aesthetic to the social, political and moral realms, universal humanity will be reborn, the earth will enjoy an eternal spring, and sorrow and despair will be conquered by art (29).

The art which humanity so desperately needs is the art of romance. Romantic love meets the requirements of an art form rather than a science since it supersedes the facts. "It is not interested in the literal truth of science but rather in the symbolic truth of art" (Fromme 1965, 240). It is romance which will overthrow our present oblivious world state. Love is the paradigm shift which realigns our



personalities and values causing a great religious conversion into the world-wide Gaian state of consciousness.

### Summary

In this chapter we have discussed the nature of love and the role it plays in our evolutionary survival. At the threshold of sending life to other planets, we need to understand the workings of love so that we get back in touch with the meaning of life. Love between the sexes manifests a new cosmology which is in balance with the higher orders of life and is radically different than the structures created during the epoch of dysfunctional relationships between the sexes. The order of love reveals itself throughout the ages through artistic symbolism and poetry rather than by scientific inquiry.

## CHAPTER 8

### THE VIRGIN MOTHER AND THE DIVINE CRONE

#### Introduction

Motherhood as a metaphor of the planet is sexist and dangerous to both women and men, just as God the Father, Son, and Holy Ghost or Sky Father is a sexist and unscientific expression of the deity and leads to gender stereotyping. Patriarchy cannot exist without matriarchy and vice versa. Seeing the Earth as our mother perpetuates the matriarchal-patriarchal social system which does not foster a mature partnership with Gaia, but traps us in the isolation and alienation of the nuclear family housing unit with its unnatural property laws. Both systems are models of domination which will only lead us down the oily highway in the present direction of human extinction.

#### Breaking the Incest Barrier

Lovelock, Allaby, and Sagan each discuss the reproduction of the planet in a similarly sexist way. The common denominator of their theories is that the planet is on the verge of reproduction through a technological virgin birth.

Allaby states in A Guide to Gaia,

Yet the mother figure survives, even in the modern world, and if the image of the divine virgin who gives birth to and then protects and nourishes a male divinity sounds familiar, this is not coincidence. There is much of Gaia in the Virgin Mary (7).

If the Earth is reproducing itself, therefore, it is doing so asexually...Asexual reproduction occurs in many species and especially among the prokaryote on

which the Earth relies so heavily. There is no reason why the large organism should not employ a similar method (154).

Lovelock writes in The Ages of Gaia,

Many, I suspect, have trodden this same path through the mind. Those millions of Christians who make a special place in their hearts for the Virgin Mary possibly respond as I do. The concept of Jahweh as remote, all-powerful, all-seeing is either frightening or unapproachable. Even the sense of presence of a more contemporary God, as a still, small voice within, may not be enough for those who need to communicate with someone outside. Mary is close and can be talked to. She is believable and manageable. It could be that the importance of the Virgin Mary in faith is something of this kind, but there may be more to it. What if Mary is another name for Gaia? Then her capacity for virgin birth is no miracle or parthenogenetic aberration, it is a role of Gaia since life began....(206).

Sagan, who is incidentally a sleight-of-hand magician, is more subtle in his description of the reproduction of the planet. He is even more revealing in his aversion towards recombinant sex. One can clearly see the same virgin birth formula in these passages from Biospheres,

Human beings have fortuitously become involved in the destiny of the Earth, as agents or midwives of its sexless reproduction (159).

Arising from Mother Earth we find ourselves incestuously involved in her reproduction (9).

The reproductive metamorphosis of planet Earth is more like the complex, associative, mediated reproduction exemplified by the birds and the bees than it is like the immediate reproduction of amoeba or the sexual reproduction of people. If the biosphere uses humanity to produce technology to reproduce itself, then biospheric reproduction would appear more complex, though no less an example of reproduction, than other reproductive acts in nature (103).

For these three men the Earth is a virgin-mother who has the power to reproduce herself asexually through advanced biospheric technology. In order for the planet to



be considered a living organism reproduction absolutely needs to take place. Their theory is that Gaia is using us to build biospheres capable of launching the five biological "kingdoms" into the heavens in order to colonize planets such as Mars. Lovelock thinks that if people would view the earth as the Virgin Mother who is the "source of everlasting life" they would stop raping her. But for the last 2,000 years, the Virgin Mother has not had the power to stop the plunder of its creatures and resources to bring about a millennium of peace on earth. Marina Warner writes in her book Alone of All Her Sex: The Myth of the Cult of the Virgin Mary, "The Virgin Mary is not the innate archetype of female nature, the dream incarnated; she is the instrument of a dynamic argument from the Catholic Church about the structure of society, presented as a God-given code" (338).

#### The Divine Role of the Crone

In Barbara G. Walker's book, The Crone: Woman of Age, Wisdom, and Power, she explains the problem of the Christian family formula and why the Virgin Mother has not had the power to stop the plunder of the Earth. In the ancient Goddess religion there were three phases of the Goddess: the virgin, the mother, and the crone. The Crone is the female counterpart of the image of the wise old man with a long white beard who commands the band of angels. The word Crone was derived from the word crown which represented her moral judgment and rulership ability within the community. She is the culture-bearer, the prophetess of the One World Mind.

The Crone is symbolized as the dark moon, a menopausal woman of experience and age. However, I feel it is a misconception to believe that the Crone has to be an old woman. The important characteristic of the Crone is that she is wise and has the self-esteem to form her own value judgements and listen to her own inner voice. She has discovered her natural sovereignty and does not succumb to male desires. One of the reasons why the Crone has been viewed as a menopausal woman is not only because of the experiences she has lived through, but because her child bearing years are behind her. Now, she no longer has to compromise her ideals by following the Word of man in order to receive the sperm necessary for childbirth and her initiation into motherhood.

Christianity combined the virgin-mother phases of the Goddess in its mythology, but eliminated the divine prestige of the Crone, then made her into a disrespectful "hag." Males no longer found her attractive so she was not sexually useful to him. He overlooked the supreme function she plays in planetary reproduction. Walker writes, "the Crone phase was too darkly threatening to be so handled" (13). What was threatening about the power of the Crone? Walker thinks that it is because she is the birth giver and the death bringer, "the wounder who heals." Christianity and the other virgin birth religions fear sex and death, as well as negate the cosmic law giving role of the Crone Goddess. On the microbial level, Margulis and Dorion Sagan state in Microcosmos that "while genetically fluid bacteria are

functionally immortal, in eukaryotes, sex comes linked with death" (93). Without the knowledge of the microbial world, death does look like the final end. But it is not.

Barbara Walker quotes Rosemary Radford Ruether,

Male eschatology is built on negation of the mother...The escape from sex and birth is ultimately an attempt to escape from death for which women as Eve and Mary are made responsible. Male eschatology combines male womb envy with womb negation (82).

Christian theologians claim before, during, and after the birth of Jesus, Mary's body stayed "intact." After her death, traditions say her body never decomposed or gave off offensive smells, but stayed in perfect condition. In denying the continuity between life and death, males try to avoid the great mysteries of the unknown, denying our connection with the universal recycling of life.

During the prehistorical times of the reign of the Goddess, death was part of the natural life cycle. The basis of the primordial fertility rites was death and decay which were seen as a process where energy was transformed from one state to the next (Gadon 1989). Certainly, we can see the negation of sexual reproductive birth through the words of Sagan, Lovelock, and Allaby. Allaby fears the Crone energy so much that he does not mention the word Goddess once in his book on Gaia!

#### The Relationship Between the Hera and the Hero

The most difficult task of the hero, proposes Carl Jung, is to break away from mother. As a civilization we must break away from our asexual, incestuous relationship with Mother Earth, and begin a new relationship with Her in



order to reach a mature steady-state relationship with nature. But in order to break our infantile bond with the planet, the birth of the myth of the hero is necessary in order for men to have a model of an eternal man who is no longer afraid of death and sex or envious of the prophecies of the womb. The hero's call is to establish a new relationship with woman based on the mysterious forces of erotic mysticism. His task, then, is to become a love-maker, to put an end to the war between the sexes.

No longer can man cling to his mother thinking that she will save him. Nor will his father save him. Male unconscious infantile bond with Mother Earth is the reason why we continue thinking the planet will continue to supply us with natural resources and recycle our polluted air and water without regard to population. Dorion Sagan admits, "People are not in charge right now. For the most part, we are just a tunnel-visioned, self-serving species, highly dangerous to ourselves and to a few other species, and fascinated by the technology we image in our own" (Sagan 1990, 19). Thus, we live in a state of world anarchy.

The new heras and heroes must achieve independence from the mother-father in order to widen the narrow restrictions of the nuclear family, so their message speaks to the entire world. The new mythology must be sexual if we are to understand Gaia and live by its ancient wisdom. G. S. Kirk writes in the Nature of Greek Myths that "all myths are about nature and natural phenomena, or in other words, myths must always refer to some cosmological or meteorological

event" (50). The cosmological event which is presently occurring is our maternal break from Mother Earth through the SEEDS of the biosphere achieved through a mature sexual partnership between the two sexes. (It is interesting to note that the word "savior" means one who sows the seed.)

According to Jung, the incest desire is not to co-habitat with the mother, but to be reborn from her, becoming a child again through her parental shelter. This parental shelter is the single family house, the structure which is causing our environmental demise. Incest is the way man finds himself back into the womb without having come to terms with a mature sexual relationship. Incestual man may never find a metaphysical soulmate whose womb encompasses the entire biosphere. Here we can see the rejection of the judgmental powers of the Crone in favor of the unconditional love of the Mother who may condemn or condone but plays no part in the dispensing of justice. In Christian mythology the incest relationship is finally fulfilled after the Virgin Mary's death. She ascends to heaven where she becomes the Queen of God's kingdom, married not only to God, but to her son-god Jesus Christ.

Jung says in Symbols of Transformation that the hero is reborn when the love he feels for his mother is transferred to his wife. He writes, "The first birth makes him a mortal man, the second an immortal half-god" (322). More than other men, Jung writes, the hero finds his mother in the woman he loves. When he finds his mother's symbolic equivalent he is born again. Jung continues,

In this tie to the maternal source lies the strength that gives the hero his extraordinary powers, his true genius, which he frees from the embrace of the unconscious by his daring and sovereign independence. Thus the god is born in him. The mystery of the "mother" is the divine creative power" (336).

I question whether the way of rebirth is through the dual mother and what the hero does is to transfer his maternal need to another woman who is the "symbolic equivalent" of his mother. This leaves his mate with no power of her own denying her unique merit and diminishing her divine role. It puts the evolutionary importance of the woman's metaphysical union with the hero on the biological level with that of the mother. Because the incest barrier is not broken in Jungian theory, the hero is unable to go to explore the unknown forces beyond the symbolic truth. He is trapped in his animal instincts. Unable to understand the primal reason for his erotic union with the Crone, he is stuck in the mind-set of the transcendental God.

If his marriage with his soulmate does not happen, the hero will continue to degenerate through his incestuous relationship, running away from the Second Coming of Woman which is his only chance for salvation.

When we fail to individuate, because of "childish laziness or timidity" or from the fear of death, neuroses can develop and even destroy the individual. Since, according to Freud, our society is based on an incestuous relationship with the Virgin Mother, the entire civilization is neurotic, if not on the verge of collapse.



It seems vital to our species that the son be liberated from the incestuous relationship and from his subordination to God the Father. Since under patriarchal rule the son is unable to surpass the father's authority until after his death, the father is but another stumbling block to the evolutionary consciousness. The hero's liberation from Mother Earth and God the Father seems to be the key to the maturation our planet so urgently needs in order to create a sustainable civilization and a functional cosmology. The ultimate goal of the Gaia Theory is to create homeostasis between the sexes. Matthew Fox writes,

The scientific word for justice today is homeostasis, which is the quest for balance and equilibrium that is found in all organisms and even in the universe itself. Mysticism is about returning homeostasis to the human mind (Fox 1980, 63).

Plato thought that such a state rested in health, beauty, medicine and music.

To become the leaders of a new social system, the hera/hero must revolutionize the traditional patterns of motherhood; the hero's mother is not only a part of this pattern, but a slave to it, and unwittingly perpetuates it. The relationship must then shift from mother/son to hera/hero. This shift not only opens up new pathways for biochemical interaction, but opens up a metaphysical communication beyond the incestuous bond between mother and son. Consequently, the reproduction of planet Earth is not based on the sexless relationship between mother and son, but is based on a philosophic sexual union between lovers of the opposite sex.

By being liberated from the parents the new wo/man becomes the center of a new social system and so, the Gaian revolution is born as he falls in love with the pythoiness of peace. Jung writes, "The hero who sets himself the task of renewing the world and conquering death personifies the world-creating power which, brooding on itself in introversion, coiled round its own egg like a snake, threatens life with its poisonous bite, so that the living may die and be born again from the darkness" (382). Throughout the world the snake has represented the power of renewal. The serpent is the kingmaker.

Without this revolutionary partnership emancipating our libidos from incest, Mother Earth, the main symbol of woman's psychological domination and castration of men, will continue, as well as, Father Sky's external domination and intellectual belittlement of women. The female is trapped in the image of biological reproduction as her spiritual mission, resulting in the suppression of the Goddess of wisdom within her, while the male enslaves himself to the mother/son incest fantasy which prevents the god of wisdom within him from ever achieving the manhood needed to make love with the Great Goddess.

The romance between the hero and heroine is the story of the inner process of maturation of both the female and male counterparts. Without the sexes physically connecting with each other, neither one can be saved or find the wisdom to save our species and all the others.

## Returning to the Garden

In Carol P. Christ's essay, "Why Women Need the Goddess: Phenomenological, Psychological, and Political Reflections," she writes,

Patriarchal religion has enforced the view that female initiative and will are evil through the juxtaposition of Eve and Mary. Eve caused the fall by asserting her will against the command of God, while Mary began the new age with her response to God's initiative, "let it be done to me according to Thy Word" (Luke 1:38) (Christ 1982, 81).

Mary who is worshipped for her physical ability to birth and nurture the male deity, becomes a second-rate citizen, a saint, not a Goddess, lacking the will to release the power in her own self. She becomes a non-being, the obedient wife of the Son of God. For one to be human is to be the Son of God, a male, not a female. Mary is subordinate to the word of the male deity who worships her primarily for her womb. All women are seen similarly.

Feminist theologians have pointed out that when God announced that Mary had been chosen to carry the baby Jesus she had no choice as to whether or not to accept or reject his Immaculate Conception. When Mary asked the angel how she could become pregnant in as much as she was a virgin, the angel replied, "The Holy Spirit shall come upon you, and the power of God shall overshadow you; so the baby born to you will be utterly holy--the Son of God" (Luke 1:23, 36). One of the definitions for the word "overshadow" is "to make insignificant by comparison; dominate." Therefore, Mary was denied her natural sovereignty of having consent to the sex act. Consequently, his insemination was an act of rape.



In modern terms, she is artificially inseminated, even denying her the pleasure of an orgasm.

In Vladimir Solovyov's book, The Meaning of Love, he points out that in biblical stories love between the sexes does not play an essential role. The "fathers of God" are those who arranged the births and sexual combinations. Solovyov writes, "Love is of course, encountered in the Bible, but only as an independent fact and not as an instrument in the process of the genealogy of Christ." Christ is a product of faith, not of love. He continues,

In sacred, as well as general history, sexual love is not a means to, or the instrument of, historical ends; it does not subserve the human species. That is why, when subjective feeling tells us that love is an independent good and that it possesses an absolute value of its own for our personal existence, then this feeling corresponds also in objective reality with the fact that a powerful, individualized love never exists as an instrument of service for the ends of the species, which are attained apart from it. In general history, as in sacred history, sexual love (in the real sense of the word) plays no role in, and shows no direct influence upon, the historical process; its positive significance must have its roots in individual life (32).

It is apparent from this that the biblical stories are not simply stories of love between the sexes, but also accounts of blind obedience, incest, rape, and murder.

#### Men's Part in Reproduction

Men do great harm and disservice to themselves when they view the earth as the virgin mother and fail to see the necessary part they play in the reproductive process. In Christianity, the church replaces the womb of the virgin mother, dividing sacred and profane places. This schism results in the building of unhealthy, fragmented cities.

For Christians, enlightenment is not found through erotic mysticism, but through direct communion with Christ. Kenmare writes,

It is precisely because the Church as a whole has failed to understand sex in its totality, has isolated sex from love (not love from sex), that by far the greater majority not only find no appeal in the Christian teaching, but positively fear and shun it, believing it to be full of prohibitions and hard rules against which the innate warmth and instinctive needs of the personality has no choice but to rebel (Kenmare 1942, 180).

Although these may be an adolescent rebellion from the church, often times they go back to the church after failure in life. This return is mainly due from their lack of understanding about the nature of love: they seek consultation from the church since they have no alternative to which they can turn for guidance. Gaian and Neutopian thought give us an alternative worldview. It is interesting to note that alternative is from alter, in Latin, meaning second or other, and natus, birth or nation.

Gaia is not only the antichrist, but the antichurch. Mary Daly believes antichurch should be thought of in a positive way since it is not trying to capture equal ground in sexist space, but bringing into the world a rebirth of the Second Coming of Woman. Her theory challenges the credibility of myths contrived to support the structures of patriarchal alienation (Daly 1973, 139).

It is no wonder that the status quo experiences no authentic religious experiences when the majority marry for social convenience and the begetting of children, and not for love. Their mindsets are locked into the existing

social systems. A return to the biospheric garden "can come, but only and always through a proper understanding of love and a deep sense of the sacramental" (Kenmare 1942, 121). Agape, the love of humanity without the embodiment of Aphrodite and Eros, is not the way to enlightenment because the microbial life-force is incarnated in the flesh. Alan Watts says that the division between sexuality and spirit has caused us to be dangerously insane and on the verge of global suicide. He writes, "Obviously, only those who believe that the world of spirit is more real than the world of life, biology, and sex will gamble on detonating the atomic bomb" (Watts 1971, 111).

Moreover, a union of Aphrodite and Eros which is narrowly focused on the flesh results in deadly narcissism. Without understanding its divine social purpose, the inner necessity and evolutionary reason for copulation in the relationship will end in failure. Erich Fromm writes,

One can often find two people "in love" with each other who feel no love for anybody else. Their loves is, in fact, an egotism a deux; they are two people who identify themselves with each other, and who solve the problem of separateness by enlarging the single individual into two. They have the experience of overcoming aloneness; yet, since they are separated from the rest of mankind [sic], they remain separated from each other and alienated from themselves; their experience of union is an illusion. Erotic love is exclusive, but it loves in the other person all of mankind [sic], all that is alive (Fromm 1956, 47).

Since Aphrodite and Eros are basic to the inner understanding of the microcosm, and are the force which guides us to our soulmates, the liberation of women from domesticity and the architectural pattern of development it



has created is imperative if we are to control the population and save the species. The fecund Virgin Mother who was raped by God the Father must be replaced with the image of a creative, intelligent Crone who is in touch with her unique gifts and bears important social roles for the betterment of the Superorganism. With love between the sexes living by the ancient wisdom of bacteria, galactic gardens of peace will open up to us.

The dangerous myths which have shaped our world have indoctrinated girls to believe it is their female duty to bear children and boys their heroic duty to go to war to protect the motherland. It is time for us to acknowledge the vital role the child-free woman plays in the survival of the human race. Edward Carpenter writes, "Sometimes it seems possible that a new sex is on the make--like the feminine neuters of Ants and Bees--not adapted for child-bearing, but with a marvelous, and perfect instinct of social service, indispensable for the maintenance of the common life" (68).

#### Mother Mary and Mary Magdalene

As we understand the shortcomings of worshipping the Mother Mary as Mother Earth, we begin to understand the Second Coming of Women in terms of Mary Magdalene, a Crone who was the first heretic of Christianity after Peter formed the church hierarchy without her vital sexual knowledge and holy wisdom. It was Mary Magdalene, not Mother Mary, who possessed the way of creating peace on Earth! Let me now engage in the mythopoetic enterprise.

Magdalene, the new Eve, was the female counterpart of Christ, the new Adam. Through their love they shared intimate knowledge which may have been the reason for the release of the holy myth-making forces of their life stories. Like Christ, she was both a receiver and a revealer of gnosis, the insight of self-knowledge. Being the companion of Christ made her not a saint, as the Church proclaimed, but the prophetess of the religion. Magdalene taught that ultimate reality was found through self-knowledge and faith was a result of trusting one's own experiences. For her, divination was revealed through the intuitive and creative forces of self-discipline. She taught that in order to find love, one must surrender one's ego to the great works of the superorganism, the building of the New Jerusalem, an arcology of love. To her, Christ was not the Lord, but a spiritual guide to the New Ordered World.

Mother Mary, on the other hand, was a pawn of rational knowledge. Faith to her was blind obedience and acceptance of the literal biblical tales apart from one's own personal experience. Mother Mary believed that people who heard voices or saw imaginative visions related to the unseen ESP capacities, or swayed with the changing tides and rhythms of life were schizophrenic. Under her rule, reality was limited to the visible world. In her church, revelation was relegated to the unconditional acceptance of the laws of the clerical hierarchy. This meant obeying the customs and traditions of the tribe over one's personal needs, desires,

and urges. In order to receive the blessing of the tribe and family, one had to prove one's usefulness by way of acquisitions and achievements. For Mother Mary, the resurrection of Christ was a material phenomena which could be observed as an historical event. It symbolized "one's will over the natural forces," whereas Magdalene taught that the resurrection occurred within the imagination of the individual, a spiritual and unique process in which one rediscovers the way to the true self.

When Magdalene was first to see the resurrected Christ, Peter became envious of her privileged position as a teacher of prophecy, miracle worker, and the gnosis which she shared with Christ. She became a target of his jealousy and doubt. The apostles referred to her as the "sinner" who anointed Christ. To Peter, Magdalene was inferior to Christ since she was a women, and as a woman, associated with matter and evil, she must repent in order to become "white and good." Christ, on the other hand, being male, was associated with what was good and spiritual. Whitmont sums up the problem,

As the reasoning light of the mind grabs the world in its outer, concrete manifestation, the inner gnosis, with its magical, instinctual attunement of fundamental survival needs and collective dynamics is lost to consciousness. The world of the Feminine, of the Goddess and her consort Dionysus or Pan, yields to the God whose name is "I am that I am" (68).

Mother Mary's womb became the church of orthodox external knowledge, void of the mysteries and joy of erotic union. Mary Magdalene became the outsider, a homeless "prostitute," albeit the sleeping beauty with the "forbidden knowledge" surrounded by an ugly, violent world. Excluded



from the Christian hierarchy, she spent the rest of her life alone in the desert. In whatever particular bodily form she has appeared throughout the ages, her universal message has always tried to destroy the counterfeit spirit. The counterfeit has always divided up the world into the realm of light where the soul ascends to meet the "true God" in his "Kingdom of Heaven" and the realm of evil matter where the corrupt human body is imprisoned on Earth.

Even Christ tried to make Magdalene into a hero when he told Peter, "See, I shall head her, so that I will make her male, that she too may become a living spirit, resembling you males. For every woman who makes herself male will enter the kingdom of heaven." By discrediting her divine wisdom by dismissing the role of female prophecy and by declaring her his follower instead of his equal, Christ made a fatal mistake.

Since Christ was unable to understand the place of erotic love in religion, he preached the practice of celibacy (Pagels 1989b). He declared his soul married to the Church and that followers of the gospel should give up their sexual relationships to carry out his Word. This gave Peter the authority to become the spokesman of the group and allowed him to "exercise exclusive leadership over churches as the successors of the apostle Peter." Elaine Pagels writes in The Gnostic Gospels, "For the second century, the doctrine served to validate the apostolic succession of bishops, the basis of papal authority to this day" (6).

But even with all his magical powers, Christ was unable to make Magdalene into a man. Marjorie M. Malvern writes in Venus in Sackcloth: The Magdalen's Origins and Metamorphoses, "As a female she rules over the present world, which is like to her, and counts as the first prophetess; she proclaims her prophecy with all amongst those born of woman" (39). Magdalene could not give up her knowledge of sexual love since it is the fundamental mystery necessary for regeneration.

#### The Secret Sexual Knowledge

Aphrodite can not conceive without Eros' magic phallus. Without the mysterious forces of erotic love, the reproductive act is often reduced to prostitution, pornography, masturbation, and rape which teaches nothing about the miracles of life. The only other alternative is artificial insemination which eliminates and alienates the male from the sex act. Mircea Eliade writes, "Except in the modern world, sexuality has everywhere and always been a hierophany, and the sexual act an integral action and also a means of knowledge." Consequently, without philosophic Aphrodite and Eros working for Gaia, the technological virgin birth of the biosphere could actually cause our species to spread its egocentric diseases of war, lust, and greed throughout the galaxy. In order to stop this destructive process, we must come to terms with our creatrix. We are part of the microcosm. Our bodies are the temples where microbes live. This is why it is a grave violation to the life-force to pollute our bodies, or kill

another human being, or to separate sex from love, or death from life. When we realize our bodies are systems of organisms working to maintain health and supply us with energy, we begin to be aware that we live to serve the microbes who have been responsible for our immortality.

Many male writers advocating the technological asexual birth of the planet are reproducing the same patriarchal-matriarchal formula which has caused our downfall in Gaia's garden. Christian agape seeks union with God in an asexual way, divorcing itself from sexual and earthly responsibilities. Agape fails to note that the superorganism which has produced us has made us into sexual creatures. The bacteria speak to us through philosophic Aphrodite and Eros.

In his essay, "Bacterial Writing and the Metaphysics of Sex," Dorion Sagan examines the ideas that seeing the Earth as an inseminable female is found all over the world and is the very root of the Indo-European civilization. In places where the terms were reversed, and Father Earth and Moon Mother was perceived, the unscientific division of gender relationships still prevailed. Sagan writes, "the asexual organism is not more female than male; Adam was not, in a simple reversal, extracted from Eve's rib. If females are not primordial, males are not redundant" (127).

According to Sagan, the sexism of the religious explanation of the universe penetrated into the mytheme of science. Females were characterized by the plant world and males by animals. When Anton van Leeuwenhoek first looked



at his own sperm under a microscope, he called it spermatzoa combining the two Greek words for seed and animals. The sperm became the activists of life. The redundant ovaries became the passive receptacles and vegetable nutrition for the incoming sperm. Socially, this stereotype created the idea that the assertive woman is one who intuitively knows the mysteries of life without having to seek nor assert knowledge of the natural world. If a woman does attempt to verbalize her knowledge she is seen as taking on male characteristics. In biological terms, women are seen in terms of asexual reproduction which Dorion Sagan points out can be seen in the use of the words "daughter cells," used to describe an amoeba after mitosis, even though their "sexless" acts do not create daughters or sons. He calls this a metaphysical bias which suppresses the right to differentiate.

### Christian Clones

By ignoring the erotic impulse, agape love for the Christ figure is also dangerous because it disallows people from finding their unique characters as they become clones of Godhead who are reborn through the virgin birth. Yes, all is superorganism, but agape leads to global totalitarianism when people are unable to break the incest barrier with the Virgin Mother and must obey God, the Father. In contrast, Aphrodite and Eros find their unique and mature selves by connecting with Gaia through inward understanding and taking on a greater responsibility for their outer world, their environments. They use a symbolic

language which neither causes dogma nor superstitious traditional rituals.

The union of Aphrodite and Eros leads to a personal and social freedom which is only found by connecting with the superorganism and being self-disciplined towards its creative will. Thus Aphrodite and Eros can liberate us by restoring meaning to our lives. Freedom is found only when we become whole.

William A. Saler, Jr. points out in his book, Existence and Love: A New Approach in Existential Phenomenology,

Man is also, and all too often, afraid of his freedom, particularly the freedom to exist within the infinite boundaries of love; thus he seeks to escape from it (208). The greatness and mystery are too much for him. Thus man is often a compromiser, choosing little freedoms for trivial possibilities as cheap compensation for authentic freedom which he is too frightened to pursue (210).

Man declares the greatness of love and the new world it creates to be a fantasy. In deceiving himself that love does not exist, he "spins deceptions about himself. In the web of history he is caught and hung by his own deceptions" (Sadler 1969, 210). By ignoring the Great Goddess of Wisdom and commercialism and science for religion, as Christianity and Capitalism do, we are denying ourselves our connection with the life-force. This can only cause personal and social anarchy. The "almighty buck" seems to be the economic theory of laissez-faire capitalism which began the exploitation of nature through property rights and challenged the idea of communal ownership of the Earth. With it came the rise of the professionalism which mani-

festated rationalism and scientific domination.

Professionalism introduced and made people slaves to credentials giving the professional class privileges over the peasantry. Professionalism was a neo-feudalistic change which replaced the charters, grants and titles of the Middle Ages with a system where credentials and formal documents (degrees, license, diplomas, certificates) were issued by the State. Without official documentation one faced unemployment and homelessness (Hodgkinson 1983, 102).

In Love in the Machine Age, Floyd Dell writes, "the middle class has been and still is bringing up its sons and daughters as if their lives were dominated by the requirements of land and property. It is blunderingly seeking to perpetuate the psychological attitudes which were necessary to the land--property regime--the adult childishness which hampers the social and economic arrangements of our time" (22). Under capitalism, parents keep their children chained to the bondage of inheritancy rights which are diametrically opposed to creating arcologies of human love.

Neither totalitarianism nor anarchy are organic social structures which give us the individual power to work in unison with the superorganism. Both systems are immature: one makes people submissive to authority and the other puts no restrictions on personal wishes in respect to the collective vision, leaving humanity without creative leadership (Kao 1975, 143). Warren Bennis writes in Why Leaders Can't Lead, "As a person cannot function without a



brain, a society cannot function without leaders. And so the decline goes on" (66).

In Neutopia, there is a balance between centralization and localization allowing people to express their gifts in collective ways. The public needs the artists and scientists as much as the artists and scientists need the public. One becomes part of the feminist hagiarchy of creative junos and geniuses by virtue of her or his inward development. Through works of love and wisdom we find our natural leaders. Through philosophic Aphrodite and Eros we discover our royal artists, the futurists who synthesize the arts and sciences to create an aesthetic Gaian life-style. Through the "One-Joined-Together," the vital leadership of life can flow throughout the world.

#### The Brain Cells of Gaia

Even though Michael Allaby calls the planet the Virgin Mother, he refuses to acknowledge Gaia as an intelligent organism with a moral consciousness, denying the Crone her essential function within the biosphere. He writes,

The Gaian concept has no moral dimension unless you make the false assumption that Gaia is an intelligence, and in that case it is far from benign. This Gaia has no concern for human welfare, moral or even physical...For us to cast ourselves in the role of the planet's conscience is rather like criminals appointing themselves judges, and only judges at that (Allaby 1989, 147).

Allaby goes on to say that we are on a spaceship as part of the crew, a crew unable to guide its destiny, but with the power to destroy the world. He says that we are like delinquents who are rebellious against a captain, in

whose judgments we have lost faith. He asks, "As individuals, are we tempted through our vanity and desire for knowledge, like Adam and Eve, so that mankind as a whole, mainly through its science and technology, has come to represent Satan, individual men and women the occupants of the Garden?" (88) This is a good question for Allaby to address to himself since in his book he advocates the use of nuclear power to run the technology which dominates women and nature.

For Allaby, Gaia seems to be a complicated heartless machine-like orb who rules us by fear since it can survive without us, but we cannot survive without it. He points out that prokaryote, who have been around billions of years before the development of plants and animals, are much more important to planetary life than we are, since they are the regulators of the planetary functions. Allaby compares Gaia to an automobile who has no need for a moral conscience. He says that the driver needs conscience, but it is ludicrous to think the car does. But it was only a few particular human beings who made the decision to build cars and that has turned out to have such a destructive impact on the environment since traffic deaths and pollution through auto emissions have caused havoc to the entire health of the planet. Richard Register writes,

The fact is, if we want to leave any energy reserves and a reasonably healthy biosphere to our children, we will need to change the whole system so that cars are no longer an integral part. We will, in other words, have to completely rebuild our cities on ecocity lines (Register 1987, 10).

Unlike Register, Allaby's mind is still locked into the Newtonian scientific worldview because he thinks science is value free!

By denying the role of the Crone, Allaby also denies himself the role of the sage. He fails to realize that we are the microcosm! He even suggests that it is better for us to not question humanity's role within the planetary scheme of things. He writes, "at best we have no part" (147). In Mihaly Csikszentmihalyi and Kevin Rathunde's essay "The Psychology of Wisdom: an Evolutionary Interpretation," the authors state, "the wise person is the one best equipped to judge and to keep the commonwealth in order. The ultimate requirement for ruling is knowledge of how to optimize the well-being of the whole" (Csikszentmihalyi 1990, 33). Of course, the whole is the biosphere, Gaia, the superorganism. The ancient philosophers thought that the beauty of the divine order was so attractive that one would be compelled to follow its path and to submit to its pattern. Now, even more so than in Plato's time, the seeking of wisdom, "the process by which people try to evaluate the ultimate consequences of events in terms of each other," is absolutely essential to our planetary survival.

Sagan, in his book Biospheres, seems to hold a different opinion than Allaby of the nature of the biospheric intelligence. He finds comfort in thinking the superorganism has a superior intelligence to human beings which is responsible for planetary evolution. Gaia has



survived several massive extinctions in Earth's past and would certainly survive a nuclear world war and ecological collapse if humans are too stupid to avoid species termination. He says understanding this "superior being" of which we are a part, would require "new techniques of unconscious resonance, new means of speaking" (100). Sagan sees us as "the collective witness and main actor in a participatory spectacle of sexual-symbiotic fascination" (123). At least he questions the possibility of humanity being the vital brain cells of the planet constituting moral decision-making. He writes, "I contend that the biosphere, through me, may be writing or helping to write these words. But if I can say this, the very notion of an "I" separated from the biosphere comes under question" (21).

Sagan believes the "biosphere uses us to accomplish its own ends," to which end he says is the planet's reproduction. He writes,

It may be that the time has come, from a biospheric vantage point, for us to glimpse a new role for ourselves; no longer isolationists, selfishly rearing technology for our own ends, but integrationist--connectors and vectors of disparate parts of the biosphere--no longer murderers but intermediaries and matchmakers among the millions of species participating in the life of the biosphere" (105-104).

Thus humanity plays the role within the biosphere as the decision-maker, the brain cell of Gaia.

### Power of Ideas

Since ideas do not come through committees, sects, or nations, but through the individual, who, for Sagan, is the main actor? Is the midwife to the Gaian world view the

collective, the individual, or both? Since biologically speaking there is no individual, since our bodies are made up of a community of different organisms, the answer must be both. But how is the superorganism organized? What relationship do the parts have to the whole?

Humanity advances through the work of particular idealistic individuals who influence others with their ideas. Walker Abell, in his book The Collective Dream in Art, points out that inspirational ideas are a receptacle for a collective psychic charge which arises from the unconscious or subliminal regions of the mind. At the moment of the inspiration, the artist works as a conductor of the collective forces of the superorganism to make them conscious. Erich Neumann writes, "The Great Individual, on the other hand, who really is a great man in the sense of being a great personality, is characterized not only by the fact that the unconscious content has him in its grip, but by the fact that his conscious mind also has an active grip on the content" (Neumann 1954, 426). The juno and genius are they who are most consciously aware and sensitive to what is going on in their unconscious which they strive to express with their ideas.

The ideas enter into the imagination and animate symbolic visions to which humans then must give embodiment. This release of the accumulative psychic impulses is established when there is an "appropriate connective between its subjective source and an objective outlet" (Abell 1957, 332). The conscious mind is not the generator of the ideas,

only an interpreter or agent of the inspired messages (Walker 1961, 35). "Major artists are such, precisely because responsiveness to collective motivation, charges their creative activity with the full force of the master tensions of their epoch" (Abell 1957, 332). These seekers of a deeper cultural reality other than the repressive market economy, become free from personal competition when they seek union with others on the creative quest to build a planetary science and culture of love. Abell writes, "Originality tends to unite one with one's more sensitive contemporaries, and separates one only from one's predecessors--that is to say from the exponents of cultural situations that no longer exist" (333). There are many different kinds of cultural and scientific agents, each fulfilling their destinies within the broad channel of planetary transformation. But it is Aphrodite and Eros who become the vortex of the lovolution. To join the lovolution is finding oneself within the global drama, playing a role and living for a cause, rather than "losing oneself" and dying for a cause.

When the multitude is exposed to great ideas they enter into their dreams. But in essence, it is the individual who must absorb the idea and act it out. Giordano Bruno states, "A creator is one who makes others create." Without a creative following the leader cannot lead (Bell 1957, 334). Aphrodite and Eros empower the collective by providing the vision, wisdom, and immorality to live in harmony with Gaia.



The history of utopian thought has attempted to discover the organic social system of nature. However, it seems that we have not as yet discovered the formula to lead our way back to the garden. In order to rediscover ourselves we must come together to study the Earth as a system. But what then is the power that will unite us? Since the historical roots of our environmental crisis are religious, the answer to the problem must be religious, thus the manifestation of the Gaian religion. In order to change the system, we have to have a story more powerful than the existing mythology. The religion of Aphrodite and Eros binds us back to this the mystical power. It demands we enter the mysteries, shut our five senses, and return to our origins!

We must beware of the folly of thinking of ourselves as the stewards or engineers in control of the environment. The ecological crisis, which we have caused ourselves, is already the result of thinking that we are the superior members of the biosphere whose transcendental God created nature for humanity's exploitation. However, in Biospheres, Sagan points out that the destructive use of technology which we are witnessing now might have been a necessary part of the metamorphosis. The Judeo-Christian duality between people and nature allowed scientific investigation and technological development to flourish. During pagan times, the people saw guardian spirits in all forms of nature, every tree, plant, stream, rock, etc. The Judeo-Christian revolution over paganism destroyed the pagan animism which saw nature as a living revolution in which people were a

part. This psychic revolution in the way people perceived nature ushered in the way for human beings to exploit natural resources with indifference to the consequences which resulted from development.

#### Gaia is the Supreme Being(s)

Could the unseen microbes be the supreme beings which the ancient pre-Christian nature worshipers saw as guardian spirits in all forms of life?

Margulis and Sagan's description of the microbial world in Microcosmos could be read to correspond with Lawrence E. Sullivan's description of supreme beings in the Encyclopedia of Religion. He says supreme beings can see and know everything and are present everywhere. We are made in their image even though they remain invisible to us. They are viewed as being the foundation of all life, owning all that exists, the fertilizers of vital forms of the universe. Sullivan writes, "As the foundation of all that is real, they may be the sovereign upholders of the world order, rulers of all beings, and even providers of moral commandments and socio-ethical mores" (167). To those who are transgressive, supreme beings punish in passive ways, by famine, epidemics, and drought. The ancient wisdom against engaging in promiscuous sex can now be reaffirmed as sexually transmitted diseases such as AIDS show us that the ancient morality had a biological purpose.

Sorin Sonea and Maurice Panisset write in A New Bacteriology that bacteria are the "life-promoting stability of the chemical features surrounding the living world" (8).

The majority of bacteria are benevolent and compose the essential organisms which make up a global community. Bacteria are responsible more than any other living group to the fertility and stability of the planetary ecology. Not only are we surrounded by them, but we are made of them. They are our first ancestress. When we are in harmony with them we serve them. Since bacteria are the foundation of life on earth, they are not unintelligent beings. They are the mysterious creative force in love, the hidden matchmaker behind human evolution.

Could it then be said that bacteria are the voice within the unconscious mind? Furthermore that they have manifested the deity of the Virgin Mother and transcendental father so that we would develop the technology for their galactic reproduction? If the answer is yes, it is not surprising that bacteria have symbolized themselves throughout our religious history as the image of the Virgin Mother. Percy Shelley is quoted in Romantic Art Theories, "Only in artistic creation did the unconscious soul of nature merge with the conscious soul of man [sic] to produce works in which nature becomes spirit and spirit ennobled and redeemed nature" (75). Since religion is the art of sexuality, it makes sense that bacteria may compose the unconscious soul of nature revealed in a sense through the spiritual symbols of humanity, i.e., the madonna and child. It is urgent that we be aware of its religious significance so that more evolved religious symbols of the true nature of love will ennoble and redeem human nature.



Since our new knowledge of the bacterial superorganism promises to open up infinite possibilities for the creation and improvement of genes, we are beginning to have a new, mature, even divine relationship with the microorganisms as human beings become the co-creators of life forms and new worlds. Through the superorganism's desire for reproduction, we become equal partners with the microcosmic Great Goddess of life. Gaia perfects us and now we are perfecting Gaia. This is not only a technological partnership, but a spiritual one as well as we begin to educate our population to the spiritual nature of the superorganism and begin to direct the building of biospheric arcologies.

Gaia can create global order out of world chaos. It is calling us to develop what Buckminster Fuller called "a world computer data base" and G. H. Wells called the "World Encyclopedia." It is certainly a meaningful coincidence that Sorin Sonea and Maurice Ranisset describe the superorganism as being a "computer with a large data base," and these earlier futurists expressed the same concept in their writings. The intelligence necessary to know how to ethically guide the world data base comes through those engaged in philosophic Aphrodite and Eros whose union makes them the mistresses and masters of the whole.

A mature relationship with the microcosm requires that we develop a new understanding about the role of sex. There is a reason why we developed egg and sperm cells in the individual sexes. Sexual reproduction should not be thought of as a biological waste of time and energy which should be

eliminated, even if asexual forms of reproduction by human cloning or parthenogenesis are now becoming human possibilities through advances in biotechnologies. It could cause de-evolution. Trying to artificially breed people for intellectual or physical traits using eugenics goes against the natural wisdom of the microbial romance. Aphrodite and Eros are the best determinants of who should breed with whom. Breeding for any reason other than for love is an injustice to the law of life, making the sex act an act of death. In Morality and Eros, Richard Rubenstein writes, "Love is the great opponent of death-in-life" (111). Through the use of advanced technology, messages and information about the ways in which the superorganism works within us can be broadcast universally. Peter Russell points out in The Global Brain, "From an evolutionary perspective, perhaps the ultimate purpose of technology has been to enable society to make the shift" (173). It is no longer unreasonable to think that humanity's crones and sages are indeed the consciousness of Gaia.

### Summary

In this chapter we have discussed the danger of using Mother Earth or the Virgin Mother, as a metaphor for the planet. The Virgin Mother does not have the sexual wisdom necessary for our planetary salvation. The two sexes becoming the Unshakable One leads to an understand of the One World Mind and the occult powers it generates. We have seen that what is needed is a creative hero who has conquered his fear of sex and death by taking into his heart

Aphrodite's eternal love. In order to do this, he must individuate by breaking free of the incest bonds with his biological parents in order to become a spokesperson for Gaia. Gaia, the microbial life-force of the planet, seems to be the Supreme Being(s) throughout time. It reveals a new morality of life to us in the form of revolutionary archetypal energies which artists then make known to the public.



## CHAPTER 9

### WORLD-ARRANGING BEAUTY

#### Introduction

Now that we have the necessary technology to activate the One World Mind, let us proceed to discuss the factor which will cause the tidal wave of change, the royal marriage of the Queen and King. We will start out with looking at the two social models which dominated medieval thought in hopes of understanding more clearly the way to replace the old archetypal patterns of architectural development causing the destruction of our environment.

#### The Organic World

Carolyn Merchant in her book The Death of Nature reviews the organic communities which during the Middle Ages perceived the earth as an alive, wise being. There were two opposing models of the organic medieval community: the hierarchical estate model and the communal village model. The hierarchical model perceived the community as being like the human body: the priests and kings were the head, while the peasants were the feet. It is summarized in this account of the words of John of Salisbury as paraphrased by Merchant.

Each part had its own place, rights, duties, and value, which together contributed to the perfection of the whole universal community. Both nature and society were composed of parts so that the purpose or end of the lower was to serve the higher, while that of the higher was to guide the lower toward the common moral good. Each part sought the perfection of its own particular nature, growing and developing within (72).

The political manifestation of the hierarchical organic system was the conservative monarchy which acquired its authority through God using civil law to supposedly carry out the deity's plans. Neither economic standards nor civil rights issues were debated in order to keep the political ideology "stable." Inheritance was passed to the eldest son, and large networks of kin were bonded by their desire to keep their economic land base.

During the beginning decades of this century such hierarchical organic models of social organization were still active. Such concepts as "mutual interdependence," and "evolution toward higher forms" were used by ecologists to describe organic hierarchy. Merchant says that not only did ecologists use the hierarchical model to explain the "organization of bacterial colonies, grassland climax vegetation, bee and ant communities, but also of human tribal societies and the world economy. They stressed an evolution toward greater cooperation on a worldwide basis and argued that nature could provide the model for an ethic of human sharing, integration, and unity" (76). But with the reign of fascism, which glorified the father in the form of the absolute dictator, the evolutionary hierarchical approach to organic community was abandoned. Ecologists retreated into a mathematically reductionistic direction. Philosopher Archie J. Bahm says that "Reductionistic philosophies are not adequate. The more reductionistic a philosophy is, the more inadequate it is" (Bahm 1979, 94).

Merchant calls the second organic community vision the communal consent model. In opposition to the hierarchical model of the feudal landlords, communal consent attempted to eliminate individual differences by enforcing the collective will as the sole source of power. The good of the whole was more important than the will of the individual. The parts of the whole all had equal value and everyone had a vote in the election. Public officials were subservient to the people's sovereignty. Cooperative land use, internal self-regulation, sharing of goods and tools, and common traditions and customs were practiced within the communal consent model. Its political manifestation was socialism and communalism. The tyrannical monarchy was replaced by the will of the collective. In modern terms, this has produced the State. As we have witnessed in the tyranny of the Communist regimes, when individual happiness is forsaken for the vision of the collective, a society may become suppressive to individual creativity, controversial opinion, and eros. Hence, the collective can stagnate into a collective mediocrity.

The organic love-power which is the source of individual gifts and wisdom, is unable to provide its leadership role under the communal consent model since it is a threat to the collective mediocrity. Throughout history, abuse of power in the hierarchical model, caused by the hegemony of patriarchal inheritance rather than spiritual knowledge, has resulted in disenchantment with the model. But the model has never really been understood and created



on a world-wide scale with a new and different concept of Planet Earth. Our bodies are made up of a hierarchy of organisms which are part of wholes of cells, wholes of molecules, and wholes of atoms. "Hence several different kinds of hierarchy cooperate in constituting the body of that person" (Bahm 1979, 128). Since everyone discovers their unique gifts through the intuitive, inward knowledge of the whole self, the hierarchy is not determined by external causes, but through inner processes. Pitierum Sorokin, author of Social and Cultural Dynamics, believes in the power of love. He foresees a time when the scientists, sages, and saints will make up the global meritocracy. He says it had been tried in former times in imperfect forms, but he foresees it happening in an ennobled form in the future (Wager 1963, 97).

Merchant asserts that both the organic hierarchical and communal model were undermined by the growth of the market economy with its emphasis on property rights and the profit motive. In the medieval organic model, land was for use, not for economic gain. A lord could not cut down a forest for his own desire where the peasants held common rights. Starhawk points out, "Agriculture was based on the village as an organism, rather than on the labors or profits of the individual or the nuclear family as independent agents" (Starhawk 1982, 190). Advances in agriculture technologies which dominated nature also destroyed communal farming practices and communal control of natural resources (Merchant 1980, 78).

## The Steady-State Vs The Ever-Growing Model of Development

So what is an organic model of community? Where will the market vision inevitably lead? In The Liberation of Life: From the Cell to the Community by Charles Birch and John B. Cobb, Jr., the authors explain the two different views of organic community which they refer to as the steady-state economy and the ever-growing economy. In essence, the steady-state economy is the reality that we are part of a planetary system that is finite. The Earth has a limited capacity to replenish such resources as timber, food, and water. There are limited amounts of fossil fuels and minerals and these are non-renewable. Gaia has only a limited capacity for absorption of pollution and maintenance of life. The steady-state economy realizes the limits and so seeks to establish an economy based on limits, not on growth. What is or is not produced is determined by the needs of the community as a whole. The economic system organizes the world resources and productivity so that the needs of the citizens are in balance with that which the ecology can sustain. The health of the ecology will be monitored instead of the economic growth.

The authors feel humanity has grown to a point where now we must reach maturity. They explain that during the growth phase in the lives of plants and animals, they use natural resources to build up tissue. During this time of growth, they increase in size. Then plants and animals reach a point when physical accumulation turns to physical maintenance. They cease to grow, using natural resources at

a slower rate for maintenance reasons only. Examples of mature ecosystems are coral reefs and rain forests which recycle all the materials they use from resources. The only resource which comes from outside the ecosystem is the sun and minerals. They are dynamic sustainable societies which have survived for thousands of years by respecting limits.

The characteristic of a sustainable society which Birch and Cobb list are: population control according to the carrying capacity of the planet; renewable resources staying within the capacity for the planet to supply them; pollution emissions below the rate of Gaia's ability to absorb them; the rate of use of fossil fuels and other minerals not succeeding the rate of technological innovation to use them; goods made to last and whenever possible materials be recycled; fair distribution of scarce resources; and equal opportunity for people in the decision making-process. The authors write, "The emphasis will be on life not things, on growing in quality not quantity, on services not material goods" (244). The steady-state uses renewable technology such as solar power, restrains energy use, and practices organic farming so that the soil maintains fertility indefinitely.

Birch and Cobb see Paolo Soleri's idea of arcology as representative of a steady-state built environment. Arcologies utilize sunlight to the maximum degree. Greenhouses surrounding the arcology can also provide food for the citizens, and the sloping roofs can channel heated air into the city. Wasted heat from the factories located



underground, would also provide energy for the city. The authors write,

In short a city could be built so that its total energy needs would be a fraction of those of our present cities, and these needs could be met by the sun. Such a city could make possible a society that was both just and sustainable (327).

John Stuart Mill believed that in such an environment where social functions are organized as unconsciously as our heart beats, mental and moral development could bloom and our life-styles and creativity could flourish on deeper levels. We can then concentrate our energies on opening up the power within the human soul.

Contrary to the steady-state economy is the ever-growing economy model, which is an outgrowth of the market economy, believes unlimited growth will bring about a technological Golden Age. All problems will be solved through technological inventions. The supply of cheap energy from nuclear fission, and eventually nuclear fusion or solar-powered satellites, will allow for continual population growth. Food, water, and wood will become abundant with continuous technological innovations as suitable substitutes are found. Chemicals can be used to restore fertility to the soil. Desalinization plants will convert salt water to fresh water. Chemical compounds will create artificial wood. Waste disposal and pollution can be solved with the energy provided by nuclear power. Protection from the holes in the ozone will either be provided by a technological solution to restore the ozone layer, or new architectural forms will be built to protect

us from the dangerous ultra-violet rays. Since the unlimited growth vision is the continuation of the capitalist economy it is easy to see how it could lead to private biospheric technology used to protect the rich classes from the deteriorating ecology.

In Carol P. Christ's book, The Laughter of Aphrodite, she explains the way in which Platonic thought divides the body and the soul into two different spheres. The superior one is thought to be the sphere of the immortal soul which Christ points out is really a denial of our finitude and death. In this doctrine of absolute transcendence, life, the earth, and the body are despised. The spiritual goal is to transcend the flesh in hopes of obtaining life after death in "which the limitations of finitude are overcome". She writes,

I believe the crisis of our times calls upon us to point out the roots of our peril in the denial of finitude and also to begin to depict a religious vision compatible with the preservation of this finite earth. We must envision a spirituality that acknowledges finitude and death and that encourages us to affirm rather than deny our connections with the earth (221).

#### Will We Have a Metamorphosis?

We must advance beyond the image of the virgin mother and respect our place within the evolutionary framework by realizing the wisdom, beauty, and symbolism of biparenthood. Let me try to solve the riddle of sex. In Microcosmos Margulis and Sagan ask, "Why must two halves come together to make a whole only to become two halves again?" (158). The union of the two sexes is symbolic of our oneness with our primeval ancestress giving us the way

back to the Garden of Love. We can only experience direct knowledge of wholeness, the power it generates, and our role within the superorganism through sexual mysticism. Norman O. Brown writes, "Hence according to the Epistle to the Ephesians the true meaning of the mystery of sexual intercourse is that it is a symbolic representation, or adumbration, of that mystical body in which we are all members of one body" (84).

Evolving beyond asexual reproduction requires new symbolism to refer us back to our oneness with the superorganism. The superorganism needs the sovereignty provided by epic poetry in order that we begin living together as a superorganism. Only the love-story, a new relationship between woman and man, will give us the knowledge of how we can stop annihilating ourselves and our surroundings, and start creating the holy world needed for the planet's reproduction. The environmental crisis and constant threat of war is a result of the inner wars within the minds of women and men who were afraid of the power of the Goddess. However, the epic poetess is mapping our way out of the crisis.

The reason for erotic love is to discover the ancient mode of communication of the global brain: telepathy. As we begin to communicate with the superorganism and discover its occult mysteries by breaking down the walls between the I and thou, the hidden world of the unseen benevolence opens up to us. Peter Russell believes that in order to integrate society into a superorganism will require a leap in the



evolution of consciousness, which he calls a "mind-linking" process. To do this, a new worldview which is "holistic, non-exploitative, ecologically sound, long-term, global, peaceful, humane, and cooperative" (Russell 1983, 130) is needed. This sounds to me like a description of Neutopia. The role of Neutopian thought is to cast out the old indoctrination which divides us into artificial groups by thrusting us into the trance of the planetary management of the superorganism.

Arthur Versluis writes in his book The Philosophy of Magic, "In this, the Golden Age, one cannot so much speak of "telepathy"-- which implies a "sender" and "receiver" or a duality--but rather of the simultaneous arising of harmonious thoughts and intentions" (97). This might also be a description of erotic spirituality. Alan Watts describes the union of Aphrodite and Eros,

One can only translate this symbolism into terms that are meaningful in our culture by saying that, in an embrace of this kind, all considerations of time and place, of what and who, drop away, and that the pair discover themselves as the primordial "love that makes the world go round." There is an extraordinary melting sensation in which "each is both," and, seeing their eyes reflected in each other's they realize that there is one Self looking out through both--and through all eyes everwhen and everywhere. The conceptual boundary between male and female, self and other, dissolves, and--as every spoke leads to the hub--this particular embrace on this particular day discloses itself as going on forever, behind the scenes (Watts 1971, 89).

Telepathic communication links our conscious minds and bodies to the collective unconscious of the superorganism so that we may rediscover our lost knowledge of telepathy. According to Colin Wilson in his book The Occult, we have

reached certain limits in the rational intellect and cannot progress any further until we redevelop these inner sensory faculties. With this occult knowledge, the power to psychically heal the world will also be found as we open up more fully to the knowledge of the Self. By breaking the habit of the mundane world, parapsychologists feel the power of the occult could be the key to changing the dictates of bureaucratic and military tyrants. Some have speculated that the supersensual powers are more powerful than the atomic bomb. Certainly, if we are tuning into the superorganism's data base and becoming more like goddesses and gods, our power to survive would out-live the death instinct. Spiritualists who have experimented with the occult, sense that there is an ethic of non-violence attached to the superpowers. Telepathy is the power to heal, not to destroy.

In David Abrams' essay, "The Perceptual Implications of Gaia: The Gaia Hypothesis Suggests an Alternative View of Perception," he explains that the Gaia theory defines perception as communication or communion between the individual organism and the planet. Intake of information can no longer be from "a mute and random environment" as was previously thought. The Gaia theory suggests that perception is not a paradox between the inner and outer worlds since the two are no longer seen as disjointed. Abrams says that the living body of Gaia is naturally clairvoyant.

In his book From Newton to ESP: Parapsychology and the Challenge of Modern Science, Lawrence LeShan discusses the trouble with conducting traditional scientific laboratory experiments with ESP. He says that most parapsychologists have built theories based on the "one-tracked universe" based on the philosophic model of mechanism and determinism which are divorced from human experience. Their experiments, e.g., the guessing of concealed cards and other tests which use statistical techniques, are based on accumulative "outside" knowledge. Humans don't pass information the way computers simply transmit information from one another; human communication creates a Gestalt.

LeShan believes parapsychologists need to embrace the "multi-tracked universe" model of twentieth century thought. Consciousness is the mind stuff of life. Psi-events are "composed of our inner experience" leading us to the one central mystery of love. LeShan points out that psi-events take place in the "dynamic field" of psychological space between two people, not in the geometric space of the mechanical universe. Moreover, LeShan writes that everyday common experiences, like the explanation of building a bicycle or a steam engine, is inadequate to explain and understand the psychic realm, for the problems of parapsychology can not be solved on the sensory realm. He continues, "Explanation in this realm means showing the past events had to happen as they did: future events are unpredictable. The past was determined; the future is



free" (78). Events in one's life build upon one another and, therefore, are not repeatable.

Looking back in time with some sense of the total situation, one can see how each event had to unfold the way it did in order for the next scene of the cosmic play to occur. The psi occurrences expose a realm of meaningful behavior since one's life meaning is revealed when one is attuned to the global mythological energies of Gaia. Telepathy is achieved when the connection between two meaning-related contents results in a "non-electric lightning connection." Bridging this gap causes a meaning affinity between the inner life of the two minds in relation to the "all-embracing universal order" (Koesthler 1972, 106). A natural rhythm between them is created causing the two to act synchronistically with each other on an archetypal foundation.

Allaby denies Gaia it's occult powers. He writes,

The magician believes the world is operated by unseen but intelligent forces. These forces can be persuaded or coerced into producing desired effects, by changing the weather, for example, or healing the sick. Communication with these forces involves rituals that sometimes appear to succeed because mere probability ensures that desired outcomes follow on some occasions....Gaia is not an intelligent being, not a god, not anything you can talk to, pray to, or hope to influence by persuasion or ritual. I often wonder why people bother to seek the supernatural when the natural world is so filled with beauty and surely, with marvels enough to satisfy the most voracious spirit. Beside the real world the imagined world of the occult is so pale and sterile, so unutterably dull (114).

Poor Allaby and the other pseudo-scientists who have turned off the deepest, most mysterious part of the global

brain so that they are unable to find the full power of Gaia! Without the intelligent supernatural powers of the superorganism, humanity will continue to be the malignancy and threat to life. What Allaby describes as our evolutionary dead end. It is only through the imagination that we can see our way back to the Garden where telepathic communication is part of the natural grace of life. To deny us the world of the imagination is a death sentence to our species as our dystopian cityscapes continue to plunder life and we are left without an alternative to the global shopping mall. The way to live in peace is a Neutopian quest requiring the reorganization of the world along the lines of the superorganism. Such a superorganism will have unity-in-variety, not by means of denying the individual, but by allowing the individual the chance to reach her or his greatest potential for the greatest good.

Sagan seems to be able to trust his imagination more than Allaby. He writes,

however dubious the reality of the topics of occult sciences, future technics may literally make them come true. Long before we see a New Earth erection on another planet by spacegoers, we may produce the lost island of Atlantis, not a barnacled ghost town but a thriving, electrically lit metropolis, with ocean-based economies built on biospheric technologies (Sagan 1990, 59).

Alas, Sagan, too, still relies on technology to bring about the occult magic. Could it be that the bacteria use an internal biotechnology to communicate on the planetary level without cables or satellites? Have we simply not discovered the biospheric channels yet? Can we

recover the lost knowledge of telepathy and erotic love which will give the full use and control of the occult and the mass attraction needed to enact the ancient Gaian religion? In G. I. Gurdjieff's book, Meetings with Remarkable Men, he writes about a time of telepathic communication:

Just before the deluge, they were scattered all over the earth for the purpose of observing celestial phenomena from different places. But however great the distance between them, they maintained constant communication with one another and reported everything to the centre by means of telepathy. For this, they made use of what are called pythoneses, who served them, as it were, as receiving apparatuses. These pythoneses, in a trance, unconsciously received and recorded all that was transmitted to them from various places by the Imastuns (37).

#### A Call for a Love Magician

Allaby and Sagan could be described as what the Renaissance magicians and alchemist termed Puffers. Versluis describes the Puffers as the alchemists who had the great laboratories during the Renaissance. They took the nature of alchemy literally trying to turn base metals into material gold. Puffers, who received the name because they were constantly using puffer bellows, did not understand the inner purpose of alchemy which facilitates the transformation of mind by moving the habitual energy in different patterns. Puffers refused, or were too stupid to understand, the symbolic hierarchy of gold. Without the two higher levels of gold, which Paracelsus called the ethereal and heavenly gold, alchemy could not be achieved. Puffers were the precursors to modern chemists who pile up gold on the material plane failing to move to the spiritual domain



of the Golden Age. Hence, the Renaissance, like the Enlightenment and the Industrial Age after it, were "all subcycles of the epoch of the rational mind" (Whitmont 1982, 74). By understanding the powers of the Crone, males will finally be able to tune into the Gaian Consciousness and reach an alchemical union; and thus, a new epoch is born.

This summer I have had two encounters with modern day puffers. While I was driving the shuttle van for Alumni Weekend at the University, I picked up a man who I was informed had received the outstanding intellectual award that night. I asked him what was his outstanding achievement. He said he wrote chemistry books. When I asked him if he knew anything about alchemy he answered, "Yes, writing text books on chemistry turns into gold."

The other encounter happened while I was working in the Tower library. As a man exited the ninth floor where I was the guard, I noticed his name tag for a campus conference. So I asked him what conference he was attending. He said it was a chemical conference. "Was anyone lecturing on alchemy?" I asked. "No," he said, "there is no money in it."

Our inability to reach to ultimate levels of alchemy by allowing the organic symbolic hierarchy to guide the material level of existence has stuck us into a superficial prestige system where money equals power. Individuality is perceived on the basis of what you do to make a living, not your intrinsic value. Society is blindly governed by the worst people who cannot imagine "statesmanship" as anything in any other way than how to make their country the richest

and the strongest militarily. Unable to free ourselves by virtue of the superorganism, we are trapped in dystopia. In Betty Roszak's essay, "The Two Worlds of Magic," she writes, "All the alchemist's work, prayer, and efforts were directed toward this goal: to awaken the dormant powers of nature, to reconcile her dynamic conflicts, and to assist at the birth of a new and higher consciousness. Through the hermaphrodite lay the path beyond good and evil toward liberation from contending dualities...this was the coming together of earth and heaven, the completion of the circle of perfection" (Todd 1977, xi).

Now, the alchemical royal union could create a millennium movement based on Gaia. Since the origination of religion unites us with bacteria, religion has an infectious effect which is why it can spread rapidly through the superorganism, infecting the masses with love.

#### A Royal Marriage of True Minds

The couple's metaphysical relationship is a mutation from the status quo. Their former selves which have been at war with each other and the surrounding environment now enter into each other creating a complementary relationship called in alchemy, an hieros gamos, a sacred marriage of the elements. Their "marriage of true minds" creates a new stage of being, a miraculous event, which was not previously present. In Greek the word hierarchy means hier, "sacred" and "archy" order. So it seems this "marriage of true minds" could create a new sacred order.

The union of the hera and the hero is of "paramount importance for rule on earth." Gadon states that in the ancient Goddess tradition, "the cosmic power of the Goddess had to be transferred to the king to ensure his power of leadership and fertility. Their sexual union was necessary to activate the annual cycles of life" (Gadon 1989, 116). She continues, "The mystery of human sexuality was connected to the fecundity of nature." Their procreation is not the reason for their sexual intercourse, but it is necessary to endorse the Queen and King's ability to rule in order to save the five kingdoms of Gaia. In ancient times the hierodule, who was the embodiment of the Goddess, gave up her ability to bear children. Instead their union created the alternative vision necessary for the evolution of the lower level social structure of nationalism into a higher level system of global management. Their union symbolizes the all-embracing symbol of the absolute which sums up the whole of meaning. It is the ultimate interpretation and decision of life which holds the secret to the union of humanity (Vysheslawzeff 1968, 3).

Another reason for the marriage's royal character is the effect of the archetypal basis of monarchy and its role in mythology on the collective human psyche. In Michael Baigent, Richard Leigh and Henry Lincoln's book, The Messianic Legacy, they write,

Whatever the form of government under which one lives, the psyche, from childhood on, will still be populated by kings and queens, princes, and princesses. However "republican" one may be, such figures are part of a collective cultural heritage, with a psychic validity



of their own. In the absence of genuine dynastic royalty, we will endeavour to create a surrogate royalty from, say film stars, pop singers--or, in the United States, from families like the Kennedys (172).

For example, the Prince and Princess of Wales command more attention in the American press than our most noted celebrities. The American Presidency isn't able to achieve its full stature because of the lack of continuity and duration in the four or eight year tenure of office. The Prince and Princess do not govern, but rule over us as the ultimate symbolic figures. They are symbols of the plutocracy, a false aristocracy whose "power" is passed through blood lines. Their symbol is really a hollow shell, a facade in Oedipal dependencies. Their tradition is not only racist in that their bloodline is superior to their subjects, but it is also sexist in that male babies are believed to be superior to female babies.

Most, if not all, historical diarchies (rule by two) have been tyrannical since their rulership has been based on heredity and patriarchy, and not on virtue. Inanna, the ancient Sumerian Queen of Heaven and Earth, ruled in her own right until the rise of patriarchy. She then transferred her sovereign power to her husband, Dumuzi, the Shepherd King, who from then on ruled in her place as the absolute authority. She no longer had a partnership with him, but used sexual power to seduce him. Since her power was no longer public, she used covert ways to control him. Before the patriarchal overthrow, she was represented as the Goddess of the universal energies of love, who appeared as a

stately, fleshly Crone; after the overthrow of the matriarchy she becomes a slender young maiden, the Goddess of the battlefield. Her sexuality was no longer focused on reproductive power as the woman who would bring the next generation into the world, the way it was during the reign of the Crone (Thompson 1981, 165).

However, at times, monarchy has also given us the hope for a messiahship which has the power and wisdom to create a global elite of Gaian magicians--both artists and scientists--open to anyone. Biological inheritance does not determine the chosen ones. The ability to hear the Infinite Manifold's call of consciousness and one's internal dialogue with the soul of the world determines the individual's position within the global "pluriverse."

An evolutionary leap in consciousness is essential: we must cut the umbilical cord to our microbial mother and become conscious of our destiny as Gaia's wise rulers.

Warner writes,

The Virgin Mary has inspired some of the loftiest architecture, some of the most moving poetry, some of the most beautiful paintings in the world; she has filled men and women with deep joy and fervent trust; she has been an image of the ideal that has entranced and stirred men and women to the noblest emotions of love and pity and awe. But the reality her myth describes is over; the moral code she affirms has been exhausted (338).

As we began to worship the bacteria as the benevolent force of renewal and live in bioshelters according to natural laws, the duality between good and evil, Mother Earth and Sky Father, will eventually disappear. Our separation from and ignorance of the Superorganism is

replaced by planetary management. The life-force reveals itself as the love force whose noblest symbol is represented through the sexual passion. The unity of polarities is only possible through the poetic metaphoric language. Critics and the public must realize that poetry is not so much related to life of the poetess and poet, but their life should be interpreted in light of her or his poetry. In the final analysis, it is scripture which determines virtuous character and the ability of the poetess and poet to become rulers. In other words, it is art which guides life.

#### The Position of the Philosopheress and Philosopher

The chief civic roles of the philosopheress and philosopher is to make arcologies become a reality. Their mission is to make cities into works of art by weaving together the endless number of creative activities of their inhabitants so that all may make a proper contribution to the balance of life in the arcology. This results with the release of occult power into the world drama of the superorganism. Working on behalf of Gaia, each individual finds her or his "own" work, determined by their natural inclination which educators then cultivate for the greatest public good. People are taught to follow their own inspirations so that they will do "their artistic best for the community." When people are encouraged to follow their creative insights, their imaginations are raised to new levels of self-determination and self-direction. They become morally autonomous. By connecting with the microbial



source their actions are determined by their own inward knowledge.

Led by the philosopheress and philosopher in a mode of "choric dancing," the civilization can be guided by the best available knowledge "both of philosophical principle and of psychological and sociological science" (Lodge 1953, 282). The role of the philosophic pair within the global administration is to create the blueprints which formulate the project of our planetary survival. These decisions have a "non-logical side which is moral, deeply rooted in community feeling" (202). Administrators become conductors of freedom to the world community as a whole, making it possible for the more creative members to lead and activate their dreams and ideas, while others practice their skills and talents. Lodge writes in his book Plato's Theory of Art,

Philosophical insight does not somehow wash out the differences between one art or occupation, and another. On the contrary, it helps each to become more definitely, more specifically itself; and to make to the life of the whole, the characteristic contribution which this artist, and this artist alone, can best make. Community fellowship, and an enlightened faith in co-operation do not lead to confusion, or to interchange-ability of the various artists. On the contrary, they provide a background against which each musician, each painter, each poet, each carpenter, weaver, and potter, can do his best work; devoting himself wholeheartedly to realization of his own ideas (291).

The world problems are brought to the philosopheress and philosophers to be solved. She and he are not only the matrix around which the experts bring their findings, but the guides to creative and just solutions by using the world

computer data base and the radical philosophy of Neutopian Thought. The philosopheress and philosopher cannot pass judgement on details or techniques which she and he have not studied, so must pass these problems to the experts in the various fields for concrete suggestions so that she and he may then form a finalized plan.

The role of art in the governance of the planetary community is to foster "community courage, self-control, justice, and the other virtues of good citizenship" (Longe 1953, 265). Art gives the city its community ethos which is why the question of culture is vitally important to creating social harmony. No one person can decide all the ethical and aesthetical issues which must be addressed. Therefore, a council system, headed by the philosopheress and philosopher, might be necessary for deciding which global projects should be carried out and in which order.

### The End of History

The romantics and the renaissance Neoplatonists insist that love is the end of history, the final goal of humanity, and the power which holds the organic body together. J. A. Theuws' account of love in The Encyclopedia of Religion, states that

Broadly conceived, love has been a motivational force in shaping of culture within both the ideological and behavioral dimensions of life and a substantive theme in the by-products of almost every form of human activity: in religion and the arts, literature, music, dance and drama, philosophy, and psychology. It is perhaps, safe to say that the idea of love has left a wider and more indelible imprint upon the development of human culture in all its aspects than any other single notion (31).

Without the leadership of love, society is held together by brute and corrupt forces which are in evidence all around us. People are confused. There is an acute world-wide social disorganization. The final goal of history, the unity of humanity can only be achieved by the reign on the superorganism. Throughout time, poetesses and poets have understood their social position as the oracles of coming of the world of miracles.

From Zohar, a book of mystical Judaism from the thirteenth-century is the following,

For there is not a member in the human body that does not have its counterpart in the world as a whole. For as a man's body consists of members and parts of varying rank, all acting and reacting upon one another as to form one organism, so is it with the world at large: it consists of a hierarchy of created things, which when they properly act and react upon each other, together form one organic body (Roszak 1977, vii).

In other words, the superorganism must have provided the philosopheress with a counterpart in order for the planetary reproduction to be accomplished. It is so rare for woman, man, prophecy, and philosophy to come together.

What, then, is the appropriate metaphor for the planet's reproduction? Erotic love is the magical force which makes the birds sing, the flowers smell, and gives poetry to people for attracting their eternal soulmates. But, sadly enough, throughout history only a few magicians have been concerned with love. King Solomon who was an expert in science, was married three hundred times. He had seven hundred concubines and fathered six thousand girls and boys. Obviously, his mind was on sex, not on the liberatrix



of love. He never understood the alchemical union even though he had received more charms, magical practices and precepts than any other person. Will the magician ever learn to activate the spell of the One World Mind establishing the healing rituals of the superorganism? Norman O. Brown in his book Love's Body quotes G. Roheim, "The presentation of the dual unity as one body and the libidinization of the separation situation is just the essence of magic" (Brown 1966, 56).

The difference between the Gaia Messiah and false magicians, such as Adolf Hitler, is the depth of their visions and their abilities to understand love and utilize the power of the superorganism to unify the global family. Hitler contended that in the original state of paradise Adam and Eve had the racially pure blood of the Aryan race. He proposed that humanity's fall from the Garden of Eden was caused by the mixing of blood. He stressed that the Aryan race should feel sacredness for their superior blood and respect the laws of inheritance. To Hitler, Jesus came to redeem the blood, to bring the chosen people back into a pure heavenly state. Hitler believed, and was able to make other Germans believe, a holocaust was required to purge the German people of its bad blood. For Hitler, "Good is what benefits Germany." In American terms: what is bad is what threatens national security.

Jesus was also strongly attached to blood and nationalism. In fact, Jesus was a descendant of King David, a requirement of his Messiahship. "His mission is only to

the lost sheep of the House of Israel" (Matt. 15:24). By house is meant a group attached to the same language, bloodline, tradition, and religion. The original form of the Golden Rule was, "You shall not take vengeance or bear grudges against the sons of our own people," which also reflects blind faith and loyalty to one's tribe. Under this social ethic, group adherence is more important than individual consciousness.

Historically the mediocre use of the occult has made people concerned with their own narrow interests, dividing groups of people through hatred and war. The nationalistic, sexist hold on people's imaginations still plagues our world with diseases in every area of human life. It has even been said that Hitler is the founding father of the state of Israel, for without the Holocaust no Israeli state would have been made. War in the Middle East over nationalistic territories could well result in nuclear holocaust. Hitler's legacy is still tyrannizing the world with war.

In his essay "Antiscience Trends in the U.S.S.R." Sergei Kapitze points out that, "a demand for new ideas, ideals and even ideology, despite all the negative connotations that last word evokes, is certainly the order of the day" (Scientific American, Aug. 1991, 36). Gaia's time has finally come! The Gaia Messiah's evolutionary purpose is to unite the species around a planetary microbial

identity with rituals to the superorganism. Archie J. Bahm writes,

The world models depicted in the major religions--Judaism, Christianity, Islam, Hinduism, Jainism, Buddhism, Confucianism, and Shintoism--have failed to solve our contemporary problems. Indeed they are contributing more to these problems than to their solutions. The continued existence and persisting influence of these religions are obstacles to present efforts (Bahm 1979, 26).

What these religions have in common is that they foster family-based agricultural life-styles which are unable to set the world soul free to become the mystical artificians of love. Artitics is a word combining art and politics so that artists of the magical powers are given the power of rulership. The magicians of Gaia's temple are what our species is starving for, so that Aphrodite and Eros are re-enthroned and given back the power to fairly distribute the staff of life. As I have shown in the previous chapters, it is the private house which is causing our social disintegration. It is interesting to note that the word private is derived from the Latin privatus meaning "deprived." Do we have any other positive choice than to develop the public good through the building of arcologies by embodying the ideology of true love?

### Summary

In this chapter we have seen the need for a new communication between ourselves and the Superorganism. Occult new ways of speaking in the form of telepathy open up to us when we begin to tap into the subliminal sea of Gaia. The erotic union of the female and male leads to global



consciousness and is the essence of magic. When we finally obtain alchemy from the meeting of the minds of the Queen and King, new "wavicles" of thought can usher in a revolutionary epoch of love. Love creates a new form of governance and education which frees the individual to pursue her or his "ownwork" in service to Gaia. The role of the philosopheress and philosopher is to head a world council system which determines the projects which should be carried out in order to make the planet a beautiful, healthy, and meaningful place where all souls have the space and time necessary for self-actualization.

CHAPTER 10  
THE INFORMATION LOVOLUTION

Introduction

In this chapter I will conclude my dissertation by looking at the practical implications of Neutopian thought and the ideology of true love in the American school system. This commences with a parody of the contemporary American and Western education, followed by giving an alternative vision of education which I call the online Neutopian Transversity. Let me comment here that the term "transversity" was coined by Chancellor Scott and Susan M. Awbrey in their essay "Transforming Scholarship." The term fits in well with the ideology of true love and the idea of the World Computer Data Base as envisioned by R. Buckminster Fuller. However, I am not using it to endorse economic development in the way that Chancellor Scott has articulated it to the university community.

The Oral Defense

Even though the dissertation committee passed my oral defense of my dissertation, they required me to write a final chapter on the way in which teachers could bring "the information lovolution" into the classroom. They challenged me to make my theory practical by carrying out the slogan of the environmentalist movement, "think globally, act locally." Even Marx and Engels left the practical application of their social theory to someone else who

happened to be Vladimir Lenin. So why should I be expected to be "practical?"

On second thought, since my theory is a theory of the way true love works, I guess it isn't so bad to be a practitioner of the greatest thing in the universe! Wasn't the embodiment of love exactly what was missing from my life? Wasn't love the meaning and dream of Gaia?

But how was I to work within the boundaries of the 20th century classroom and the nationalist ideologies which perpetuate the myth of capitalism when it is the objective of my theory to blow the cover off the basic foundation of patriarchal civilization? How was I going to fit Neutopia into the procrustean bed of the 20th century classroom? It is nearly impossible for teachers with alternative visions to make it into "malestream" media and educational systems, so how was I going to establish Neutopian thought as the new non-sexist mythos of universal education?

When I first began contemplating the practical aspects of the theory, I thought the final chapter would have to be a satire because there was no way I would be able to make a 21st century theory fit into a 20th century classroom with the flags of the various nation states hanging from the rectangular walls. Neutopian thought changes the basic archetypal structures of our thinking, so how could it possibly be accepted into the educational system which maintains the status quo? I thought it was hopeless to try to bring Neutopian thought into the classroom. Neutopian thought was simply an outsider and the doors of education



were closed, locked and bolted to letting in a new way of thinking into the hierarchical pillars of classical misogynist thought which had dominated life for the past 5,000 years. In Mary White Stewart's essay, "Feminism and Sociology: An Unfortunate Case of Nonreciprocity" she writes,

Sociology as a profession has not comfortably embraced feminist belief systems, nor for that matter any potentially political belief systems, since the sixties. This is largely due to the fact that feminist ideology challenges so much of what is inherently a male model of social structure and reality. A feminist consciousness demands that the old visions be changed and leads to a sensitization to issues and ideas which create upheavals in the established system of thought (197).

So my final chapter was going to be a parody on American education. I would show how the teacher is really nothing more than a prison guard for the corporation and the real purpose of public education was the social control of the people. As Marilyn French writes in Beyond Power, "Under the guise of avoiding contention about subjective matters like religion, sex, politics, and morality, schools avoided tests and methods that might trigger independent thought which in turn might challenge the dominant values. Except in areas like mathematics and science, in which thinking is abstract, students were not encouraged to think at all (384)."

Students are trained to accept the system the way it is rather than to work to change it. They are trained to follow the Machiavellian doctrine "to leave the end unquestioned and the means unexamined (11)." In the

patriarchal system, teachers are limited to asking the acceptable questions of the orthodoxy, question which do not expose the hidden curriculum of education and do not question why the rich remain in their powerful positions. The neutopian question of what kind of society is humane and ecologically wise is outside the boundaries of acceptable thought.

In my parody I would show how the prevalent values of our educational system assert that knowledge is power and that the greatest achievement of a student is to achieve power. As French points out the best education within the mind frame of realism is that it trains students "for entrance into an unworthy society" (397). Yes, I thought the final chapter was going to have to be a dystopian vision of American education. I had seen an end to education which was to build Neutopia, but I could not see a means to get us to that new world where love rules life.

### The Internet Connection

By the end of spring semester 1993, I was feeling extremely hopeless about my personal situation realizing that Neutopia went against everything that the nation-state and global corporations stood for: the market economy, the profit motive, the Greco-Christian tradition. Here I was an unpublished poetess and an unemployed scholar who seemed not to have any outlets for my ideas for a better world. It became agonizing to sit in lectures and films with the realization that I had a significant and urgent contribution to make but I had no forum within which to express these

ideas. I longed for students, but I had none. I dreamed of a lover who loved Neutopia but no lover seemed to exist.

I thought my fate was going to be that of a solitary creature, alone in thought and in life like one of the millions of other creative single women who do not fit anywhere in the system. Unable to become a published writer, I had almost given up on my dream that my writing could affect the culture. I thought there was no escape for me: I would be forced to become part of the living dead by conforming to corporate America. I contemplated suicide to end the pain, but then I knew I didn't want to be reincarnated into this mess and have to live through the entire trauma again.

Life changed for me during a Distinguish Visitors Lecture at the University of Massachusetts. The committee invited Bruce Sterling, the author of Hacker Crackdown, to speak to the university community. Sterling, a science fiction writer, is part of the Cyberpunk literary movement happening over the Internet. His lecture was about freedom of speech over the Internet. He informed us that the new frontier of Cyberspace is a place where everyone with an Internet connection can be heard. However, he did warn the audience that the CIA and the global corporations are conspiring to control the flow of information. In a recent article by Paul Hertzell entitled, "Cybercampus: The High-Tech Revolution is Changing the Way You Live and Learn," he points out that now most students receive access to the Internet for free because the National Science Foundation



(or NSF) subsidizes Internet access to universities. However, he states that the NSF is hoping to privatize the Internet within four years. The private sector--more than likely the telephone companies--will then control the Internet. The phone companies will then control access in order to make profits. The split between the rich and the poor will widen even greater.

When Sterling talked about a new literary movement coming together over the Internet, he caught my attention. Could this be the movement I had been searching for all my life? During the question and answer part of his lecture, I asked Mr. Sterling what an unpublished, censored poetess could do? His answer was to get involved with the Internet. He said that if I didn't want to make money on my poetry then I could give it away for free over the Internet. He believed it was an excellent time for new writers to become known because the Internet was truly an uncensored environment, the only place where freedom of ideas still exists. He went on to point out that there was no such thing as the printing press anymore. We had moved into the electronic age and technoliterature is the wave of the future.

So there was a place for me to publish my ideas. It just wasn't in the traditional place. It was in this new world of Cyberspace. But I knew next to nothing about computers. Would I be able to mistress the machine? Was I smart enough to be able to figure out the way to access the Internet? I walked away from the audience determined that I

was going to try to learn how to use the university computer services.

After summer session began, I acquired a computer account and signed up to take an introductory course on Email. After several workshops on Email and the Internet, I realized how easy the system really was to use. Then I discovered the Usenet newsgroups. For twelve years of my university life I had been searching for intellectual dialogues. I had found pieces of interesting discussions here and there, but there was no ongoing dialogue or debate happening on campus. Everyone seemed comfortable with the status quo. The student body even seemed not to care about any social issues anymore. The university was more dead than alive. The campus was certainly no heaven on earth for people talking about changing the system in order to create a just world.

But then I discovered Usenet, a place in Cyberspace where thousands of newsgroups, that is, public forums on thousands of different topics for discussions from technological issues, to scientific issues, to religious and philosophic topics were being discussed. After twelve years on campus I had finally found the place where the debates and discussions were happening. They weren't happening in the classrooms, nor in the lecture halls or auditoriums, but over the computer in Cyberspace. I had discovered a global forum of ideas! Usenet was an intellectual's dream come true, a place where minds from all over the world could come together to discuss and debate ideas critically important to

our future. I, who thought I was an isolated, alienated individual, was now part of a global community.

I had visions of Cyberspace developing into a new kind of university, a university of Neutopian thought. I was beginning to see Cyberspace as possibly the way to our salvation: Gaia coming forth to rescue us from the dark shadows over us like nuclear weapons and environmental pollution. Cyberspace could become the place where we could work together to solve our global problems as the global intelligentsia is formed into Buckminster's vision of a World Management Committee.

Internet had the possibility of becoming an educational tool like no other. I could see a renaissance of the written word happening as the word is freed from money and publishing houses who are out to make a profit. Cyberspace is an epic poetess' new world, the way for the one gifted with ideas and the word to create a meritocracy. For the first time, the real function of poetry can be enacted. There is a politic to epic poetry. It is the Queen of Language, the emotional life of the people. Isn't it about time that poetesses claimed their right to become the acknowledged legislators of the world, to be the rulers of the university, the directresses of the social mythos? I have found my mission. It is to revolutionize Cyberspace.

The first time I posted an article to a newsgroup, the computer asked me before sending it: do you want to post this message locally or globally? When I hit the key to send it globally, it was the first time in my life I felt



truly empowered. I no longer had to submit to editors only to be rejected by them. I was now an autonomous individual; for the first time I felt like a democratic citizen of a global commonwealth.

Now, how does the information revolution have anything to do with my academic assignment of writing a final chapter to my dissertation on how to bring Neutopian thought into the 21st century classroom? You've got it! Computer terminals are being brought into the classroom by the millions. Throughout the world, the computer has become a primary learning tool. With interactive media, the student has the world encyclopedia at her or his fingertips. Access to the world's great libraries is now possible for anyone with a modem connected to Internet. The phrase "act locally, think globally" is now a reality. But I have begun to realize more and more that there is no division between the local and the global. As I sit at my computer and become part of the Global Brain, am I not acting both globally and locally?

#### The Global Network Academy

After figuring my way around the Internet, I discovered that there was a group on Usenet, the newsgroup forum, which was planning out the way to use Cyberspace to create an online university, and so the final chapter of this dissertation led me there. The following information about the online university, what is called the Usenet University-Global Network Academy (UU-GNA), can be found on the "World Wide Web" in the section on UU-GNA.

The conception of UU-GNA was incorporated by Joseph Wang of MIT. How excited I was when I first learned of its conception because I thought the UU-GNA could be an alternative university to the traditional learning environment. However, after I looked more closely at their proposed administrative structure, I realized that the founders were not advancing a revolutionary school of thought to go along with the revolutionary new educational media. In fact, what they are doing is placing the old bureaucratic structure into a new learning environment which, of course, means that the whole concept of a new learning environment is corrupted by the old patriarchal school of thought.

Let me now describe the governance structure of the UU-GNA. First of all, UU-GNA claims to be the "world's first virtual corporation," a testing group for the way 21st Century organizations could be run. It has been stated that "the specific purpose of this corporation shall be to advance education and scholarship, especially by developing and promoting new technologies." Their long-term goal is to make GNA into a "fully accredited online university." From these descriptions of the university one can say that GNA is a technocracy whose hidden purpose, like in all capitalist endeavors, is the perpetuation of capitalism. However, Joseph Wang wrote me in an November 2nd Email that as far as his "academic ideology" is concerned, he believes "the university shouldn't promote any ideology other than as a meeting place for people interested in learning."

Like real-life universities, we must assume that capitalism and the perpetuation of class conflict, racism, and sexism is the hidden agenda, since from what has been written, the long-term goal of the university is not to advance free access and free tuition for all people of the world, but "the final step will be the creation of degree programs, seeking accreditation, and issuing diplomas." Hence UU-GNA is still working under the capitalist/patriarchal mindset and they have even planned to set up financial assistance for students who can't afford the tuition! One of their documents reads, "UU-GNA shall try to minimize the amount of tuition charged to students, and seek to cut its cost as much as possible."

As in the case with most corporations, the administering body of the board, a president, a secretary, and a treasurer. The directors of the board will be elected once a year. The board of directors will fix the salaries (if any) of all the officers. The founders write that all financial statements including contributions made to UU-GNA shall be disclosed through open records.

The UU-GNA corporate planners have set up a timeline for UU-GNA. Phase 1 is to get people involved. During the summer of 1992 a consultants network was started. This is the faculty of the university. Students interested in their fields of study can Email them personally for advice. Also, in Phase 1, the university explores the possibilities of a virtual campus where electronic meetings, classes, and conferences will be used for "educational" purposes.



Phase 2 is to develop the basic learning tools. It was projected that this phase would be started in the summer of 1993. One such project was the formation of a UU-GNA meta-library. To access the library, the student will type in key words and the computer would search across the Internet for sources of information about that topic. Internet users are requested to add information to the library which they have authored like term papers and lecture notes.

Another project in Phase 2 is the UU-GNA text project. This will serve as a place where faculty can redistribute freely text books used in online classes. Another plan in phase 2 calls for the creation of a UU-GNA Question Bank. This consists of "multiple choice questions indexed by topic." Its description reads, "When giving a topic, the question bank will respond with a question concerning the subject. If the user responds with the wrong answer, the hypertext generated will direct the user to materials explaining the correct answer." Well, so much for creative learning at the Question Bank of the UU-GNA!

In creative learning there is no right or wrong answer since to create something new is to go beyond the known thought. This reminds me of a quotation by Morris Berman in his article, "The Cybernetic Dream of the Twenty-first Century,"

The popular belief with respect to these fields is that we are learning more because we have more information available. In fact, the range of thought is actually being narrowed, because all the information is of the same kind. In Orwell's 1984, the goal of the state was to create a system of thought that embraced all the rest. This is what is effectively happening, albeit

not through any deliberate conspiracy. The technology itself discourages any kind of thinking that jumps the rails, which is central to truly creative work; and this narrowing tendency is rapidly being incorporated into institutional procedures (87).

Berman continues to ask if the computer makes it easier for us to avoid topics and ideas that we fear and don't want to confront. He asks, "Does it [the computer] enable me to shut out the environment, ignore politics, remain unaware of my dream life, my sexuality, and my relations with other people, or does it shove these into my face and teach me how to live with them and through them?" (95). A question bank which does not ask philosophic questions is certainly narrowing our perspectives.

By the fall of 1995, the founders of UU-GNA speculate that the development of courses should be in place. The question bank and the meta-library will be used to format the extension courses. Curriculum development is now being conducted by other members of the founding group.

Going back to my satire about American education, I came up with a list of possible courses offered at the UU-GNA, as follows:

1. How to dominate foreign populations using the "educational" tools provided by UU-GNA. As President Clinton says about why he wants to implement the "information highway" so that America can continue to have the competitive edge.
2. How to continue making money by exploiting the natural environment using the ideology of Green capitalism. How to deceive the public that your products are environmentally safe, when really they aren't.
3. The role of Machiavellian realism in controlling self-interest and private greed as the ideology of national security spreads over the Internet.

If you can't conquer your opponents to your will by persuasion, use force.

4. How to maintain the status quo using the electronic cottage industries. How to market information technologies so that the middle-class property owners can isolate their families into technological cocoons.
5. How to keep woman down as second-class citizens by keeping them intellectually and economically suppressed.

#### The Architectural Plan of UU-GNA

The UU board gives us a clear picture of a suppressive regime in the description of the architectural blueprint of the Virtual Campus. They point out how in "real life" campuses everything is spread out all over the campus, in different departments, in different buildings. Because of the physical fragmentation of campus, multi-dimension research is hard to conduct. However, in the virtual space of UU-GNA, people working in different areas are constantly coming together, forming a "cross-fertilization of ideas" as well as preventing compartmentalization of knowledge. [They certainly have a point there.]

The architecture of UU-GNA was inspired from by Palace Museum in Beiiging, Grand Central Station, the New York Stock Exchange, and MIT's main building. I might point out that these are all symbols of power within the patriarchal context in which they were built.

The author of the university's blueprint, Joseph Wang, goes on to describe the four stories of the university building. The university is shaped in a upside down U form. The higher up one moves from the basement floor to the top



floor, activities change from the more general to the more specific, from places of loud noises to places of silence and contemplation, from public places to private places. The lower levels are describe to be more free flowing areas of mass activity to the upper levels in which the board is structuring policy. The author writes that the first floor is where the fun is; on the second floor is the place of scheduled timed; and on the third floor is the place were the "stuffed shirts" work.

They describe the basement to be the place where the fun is happening for it is the recreation center. Mud servers and hypertext links to chess and backgammon are available to one in this area. On the first floor the public areas are the "knowledge marketplaces." People have the option here of moving around to different locations to listen in on conversations which are interesting to them. In the center of the first floor is an "agora" where art exhibits may be on display. World-wide weather maps and a hall of clocks display the current weather conditions and times throughout the world. News reports and the newest electronic journals will also be piped in. There is a "Speaker's Corner" where people can express their opinions freely. Extending from the public lobbies are departmental lobbies which are the homes of the various disciplines. Each department has rooms for discussion and exhibitions.

The second floor is the place of classrooms, lecture halls, and the library.

Finally, on the third floor are the offices of the administration and the board room. The author describes this floor as having a balcony overlooking the "central plaza." The author writes, "Someday there will be a protest here, and we will have to call the Campus Police." It certainly sounds like the UU-GNA is a prison to me!

#### The Suppressive Regime of UU-GNA

So, it is very clear from the architectural description of the UU-GNA that its founder is not thinking of the university in terms of a new architectural design, but rather is envisioning the same old architectural order of post-modern "civilization." I can see no reason to believe that the mission of the online UU-GNA is really going to change the society in any kind of fundamental way. It will simply reflect the corporate society in which we are already trapped. The same patriarchal hierarchy which has created class division and world wars will not be eliminated under this educational institution; rather, it will prolong the agony of the dying social system.

To illustrate this point, parts of the transcript of the September 13th, 1993, board meeting at the Media Moo at MIT reads,

power? authority? on the network?? Ghoul says, "partially irrelevant fear as long as there are only honorary, spare time jobs." hurache\_kid say, "Yes, as long as we aren't paying salaries, we have no power!! Just fame. Joseph [to Ghoul]: True, but there will be pressure to make the jobs less than honorary or spare time once this thing gets up. Joseph [to Ghoul]: And I'd like to set good precedents. hurache\_kid says, don't we have term limits in the charter/articles? pate says, "the power needs to exist at least to guide/direct the environment of the GNA...not the

network of GNA. hurache\_kid says, "I think that as long as GNA is the Network environment, we'll always have=competitors= to keep us honest," Joseph says, Good point." hurache\_kid says, "the one year limit is good to keep us developing. Right now the onus to get the paperwork in shape (Hurrah Joseph!) & get the accreditation set up." Joseph nods. hurache\_kid says, "That's a two or three year process. And when we get the accreditation, then we'll have a whole new set of problems--registrar, bursar, chancellor, deans :-)

In the following section, I will attempt to give an alternative mission for UU-GNA and re-name it "The Neutopian Transversity" so that the idea of an online university can truly become a place where all souls are encouraged to pursue their higher and more noble selves in order to solve our pressing global problems. In Frederick Kettner's book, Biosophy and Spiritual Democracy: A Basis for World Peace, he beautifully expresses the paradigm shift which we are in the midst of experiencing. Kettner says that we are evolving from "civilization," to the Age of "Soulization." In this age, the purpose of education will be "to lead" the creative soul of everyone into an Order of Free Minds.

Kettner points out that there are two kinds of revolutions: political/economic and revolutions which change the essential character of human beings, the revolution within the individual and thus the collective soul. He asked us to question whether or not the revolutions of the past have created the ideas of "liberty, equality, and fraternity." Of course, the answer is no. Kettner writes, "Whereas the political revolutions arm men with the weapons of destruction, this new kind of revolution



will arm the individual with the creative power of intelligent thinking (9).

Kettner outlines the history of civilization as moving from rugged individualism and mutual misunderstanding to an age of creative individualism, mutual understanding, and friendship. In a Soulization, we move from a time when we "studied together," in the academy of higher education to a time when we "think together" on a higher level of reality for the purpose of creating the soularized world of Neutopia. Kettner writes, "The individual revolution within is in essence a revolt against the ego that keeps man enslaved to his lower nature. Since in every revolution something must fall; in this revolution the ego will fall. This kind of fall will open the way for man to begin a new kind of thinking--heart-thinking" (13). The Neutopian schools will teach people to use their hearts as well as their spiritual intellects. The nature of the media of Cyberspace is the perfect place to enact this lovolution within the human soul.

#### An Alternative: Neutopian Transversity

In the essay by David Scott and Susan Ambrey, there is an account for the history of education and the different phases the university has taken. They describe how it has changed from a university of classical education, to a multiversity which allows for cultural difference to become part of the curriculum, to now when we are entering an era where telecommunications is creating a new phase, which they call the era of the transversity. Scholarship is now

becoming transdimensional as scholars and students become long distance educators and learners. The era of universal education is indeed upon us.

How I see the Transversity evolving is derived from the basic principles of the Internet media itself. Email gives equal ground for all to pursue their personal energies in whatever direction their hearts aspire. Because of the free nature of Cyberspace--Cyberspace has a flow to it like that of the ocean--it seems to me that this is the ideal environment for the democracy/meritocracy form of governance/education or what Kettner calls spiritual democracy to finally ripple around the world. Cyberspace is the place for us to actively engage in the world of ideas, the visual place of the imagination, a place where we read each other's minds, and a perfect place to cure mentally disturbed and criminal thoughts. It is the place where the ruling ideas of "The King of Great Selfishness" can finally be dethroned so that the dreams of love and peace can be re-enthroned to liberate our true humanity.

The function of the Transversity is to become the brain of the Neutopian Soulization. Neutopian doctrine teaches that our task at the end of the 20th century is to stop the destruction of the biosphere by moving beyond the global corporations image of the global shopping mall. The only way to do this is to teach a new philosophy of love between the sexes which challenges the sexist mythos of "Western Civilization" by bringing art and values back into the forefront of science.

## Student-Teacher Relationship

The diversity of nature has made it so that we all have different educational needs. Some people need time to develop their talents, some need a place to practice their skills, and others need the freedom and cooperation of the people to carry out their creative visions. We are moving into a stage of education where we realize all education is based on self-education and the love of the cosmic Self.

Beginning with elementary level, children will be taught the computer skills required to work with interactive media. Their search leads them on a unique path of following their own journey within the context of the Neutopian ecocity. In other words, the rule of education is that students "follow their bliss" in whatever multi-dimensional way their inward love knowledge leads them. As their reading and writing skills mature, students are free to access information from the world computer data base and world libraries.

In the modern education system, students are coerced to attend classes in order to pass exams and to get degrees. This is not freedom. Freedom to follow your bliss is the opposite of how the modern educational system is organized. In Deschooling Society Ivan Illich writes, "In fact, learning is the human activity which least needs manipulation by others. Most learning is not the result of instruction. It is rather the result of unhampered participation in a meaningful setting (39)." In the modern university, students are coerced into thinking that they



must earn a college degree in order to make a "good" livelihood. The school system represses the students natural desires and curiosities forcing them to conform to the rules of the system: to take exams, make "good" grades, write papers which are assigned to them, and get advanced degrees. Plus, the student must pay tuition so that "teachers" can determine their fate. Illich writes,

School has become the world religion of a modernized proletariat, and makes futile promises of salvation to the poor of the technological age. The nation-state has adopted it, drafting all citizens into a graded curriculum leading to sequential diplomas not unlike the initiation rituals and hieratic promotions of former times. The modern state has assumed the duty of enforcing the judgement of its educators through well-meant truant officers and job requirements, much as did the Spanish kings who enforced the judgments of their theologians through the conquistadors and Inquisition (11).

There are two kinds of knowledge base in the Neutopian Transversity: the living knowledge and the dead knowledge which is stored in the archives. However, since the goal of the individual is to advance the quality of life, it is the living teachers who are the ones which the students turn to obtain knowledge, intellectual friendships, and guidance.

#### The Mission of Neutopian Transversity

The social structure of Cyberspace Transversity would allow the individual to become part of the ruling body of the world community of scholars by the expression of their gifts. These scholars are the creative artists and scientists of their time who are involved with the cultivation of erotic life-energies. This leads to a new

Order of Free Minds, a world order of Gaia Magicians whose role is to keep the spiritual balance of power.

The ideology of True Love is Doctress Neutopia's basic foundation in creating a Soulization. This philosophy teaches that the basic power of life is the erotic energies which guide us on our intellectual journey. These forces have been suppressed and persecuted under the Greco-Christian epoch. With an ideology of true love, an era of world peace can come to fruition. The mission of the Neutopian Transversity is to move us beyond education to creating self-educating people who have reached "actuation," that is, education in action. The goal of education, then, is to humanize the technology, making it a source of enlightenment for all souls to find their roles within the planetary commonwealth.

The chief magicians are the philosophical loving couple whose love story symbolizes planetary union. Second to them in this self-actualizing hierarchy are the scholars who are the heads of what Buckminster Fuller calls the "World Production Teams." These teams would be composed of the best creative artists and scientists of the world who become the core faculty of the Neutopian Transversity. The task of the production teams is to carry out the tasks of the overarching Neutopian vision. These teams work on a particular solution to a global problem simultaneously while other teams are working on interconnected global problems.

This methodology is not reformist in that it takes one problem and tries to solve it, but recognizes that all the

global problems are interlinked and require radical change in all levels of human behavior in order to solve them. This is why transdimensional scholarship is essential if we are going to find the wisdom needed to save the earth's species including the human race. The goal of the production teams is to make the virtuality of Neutopia real, to build a new kind of living network based on connections with the soul-interests of others. One such vision of computer network communities is found in an article by Gene Youngblood entitled, "The New Renaissance: Art, Science, and the Universal Machine." Youngblood writes,

A communications revolution isn't about technology; it's about possible relations among people. It implies an inversion of dominant social relationship through structural inversion of the mass media: today's vertical order would become horizontal, hierarchy would become heterarchy [heterarchy: republic of highly specialized autonomous networks], centralized output would be balanced by decentralized input, mass communication would yield to creative conversation, commerce would be subservient to community, and nation-as-audience would disperse into a republic of autonomous, self-constituting "reality-communities,"-- social groups of politically significant magnitude, realized as communities through telecommunication networks and defined, therefore, not by geography but by consciousness, ideology, and desire (19).

Since we need the most gifted and talented thinkers to be involved and head the production teams, every person on Earth must have free access to the Internet and the leisure time to pursue the calling of her or his soul. In other words, the spiritual democratization of Cyberspace demands that we open up the new world to everyone. Everyone is equal in Cyberspace. In the spiritual democracy we move from one person one vote, to one person one computer



account. People are selected/elected into positions of influence through their words and deeds--their characters--not for their political connections, marketing skills or financial backers. No family prestige, degree award, or social privilege can cover up an empty or vile soul.

Kettner says that in a Soulization we move beyond the profit-motive to an age when the character-motive is the basis of education. Kettner writes, "The development of character implies choices instead of coercions; it implies choosing certain ways of acting in preference to others, not out of fear but out of intelligence" (107). Unlike American democracy where mass education is of primary importance, in a spiritual democracy the individual is of primary importance because "only through the cultivation of character can humanity free itself from the tyrannizing dictates of egotism" (126). Certainly, in Cyberspace, the character of the individual is the important thing since Cyberspace is the place of conscious reflection of the Self.

The mission of the Neutopian Transversity is to direct the "information revolution" into an "information lovolution," whose end is to transform the post-modern civilization into a world of Neutopian arcologies. The mission, then, is to bring us out of the information anarchy occurring with the democratization of information and synthesize that information into an Order of Free Minds. The task is to end racism, sexism, and classism--which are the ancient evils of the co-dependence regimes of the patriarchy/matriarchy fascist rule of the market economy--

and move to a social order of human rights and world ethics governed by a world-wide spiritual democracy. Listed below are some of the fundamental goals of the mission:

1. Transform global capitalism into transocialism.
2. Create a leisure-based economy using solar energy.
3. Visualize one's role in the Neutopian Soulization.
4. Promote self-actualization for all people (verbal literacy and computer literacy).
5. End nationalism and abolish war (elimination of structural and physical ecological violence).
6. Redistribution of the world's resources and provide everyone with ecosocial security.

#### The Neutopian Administration

Since this is a university without walls, national borders or tuition of any kind, there is no bureaucratic administration. S. Demczynski writes in Automation and the Future of Man,

All through history we observe the coalescing of human groups into progressively greater unities. Their sizes depend among other things, on means of transportation and communication. It seems that when it is physically possible to travel to any spot on the planet in a matter of hours and to make instant contact with people thousands of miles away, we are obviously entering the stage of world civilization. Hence, the nationalism and sovereignty of the state become out-dated, and in the presence of atomic weapons, are very dangerous ideas. At the stage of tribal communities, supreme loyalty to one's tribe was the highest virtue. A man capable of perceiving the possibility of a supra-tribal or national loyalty would have been considered a traitor to his tribe. But when the tribes merged into a nation, national loyalty then became the true loyalty, and to put the interest of one's tribe before those of the nation could well become a crime. Similarly today, a man who has genuinely stronger feelings to loyalty to the whole of humanity than to his own nation, might make, in certain situations, a choice which would brand him a traitor to his own community. And yet from humanity's point of view such

a choice could be correct on ethical grounds, for it puts the interest of the whole before that of its parts" (232).

Since the Neutopian Transversity is composed of a group of independent scholars who are engaged in co-creative actualization with other like-minds to form a more perfect union, there is no need for administrative staff to collect money or keep bureaucratic records of students and faculty. People volunteer for jobs which need to be carried out in order to make the planetary organization function. The online Neutopian Transversity does not divide time into semesters, but strives to make everyone into life-long learners and teachers.

The Neutopian Transversity is truly a place for the inspired mind whose calling is to evolve the species to accepting the creative leadership of the spiritual junos and geniuses of the particular generation. People rise to power strictly from the quality of their inspiration.

#### Architectural Plan of the Neutopian Transversity

As one enters Cyberspace, the first thing to appear on the computer screen are images of the Ideal Arcologies in various bioregions around the world and in Outer Space. This is so that one can begin to get the overview of the planetary blueprint. The purpose of Cyberspace is to enable the individual to locate her or his creative Self and put that Self to work within one of the production teams.

Along side of the maps of the arcologies is a Cyberspace blackboard where the archetypal formulas of planetary harmony, the ideology of true lovers, can be



viewed. The Gaian magicians are the guardians of the archetypal knowledge whose job is to refine and be the living examples of knowledge. The magicians direct the flow of the whole as it relates to the particular. From the information they receive from the World Computer Data Base, they synthesize the knowledge in order to know how to direct the planetary energies to create happiness and justice for all.

Also displayed at the gateway of the Neutopian Transversity are maps of the world which chart out the areas with the most pressing problems. This map addresses the question "What must be done?" A list of artistic and scientific projects which are working on solving the problems can then be accessed. These lists are directed to one of the Production Teams working to build the world of Neutopian arcologies. A list of faculty working on the problems and their particular focus in creating the arcology can also be accessed.

When a student feels she or he is ready to join one of the Production Teams, they Email the faculty with which they would like to apprentice. If a student has an original idea in solving problems or a new way to bring the community together, she or he has the option of posting her or his proposal directly to Usenet Forum in order to get public support for the new idea.

As we move from a university to a Transversity and the deschooled society, the basis of community will be what Ivan Illich calls "learning webs." These webs are designed to

help people who are not in touch with their calling to draw out how they can become contributing members to world scholarship. Virtual communities, Email listserves, will be the place of the learning webs. These will be supportive environments where people can go to express themselves and to care for others. There will be both local and global learning webs of this kind.

So, now, for an overview of the plan of the Neutopian Transversity. We have the theorists, the social architectresses and architects who are the doctresses and doctors of the Ideal. They are the magicians who are the living examples of the archetypal wisdom. These are the souls who guide the people to create the sustainable ecocities. They make up a Magnum Concilium (Great Council) which resides over the World Computer Data Base. The Magnum Concilium is composed of the self-selected meritocracy, those who are destined to be the creative leaders.

Everyone has access to the Global Internet and thus can become part of the Magium Concilium by the quality of their ideas. Students use interactive media to learn about the herstory of the planet, as well as Email faculty with whom they have a connection.

The Usenet Forum is the democratic or anarchical part of the Neutopian Transversity where controversial ideas, ethical questions, and public debates occur. The Magnium Concilium or an individual can call for a conference either by using telecommunication systems or by meeting in the flesh at some conference center around the world.

## The Neutopian Rituals

What is needed is for ritual artists to develop rituals for:

1. when one discovers their life-work, their calling; what one could term as their second birth;
2. declarations of friendships and creative partnership based on the love of each others intellects;
3. celebration of real life achievements which benefit the whole;
4. marriage of true minds, rituals of erotic love;
5. passages from living to dead scholarship.

There are two basic parts of life in the Neutopian Transversity: the life of self-education and tutorship and the life of participating in the evolving compuculture:

1. self-education, tutorship and mentorship
  - a. using interactive media, educational TV, radio, books with the purpose of connecting oneself with one's life purpose;
  - b. having connections with living scholars, tutorships and apprenticeships;
  - c. joining a production team;
2. and compuculture, participating in
  - a. food and water rituals,
  - b. theater of dreams  
(living community theater where people can go after production time), and
  - c. Neutopian Transversity rituals in honor of creative works and virtuous actions.

## Summary

The idea of an online university such as the Usenet University-Global Network Academy is definitely an idea whose time has arrived upon the world scene. However, the ideology of UU-GNA is obviously not efficient in creating the truly liberating school of thought which the planet so



desperately needs. The advocates of UU-GNA are still modeling their university in terms of capitalism and patriarchy. These ideas must be stopped, and a new model of sustainable development be adopted. The alternative model which I have created, the Neutopian Transversity, is an attempt to change the ideology of UU-GNA into an ideology of true love where everyone has economic, social, and personal freedom. The mission of the Neutopian Transversity is to create the compuculture necessary to allow virtual structures to begin to construct a world of arcologies in real life.

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