

Oct 61
Mid 64

3

PAOLO SOLERI: PROGRESSIVE ARCHITECT AHEAD OF HIS TIME



Born in 1919 in Turin, Italy, architect Paolo Soleri came to Arizona in 1947 to study under Frank Lloyd Wright, at Taliesin West. Soleri and Wright had vastly different views on the shape American cities should take; Wright favored the sprawling “Broadacre City” concept that would disperse people from each other

and the nexus of community life, while Soleri envisioned the opposite, an “urban implosion:” a compact and vertically dense, community-focused environment. The apprenticeship with Wright, while contentious and brief, influenced Soleri and his life’s work profoundly and cemented his interest in incorporating natural elements as Wright had into his designs.



After his year and a half at Taliesin West in Scottsdale, Arizona, Soleri received the first of only two commissions to design and build a private home. Dome House, completed in 1952, is an award-winning desert home that attracted the attention of the architecture world. Following Dome House, Soleri accepted a commission and returned to Europe to build The Ceramica Artistica Solimene, a ceramics factory on Italy’s Amalfi coast. It was while constructing this factory, now designated an Italian historic building, that Soleri first began creating ceramics.

Returning to Arizona in 1955, Soleri and his wife settled on a 5-acre parcel of land north of Phoenix to establish “Cosanti,” Soleri’s architectural and craft studio, in what was then a rural area where crop and livestock farms thrived. Today, Cosanti sits on the same piece of land and the Cosanti Originals arts and crafts company is housed there. The landscape surrounding Cosanti looks vastly different from when it was founded. The town of Paradise Valley grew around Soleri’s modest piece of land and mansions now populate the area much as farmhouses once did and stand in contrast to the organic and provocative architectural experiments Soleri created there.



Using ceramics skills he developed at the Solimene Factory in Italy, Soleri began making earth-cast ceramics. Today, Cosanti Originals uses the same time-honored methods introduced by Soleri in making its world-renowned bronze and ceramic windbells. Soleri’s artistic output was prolific and the sculptural bell mobiles and sculptures he created have helped to support his theoretic urban design exploration and architectural experimentation. In 1965, Soleri established The Cosanti Foundation, a non-profit

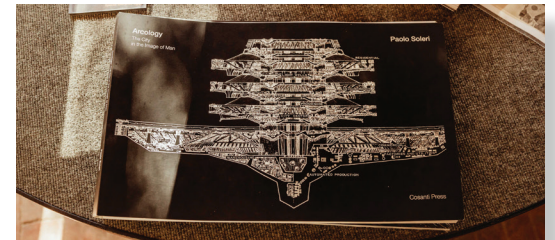


COSANTI FOUNDATION



organization dedicated to influencing the way the built world is created in balance with the environment. Many hundreds of art and architectural students from around the world have apprenticed at Cosanti with Soleri and, while “learning by doing” (as he had once done with Wright), helped construct the innovative “earth-cast” concrete structures used as workspaces, administrative offices, a bronze foundry, and ceramics studios. His revolutionary philosophy of “arcology,” a portmanteau of “architecture” and “ecology” is the theory for which Paolo Soleri is best known and his landmark 1969 book, “Arcology:

The City in the Image of Man,” written at



Cosanti became the catalyst for Arcosanti, the experimental micro-city midway between Phoenix and Sedona in Central Arizona. Inspired by Soleri’s progressive arcology theory, Arcosanti has been built and inhabited over 50 years by thousands of volunteers. Dubbed “the urban laboratory” by famed New York Times Architecture Critic Ada Louise Huxtable in the mid-1970s, the moniker was embraced by Soleri who was known for his relentless architectural experimentation.



Today, Arcosanti is no longer under construction, nor is it finished according to Soleri’s original design which would have housed 2,000 people. But it remains an experiment, both social and structural, and its residents participate by demonstrating how to push the boundaries by living in a place designed according to Soleri’s arcology principle which brought people closer to nature and closer to each other in spaces intentionally built to be multi-functional, vertical, and compact to use natural resources more wisely. Soleri received important acknowledgments and accolades over the span of his career including an AIA Gold



Medal, the Venice Biennale's Golden Lion, and the Smithsonian Medal for Lifetime Achievement, among others and he is widely considered to be an important figure in the canon of American architectural history.

Paolo Soleri died in 2013 at the age of 94 in his home at Cosanti and, at the time of his death, few finished examples of Soleri's architectural work remained in existence and Arcosanti was considered to be only 20% realized. Nevertheless, scholars, architects, urban planners, and many others continue to visit Cosanti and Arcosanti and find inspiration from Soleri's arcology philosophy and the iconic architecture it spawned.



COSANTI FOUNDATION

INDEX

Introduction to Sketchbook:	4
Mesa City / Zoo Topiary:	5-6
Cosanti Entrance, North Gallery Courtyard:	7-8
Mesa City / Arts and Crafts Village:	9-10
Bridges / Spanning Bridge Model:	11-12
Graphic / Silt Cast Workshop Poster Design:	13-14
Macro Cosanti / Bowl City Design:	15-16
Mesa City / Theological Center:	17-18
Mesa City / Airport:	19-20
Cosanti II / Transportation Corridor:	21-26
Arcology / Lean Linear City:	27-28
About Cosanti:	29

Sketchbook #3: 1964-1968

This sketchbook includes contemplations of Cosanti - North Studio; the following Bridges: Single Cantilever, Double Cantilever, Spanning, Linear bridges; Dam designs: Ribcage dam; designs for Mesa City: Plans, Crafts Villages, Higher Learning Center, History of Man, Airport; sketches of Macro Cosanti; of the El Cafiero Restaurant and Graphics of the Fish box, silt pile poster designs.

394 pages

Size 17 inches x 14 inches, bound into cast aluminum covers. Styrofoam templates for the aluminum cover originals carved by Soleri.

October 1961 to March 1964

Ballpoint pen, pencil, pastel, ink, on white Zellerbach Hammermill paper

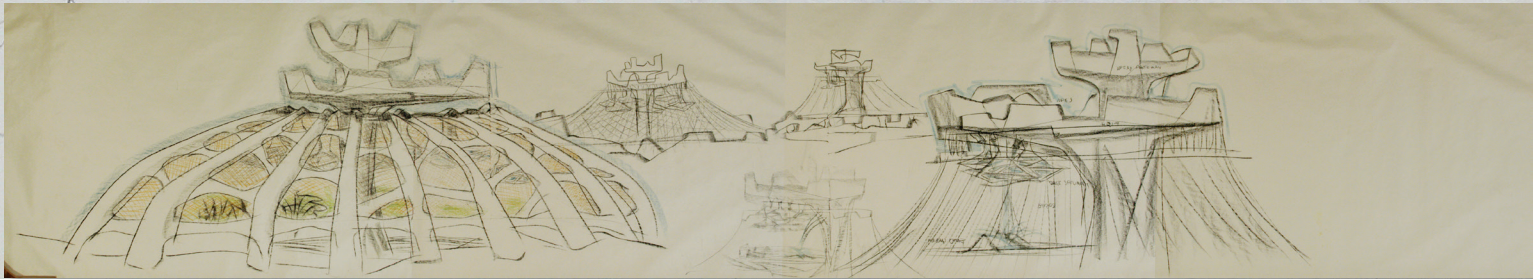


COSANTI FOUNDATION

The Zoo

As simple minded as the zoo tends to be, it is similar to the idea of a partly petrified, partly living tree of life. If we could only look at the uninterrupted spectacle of matter discovering life, life appropriating matter for its own incredible uses, life breaching out in endless probings, matter reassuring itself minerally in the very marrow of life through the instauration of mineral and fossil, death and resurrection, transfiguration and death; and then the strobe of man's mind capable only of fragmented glances of itself. If we could only see the immensely vast, endlessly dark and silent unimaginable megamachine of cosmos manufacturing the eyes and ears of the living in order to gaze at these fatal stages moving on in endless time. To see physically displayed the imprint of the process from mineral to mind upon the terracing of space could be enormously instructive. One can envisage a cityscape built in spaces studded with the cornerstones of evolution and kept together by an overriding "élan vital" infused in its structure. Conjecture is part of history. Guessing is a preponderant part of prehistory, and the delicate imprints of life on stones of an age just short of eternity are as precious as any of the most brilliant conjectures linking them together in the vector of life.

Excerpts from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



Mesa City / Zoo, Topiary

Charcoal, Pastel on Butcher Paper

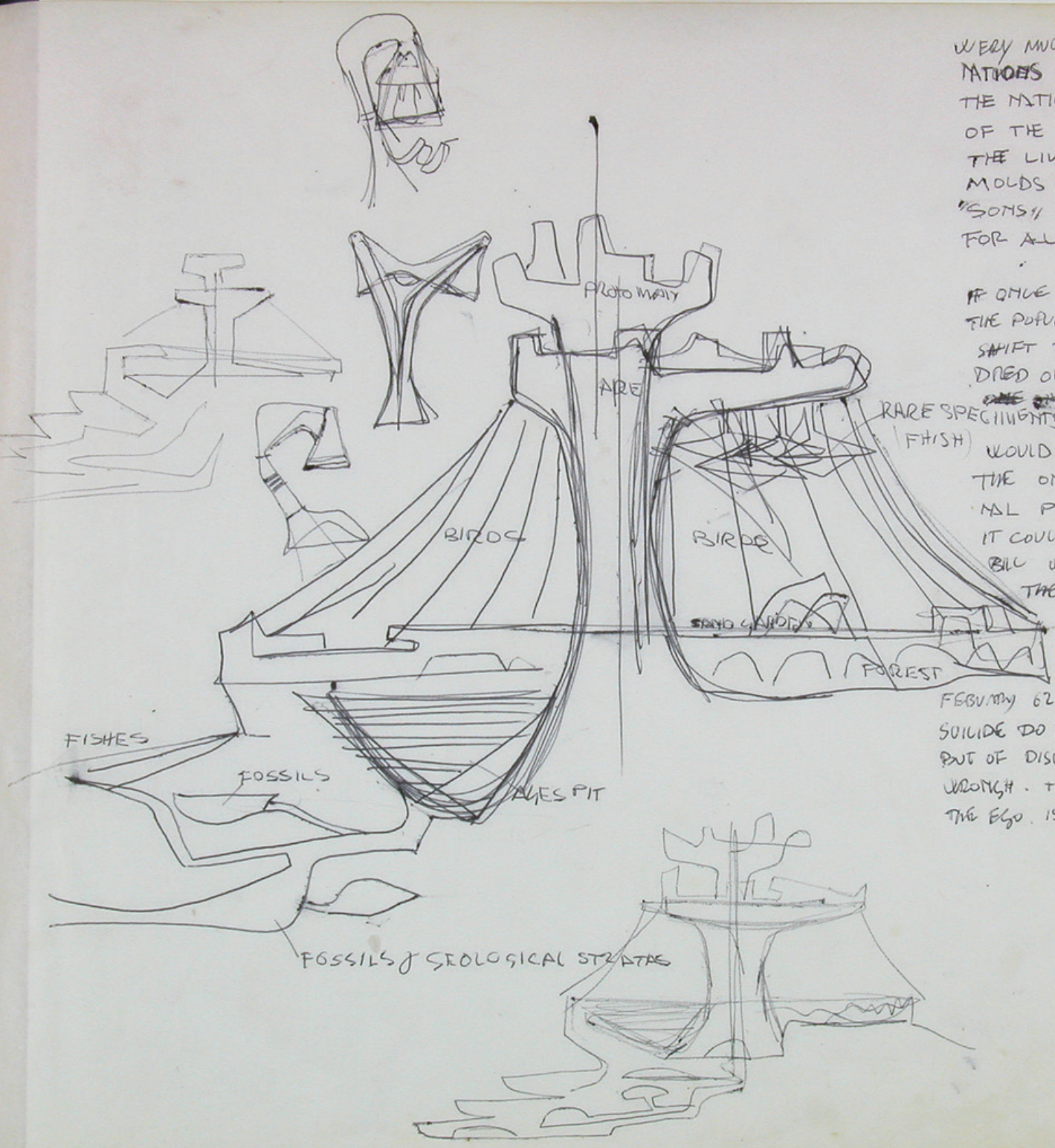
Size: 297 inches x 48 inches

VERY MUCH THE SAME HOLDS FOR
 NATIONS
 THE NATIONAL GOALS ARE THE MILK
 OF THE FLUID CELLULAR TISSUE OF
 THE LIVING TO THE DOGMATIC
 MOLDS THE "FATHERS," OR THE
 "SONS," ARE SAID TO HAVE SET
 FOR ALL TO BEHOLD & FOLLOW.

IF ONCE EVERY GENERATION
 THE POPULATION OF THE WORLD COULD
 SHIFT TEMPORARILY FOR FEW HUND
 DRED OR FEW THOUSANDS MILES
~~ONE SORT OF BEINGS FOR IT~~
 (FISH) WOULD BECOME OBVIOUS TO MAN
 THE ONE DIMENSION OF THE NATION
 AL PURPOSE;
 IT COULD PAY FOR LIFE AS A DOLLAR
 BILL WOULD PAY FOR WATER ON
 THE MOON.

FEBRUARY 62

SUICIDE DO NOT COME FROM DESPERATION
 BUT OF DISCOVERING ONE IS DESPERATELY
 WRONG. THEN THE IDOL OF THE ONE'S-SELF,
 THE EGO, IS SHATTERED BEYOND REDEMPTION.



Cosanti Entrance

You enter the courtyard from the parking area by passing under the cantilevered portion of the gallery roof. The faceted sloping walls of this below grade courtyard were cut and shaped by hand using shovels and steel trowels and finally stabilizing with a thin layer of concrete to protect from erosion.

Excerpt from Cosanti walk-around brochure



Cosanti Entrance

Black and White Photo, 1965
Photo Credit: Dan Pavillard

4
DECEMBER 61 JANUARY 62

THE CONDITION FOR ART ARE LOVE & VISION
VISION SO AS TO REACH UNREACHED REGIONS.
LOVE SO AS TO BUILD IN THEIR ABSTRACT-
TNESS THE GRACE OF MAN'S CARE

VISION ALONE IS GIVING BLOODLESS CON-
STRUCTIONS WHICH IF AT ALL POSSIBLE
WOULD BE THE MORE COMPREHENSIVE SYMBOL
OF TECHNOLOGY, THE WONDEROUS PHISI-
CAL WORLD OF THE BRAIN.

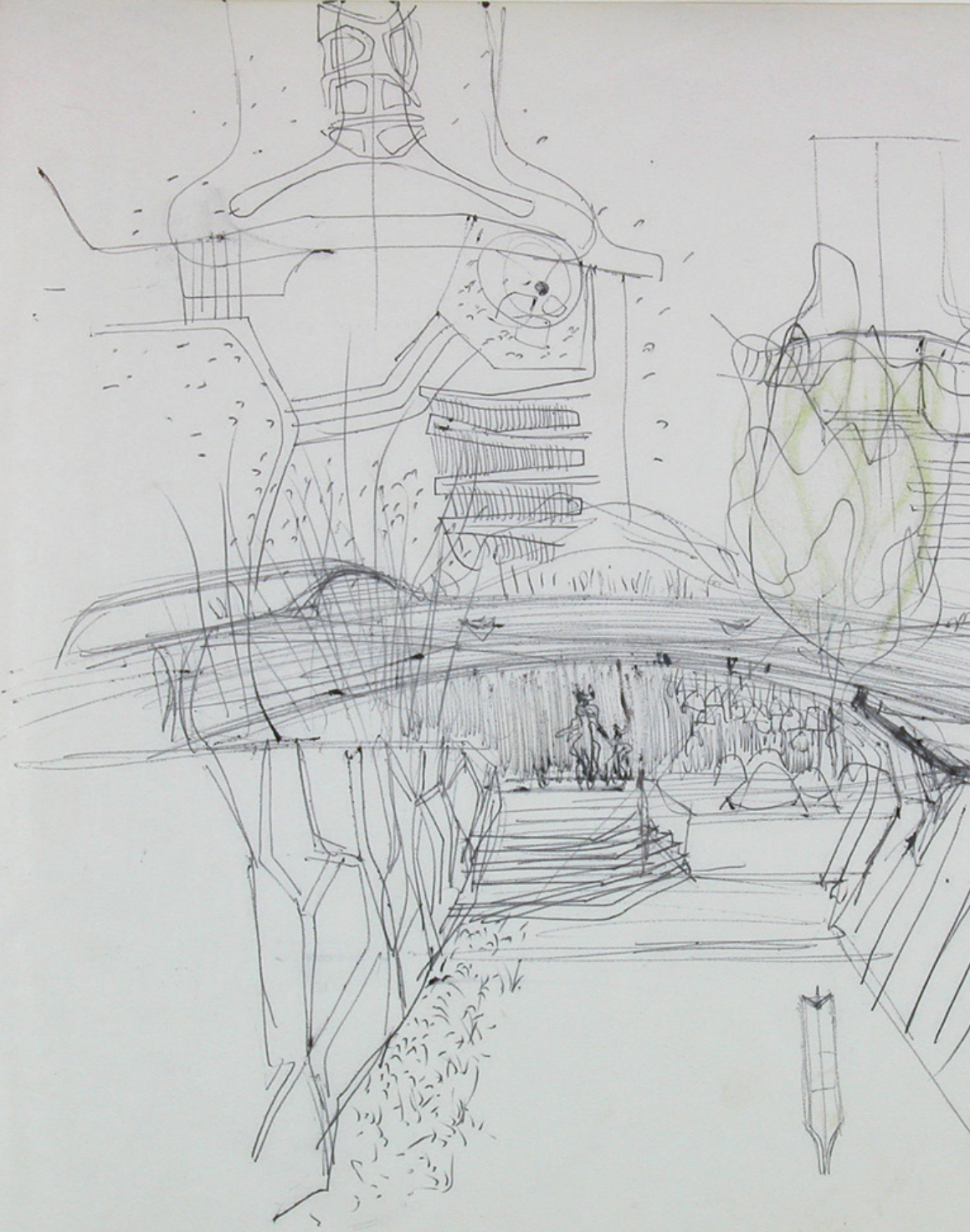
WISDOM & TECHNIQUE, CROSS FERTILIZATION
OF LIONS & TIGERS, THE OFF SPRINGS ARE
STERILE, THIS IS THAT THE TECHNOLOGI-
CAL THING PERISHES IN THE DOUBLE
LONELINESS OF A LOSING DESTINY &
OF NO DISSENTANCE.

FERTILITY REMAINS AT THE OUTSET WHERE
THE "VISIONARY" CREATES IN ITS FIRE
FOR MOVING ITS
VENTURE.

LOVE ALONE BRINGS OUT THE MINUTIAE
OF THE AUTHOR & TO HIM ONLY, OF ANY
MOMENTUM

LOVE IN ART IS A KILLER OF ART ITSELF
WHEN EVER ITS DEDICATION IS LIMITED.
LIMITING THE STIFF FRAME OF INDIVIDUAL
ANXIETY

THUS IT IS THAT ONLY "COSMIC" IS ART
CONCEIVABLE WHERE BY IT IS INTENDED
THAT ONE'S GAZE UPON ONE'S LABOR
BOTH FROM THE TREMOR OF
THE INNER LONGING & THE INDIFFERENCE
OF THE WHOLE INCOMPREHENSIBLE UNIVERSE,
ONE IS & ALSO CONTEMPLATE
ONE IS JOYFUL & ALSO DESPERATE,
FURIOUSLY DEDICATED & COLDLY INDIFFERENT.



The Village

The village has no culture, inasmuch as the exercise of systematic speculations in the field of science, philosophy, aesthetics, or religion is not in its institutions. The process of abstraction and universalization does not seem to thrive in the villages of man, as if the limited topography were sterile ground for theoretical thinking. The village is the realm of crafts where pragmatism surrounds all undertakings. The village is also important as that place where human society can produce the kind of individual who fosters continuity-constancy-predictability-conservation-preservation-artisan sensitivity-earthliness-gentleness-ecological wisdom. In this sense the village is the reservoir from which the city has to find its regenerating and cleansing energies, which the city consumes at a somewhat inhuman pace in its pursuit of the unknown and the new. The city is complemented by the villages, for without them its energies would dry up. At the same time the village, deprived of light and direction from the city, would tend to be a dim flame glowing in the deterministic darkness of nature. What the village may not find as its own mental core, the logos, it might want to seek as a physical center; this explains the circularity of its structure and the enveloping feminine characteristics of the pattern enclosing the town park.

Excerpts from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



Arts and Crafts Village

October 1961, charcoal, pastel on paper, stencil work with dry brush and blank ink
Size 212 inches x 48 inches

SICUTR

(ANALOGY SIGHT) SIGHT

CIVIL COURT

GALLERY

STUDIO

STUDIO

EARTH COMPOUND

EARTH COMPOUND

COURT

KARRE PAPHOS

EARTH-COMPOUND
HOMES
EARTH-COMPOUND
HOMES

H₂O

H₂O

SKETCH B. 3/24
1962

STAND ON THE THRESHOLD OF 24
EXISTENCE OF HEAVY LIMBS, & THE SAND
OF THINGS. WILL BE LEAST ASSIDUOUSLY
FROM UNDER COMES FOOTS BY
THE WAVES OF TIME WHAT BE RESTIVE
THE RESTIVITIES (ACCELERATION OF
THE WATER SPEED) - CAUSING IN
THE OBSCURE ONES FEEL POSE
ACROSS THE EVEN VEIL
OF WASHING & REWASHING TIME
DOES. SO AS TO KEEP
THE BRILLIANCE & FRESHNESS
OF THE BEAUTY UNDERNEATH

GIVEN TIME HEALING IS PREDICTA-
BLE: TIME THE PREDICTABLE
COUNTERPART OF INTENSITY.
THE IMMEDIATE AFTERMATH OF TRAGEDY
GALLERY. IS THE SEES THE ELIMINATION OF
CONSUMPTION OF BELIEF
THE TORRENTIAL ONPUSH
OF THE DARK.
WATER OF DESPERATION

THE RARE CLAVING OF FATE WHI-
THING THE RAW FLESH OF GRACE,
& LURKING THE UNWITTING SMILE
OF MADNESS TRYING TO PULL DOWN.
THE ONE SENT IN THE EVEN IMA-
TIONAL OF SENSUALITY.
GIVEN TIME

Bridges - Spanning Bridge Model

Top Image:

Soleri holding the silt-cast plaster
model of the Spanning bridge at
Cosanti

Early 1960s. Black and White
Photo

Photo Credit: Desmond Muirhead



Bottom Image:

View of the Spanning bridge model
shown at the SMOCA Museum in
Scottsdale, AZ

2018, Digital Photo

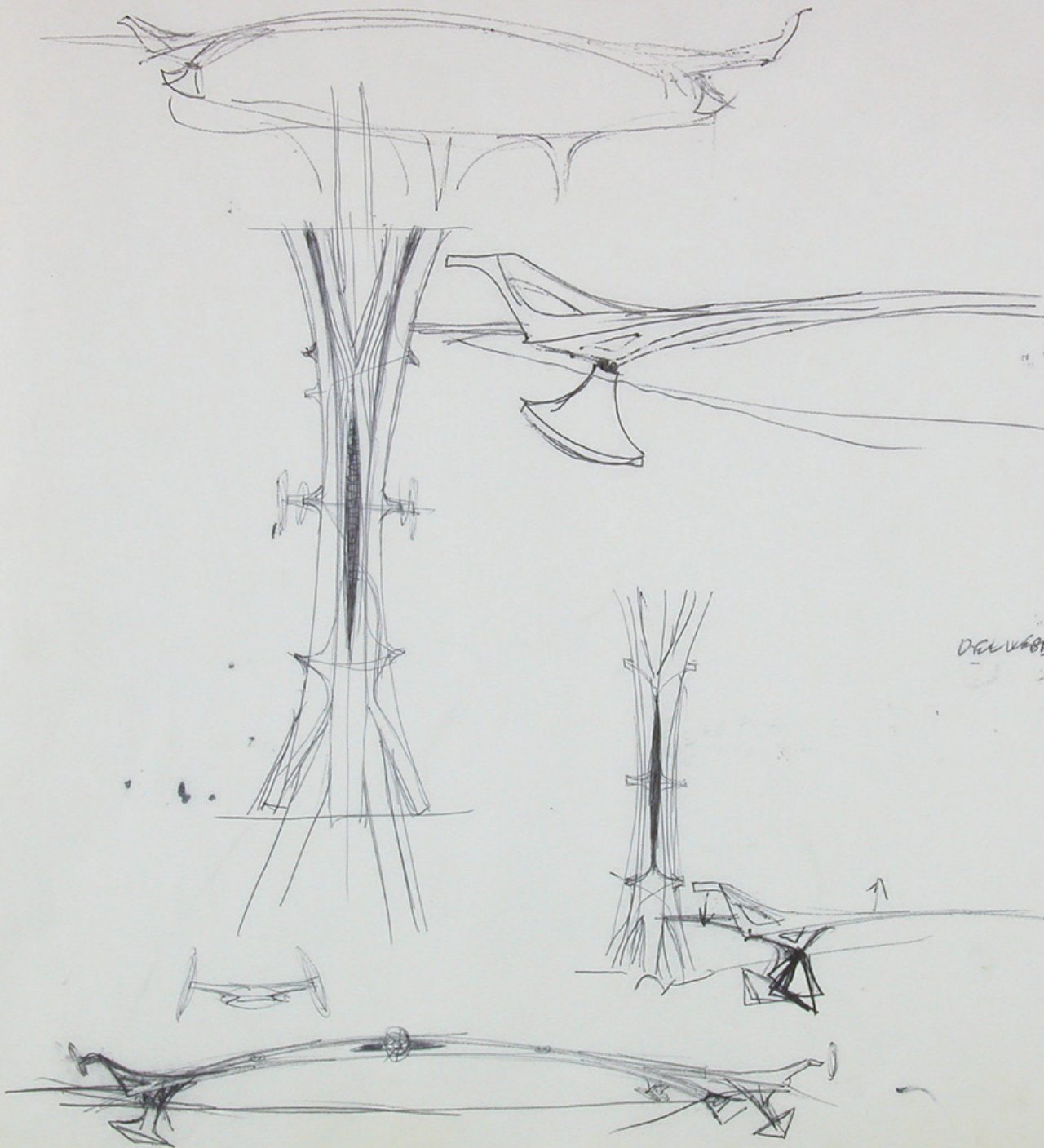
Photo Credit: Laura Villa Baroncelli



WHEN HE RULLED OVER IN THE 47
 PROCESS - SO WHAT IF HISTORY
 WAS NEVER YES?
 SO WHAT IF HISTORY'S
 ANSWER IS NO?
 THE CERTITUDE HAS NEVER
 BEEN RESPONSIBLE FOR THE
 MOST UNDISTINGUISHED STEP OF
 EVOLUTION. FROM THE GOSKODS
 CLOSTERS TO THE ANSWERS TO
 THE SUBSTITUTION, FROM THE
 MINDFULNESS MAN TO THE
 PROPHETS TO THE ALLEGORIST TO
 THE SUBSTITUT. ...

IF IT IS UNQUESTIONABLE THAT
 CHANCES ARE THAT THE GRIND
 STONE OF "THE NORMAN" WILL,
 AS A FOR HIS TON UP TO THE LIMIT
 OF MEANINGFULNESS, I.E. THE
 FOUNDATION MY DISMISS SLOWLY
 HER CULTURE CLOTHES TO
 BECOME A WAST DISNEY, OR
 DELUSION. ENTIRE DISSE. WITHOUT THE
 FANCIFULNESS OF THE ONE NOR
 THE "EFFICIENCY" OF THE OTHER,
 THE FOUNDATION WILL HAVE
 FAILED

BUT CHANCES ARE ALSO THAT
 A SUBBERN, PERSISTENT PRO-
 GRESS TOWARD FUTURE MEN
 THIS MY. BECAUSE AND A
 CREATURE OF GRACE,
 IT IS THEN THAT ITS MEANING
 WOULD TRANSCEND ITS SIZE
 THAT. AN INVISIBLE NETWORK
 OF OMNISCIENT ^{FLUX} _{RODINE}
 TOWARD FURTHER. TOWARD BET-
 TER UNYS. AND BETTER MEN!
 THE MOVING OF GOD!





Silk Screened Poster

The first workshop poster in the Arcosanti archive collection is from 1963. It states:

Five Week Open Air Summer Work Shop

1. A Discipline of Work: Environment the Meeting Ground for Impassionate Nature and Compassionate Man.

2. Learning of a Technique: Medium: A Quick-Reacting, Non-Elusive, Stable, Wash-Away, Riverbed Silt

3. Three-Dimensional Execution of Ideas: Craft, Art, Architecture

Soleri Studios - Scottsdale, AZ

Silt Pile n.3

School of Architecture at Arizona State University, Tempe

Quest for an Environment in Harmony with Man

THE YOUTH HAS BEEN RUNNING & PIKING UP THINGS OF WHICH HIS BAG IS NOW FULL.

THE YOUTH SHOULD THROW FOXE; EMPTY HIS BAG ON THE 'HARD' FLOOR OF SATID & MAKE AN INVENTORY THE COURSE OF HIS FUTURE ACTION WILL DEPEND ON THE FINDINGS. BROUGHT OUT BY THE INVENTORY

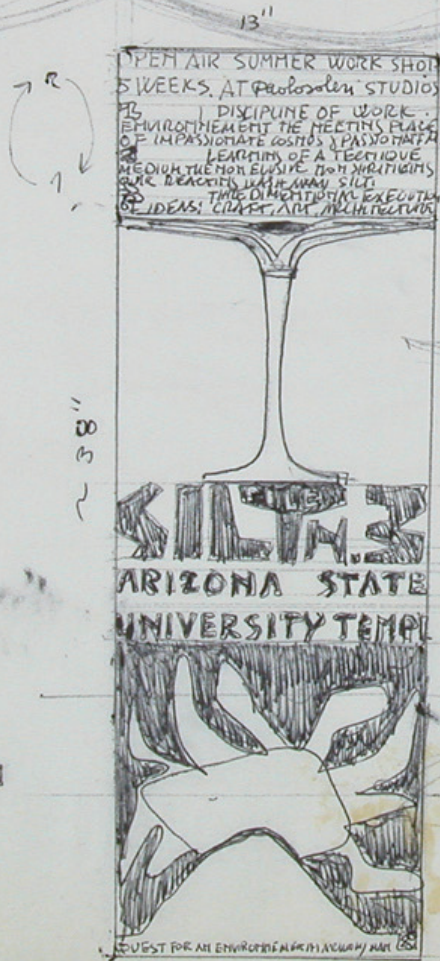
BIGNESS

MAN'S ACTION IS ENLARGING ON UNDER & ABOVE THE GROUND. UNLESS THE "ARTIST" KEEPS HIMSELF AWARE TO THIS DIMENSIONAL EXPLOSION THE ENSEMBLE WILL HAVE FREE HAND.

THE ENSEMBLE HAS NOT, BY THE NATURE OF HIS EDUCATION PROSPERITY FOR "INTEGRITY".

ONE CONSEQUENCE WILL BE A "FUNCTIONAL ENVIRONMENT". HOW LITTLE EMOTION THIS WOULD ENSURE & HOW A DECADE A DECAYING LONGING FOR NOTHING WOULD BE A DIRECT CONSEQUENCE OF SUCH WORLD IT IS VISIBLE IN MY OWN OLD MECHANISM SOCIAL MECHANISM & ITS FASHION SETTING.

IN THIS LIGHT THE "BLASTING" PAINTERS OF TODAY MAY BE NOTHING BUT THE MECHANICAL REPRODUCTION OF A TREADED FAMILY, & THEIR CANVASES OBSCURE PREMONITION & FRAGMENTS OF



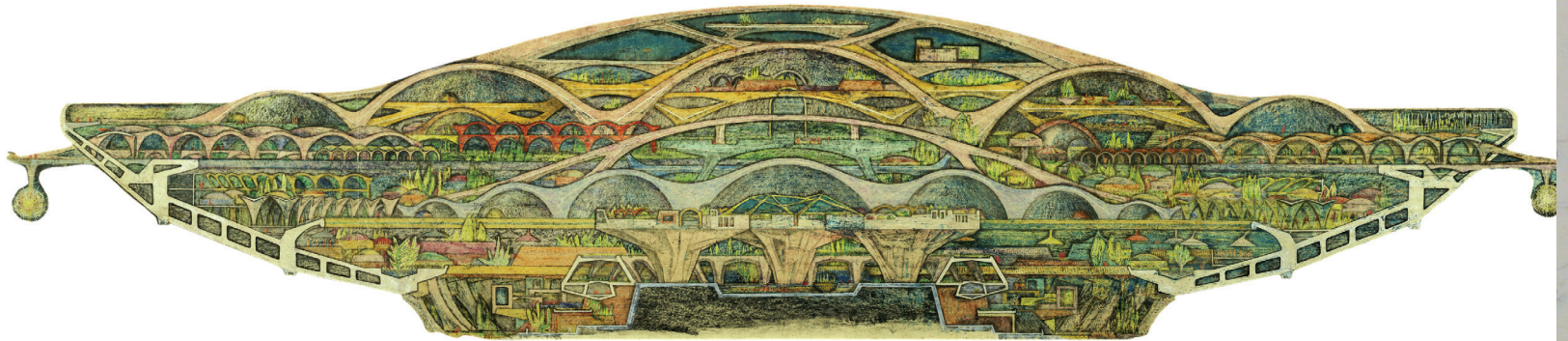
Macro Cosanti Bowl

The microstructure is an apse, trapping most of the winter sunshine projecting onto it (if open to the south), slowly releasing it through the spring, cutting it out almost totally during the summer months, gradually recapturing it again with the fall.

The macrostructure also produces a microclimate zone, but more extensively than intensively. In this case the climatic zones are indeed multiple but broadly divided into two groups: under the bowl is a shaded volume where vegetation and water can contribute to coolness. This volume is of the ground environment, crisscrossed by breezes and winds. It is rain sheltered. The winter sun will cut deep into it on the east, south, and west sides.

Within the bowl is a wind-sheltered volume. A system of movable shading devices suspended from the structural cable system allows shade for most of this volume or lets it be sun-bathed. Thus in winter the bowl will be a great collector of sun energy; in summer it will be a vast shaded space.

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



Macro Cosanti Bowl Cut-Out (2 of 3)

Scroll Drawing ca. 1964, Crayon, pencil, china ink on paper, butcher paper, gauze backed
Size 169 inches x 36 inches

COXAM FOUNDATION PROGRAM

PRESENT
PAST PROGRAM

58-62

EXPERIMENTAL CONSTRUCTION
OF ONE HOME & TWO STUDIOS
LANDSCAPING & WATER CONTROL
RESEARCH IN ARCHITECTURE &
PLANNING: MESA CITY

PARTICIPATION OF 20 OR 30 STUDENTS APPRENTICE IN CONSTRUCTION, MAINTENANCE REPAIRS & CRAFT WORK.

CRAFT WORK IN CERAMICS WITH CLAY AS MEAN OF RESEARCH & LIVENESS.

PRODUCTION OF MODELS FORM OF STRUCTURES. COMPLETED. MESA CITY PROJECT.

UNIVERSITY COURSED ON SILT MODEL MAKING TECHNIQUE.

5 WEEK SILT PILE #3 & EDWINER WORK SHOP FOR 21 STUDENTS FROM 20 UNIVERSITY OF USA & CANADA.

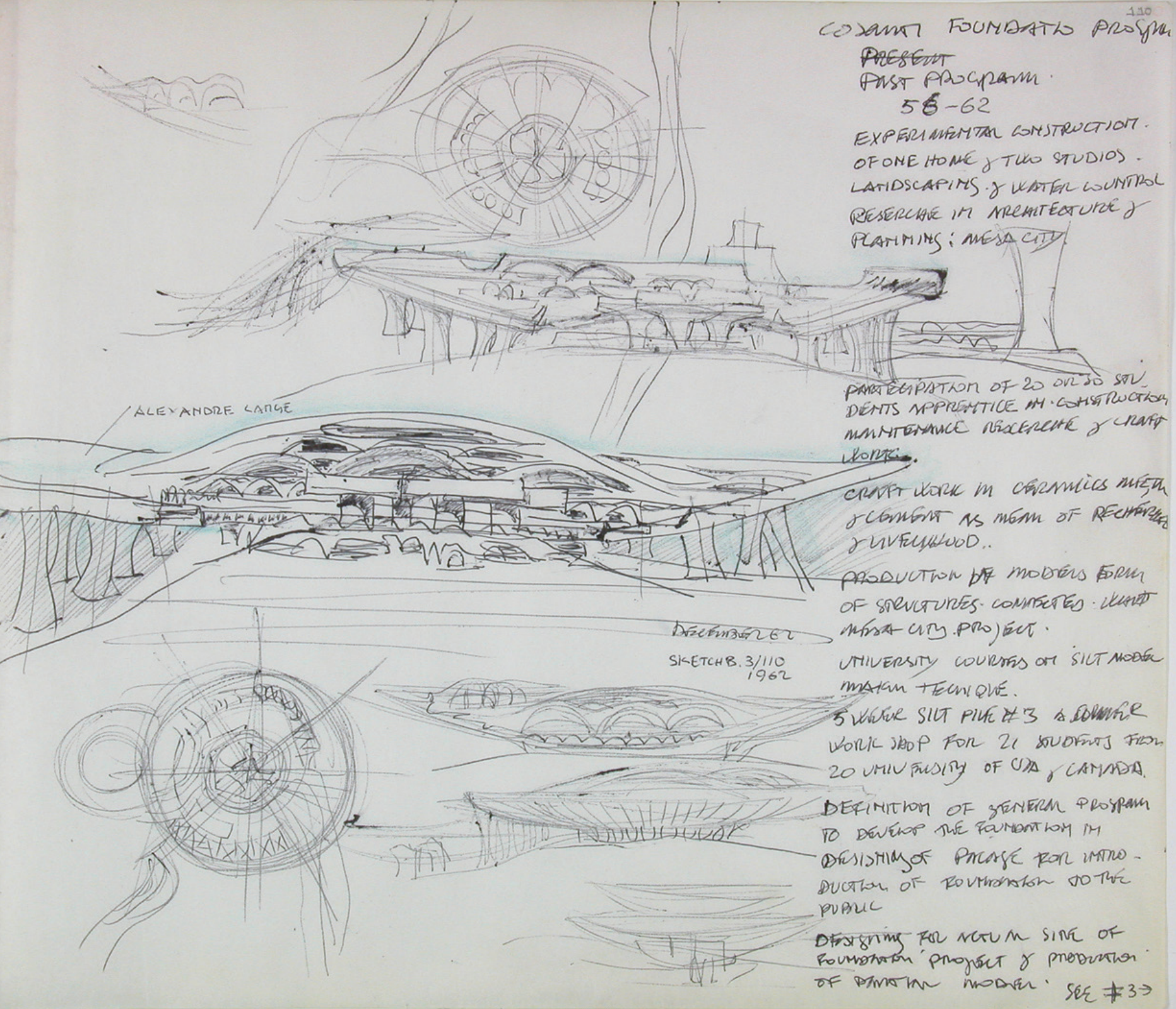
DEFINITION OF GENERAL PROGRAM TO DEVELOP THE FOUNDATION IN DESIGNING OF PHASE FOR INTRODUCTION OF FOUNDATION TO THE PUBLIC

DESIGNING FOR NEXT STAGE OF FOUNDATION PROJECT & PRODUCTION OF PAVILION MODEL. SEE #33

ALEXANDRE LANGE

DECEMBER 62

SKETCH B. 3/110
1962

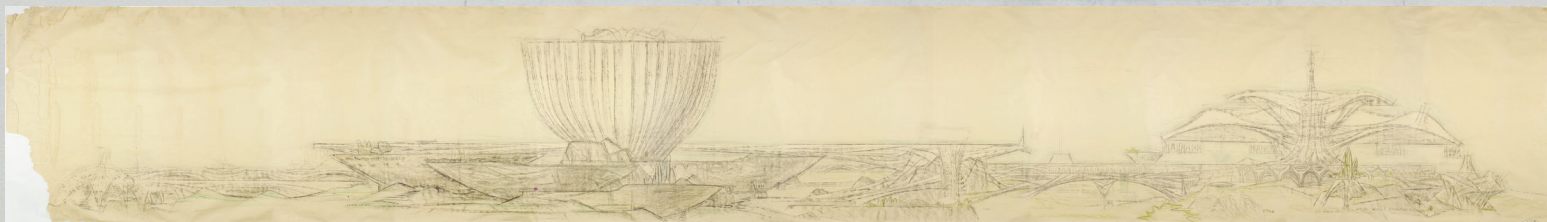


Theological Center

The library-museum is a 500-meter-diameter structure on a stem 150 meters in diameter. Within the stem is a water reservoir whose top structure is partially transparent. The reservoir is also a shrine that can be seen from the museum-library above, and its inner walls are covered with painting, mosaics, or bas relief. Within the larger body of potable water a smaller volume can be maintained with marine life as part of the shrine. Above the shrine, in the expanding structure, the museum and library can avail themselves of the same main spaces and services. Farther above are facilities for the residents, shops, restaurants, infirmaries, and chapels. And last, are many stories of cells for scholars, clergymen, teachers, and artists. At the top and from the outer rim of the structure is hung a double-tension system carrying "inverse gardens," light- and weather-control devices. At the center of this radial cable system, hanging on the vertical axis of the structure, is the "instrument," an electronic mechanism capable of sending out sounds for miles over plains and valleys. Geared with the movement of the stars, it could also work as an astronomical clock.

The physical closeness of the different religions is intended to favor reciprocal investigation, understanding, and comparison. The technical and cultural facilities help in reaching within and beyond the fable, the myth, the superimpositions at the common roots and structures. Both of these intentions are reflected in the complex, its organization, its continuity, the related positions of its elements and how they hinge on one another.

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



Mesa City / Theological Complex

Scroll Drawing ca. mid-1960s: charcoal, crayon, pastel, color pencil on butcher paper
Size 336 inches x 48 inches

PHYSIC AND BIOLOGY DO NOT
HIDE FAILURES MOD/CRAFTED
BY MAN. MAN STRUCTURALIZA-
TION, IF ONE WANTS CALL IT SO,
MUST BE OF MAN, THAT IS
OF A FAR SUBTLE NATURE THAN
THOSE PHENOMENON THE INQUIRING
HOMO SAPIENS IS INVESTIGATING.

Cosanti II

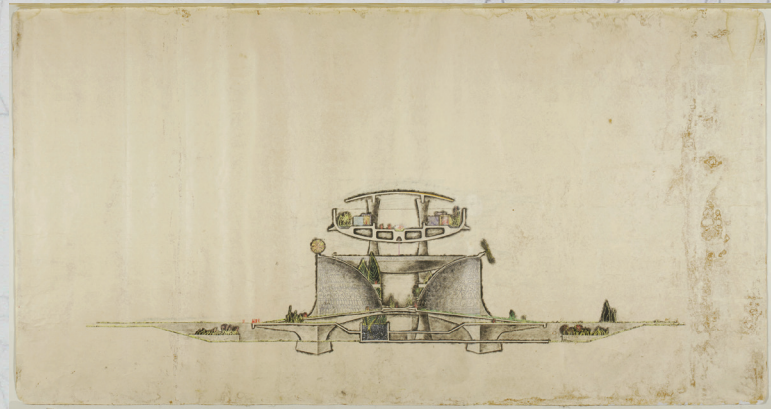
Because I always remind myself that possibly none of the things I put on paper may be constructed, I decided long ago that at least one would be attempted personally. Cosanti II, as presented here, is one of the phases in this attempt. (Cosanti I has become Arcosanti, and some construction work is going on now.)

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.

Top Image:

Cosanti II / Transportation Corridor,
Section of residence above apse
1964

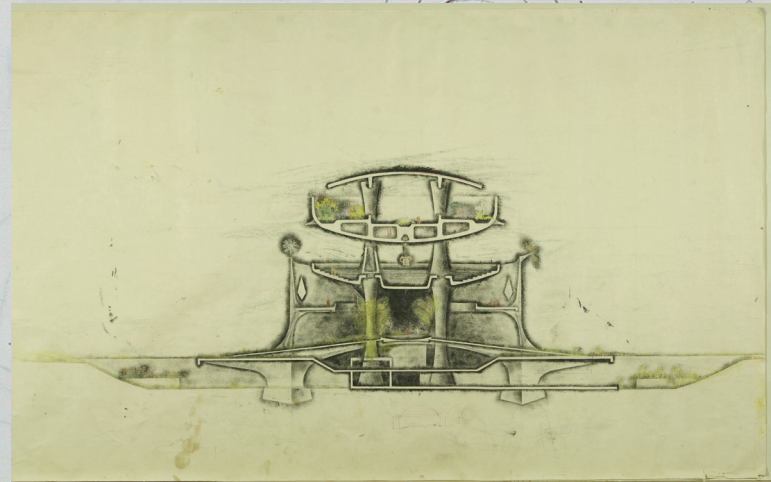
Charcoal and Crayon on paper,
backed by glue-attached cheesecloth
Size 99" x 48"



Bottom Image:

Cosanti II / Transportation Corridor,
Section of walkway - residences
1964

Charcoal, crayon, pastel, on butcher
paper
Size 68" x 40"



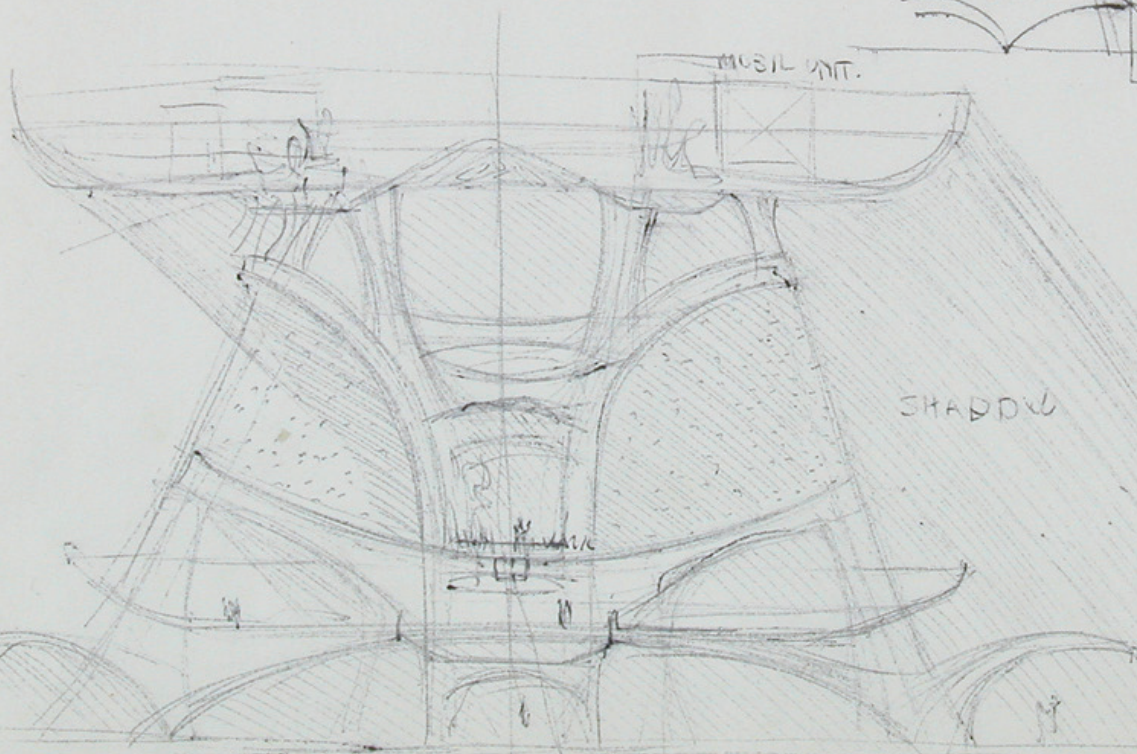
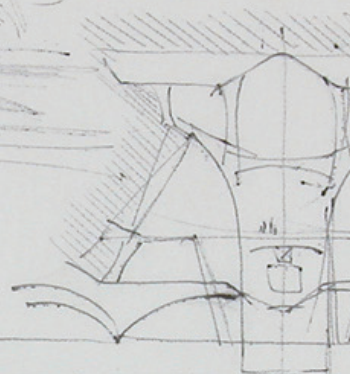
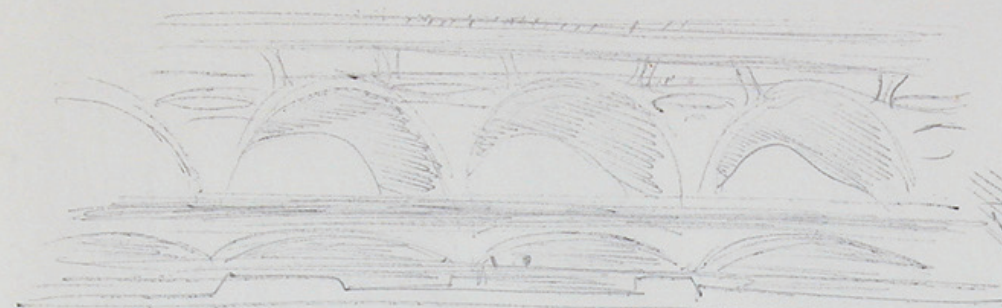
MUSIC & DANCE
DRAWING & OPERA
MOVIE & PHOTOGRAPHY
FINE ARTS & CRAFTS
DESIGN - INDUSTRY

SEE 8 ← IN SUCH CONTEXT MAN'S DEFINITION OF STATISTICAL TRUTH, IS MAN'S QUEST FOR ITS OWN ORIGINAL & SIGNIFICANT DIVINITY

HOW MUCH UNDOING ~~THAT~~ OF THAT WHICH IT IS CREATING THE DOING, TO PRODUCE THAT WHICH IS NOT IS POSSIBLY A PIVOTAL PROBLEM? IS ACCEPTANCE OF THE IDEAL, THE BEST POSSIBLE FOR THE CONSTRUCTION OF THE IDEAL? OR IS A CAREFUL DISCRIMINATION OF THE IDEAL. THE NEEDED STARTING PLATEAU. OR IS THE TOTAL REJECTION OF THE IDEAL, SUCH PUNISHMENT?

SCIENTIFIC REALITY IS A VERY FOREIGN WORLD ^{TO MAN} THAT NONE OF THE RELIGIOUS MINDS OF THE PAST WOULD HAVE FORGOTTEN, THUS THEIR OCCASIONAL, OR NOT SO, REJECTION OF THE MATERIAL WORLD CAN HARDLY BE CONSIDERED LITERARY. BEAUTY IS NOT THE WORLD OUR SENSES OFFER TO US. YET UP TO YESTERDAY THOSE SENSES WERE OUR "CONNECTION", WHAT THE SUBSTANCE OF WHAT THEY SENSED.

NOW SCHEPPISHISM ABOUT MAN'S VORDIMEN IS JOINED BY MISTRUST OF THE TRUTHFULNESS OUR SENSES ARE ENDOWED WITH.



MUSEUM UNIT.

SHADOW

CRANE

Cosanti II (continued)

Cosanti comes after Mesa City, and it is an intermediate phase between the two-dimensional sprawl of Mesa City, in which some three-dimensional nodules already appear, and the uncompromising three-dimensional unity of the arcologies (Arcosanti included).

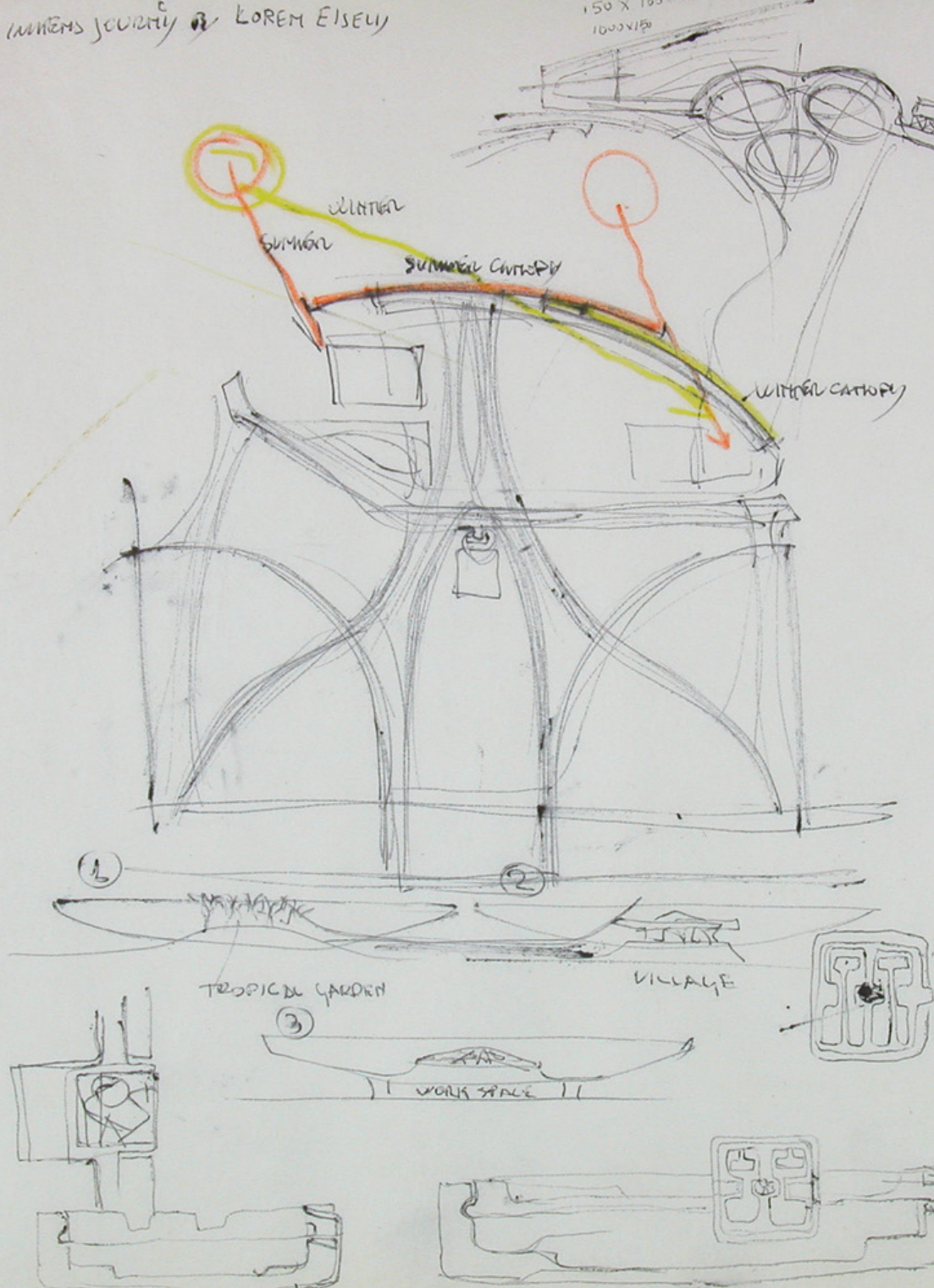
Even in 1963, I was not an advocate of a return to nature. (Every age has its natural man. In this epoch, natural man is the city dweller because that is where life, the spearhead of nature, has invested the best and the most of its intensity.) Cosanti II then, as Arcosanti now, was the introduction of the urban concept into still-wholesome "natural" surroundings.

While "Walden" never represented more than a finite and rewarding environment for an exceptional man, "Walden II" does not indicate that there is any more than social engineering to the performance of society.

If one glosses over the tearing and the healing, the harshness and the exhilaration, the utterly fluid condition of the human psyche compressed into ever-more-mysterious molds, one finds oneself in the classic Arcadian limbo blanketed with all sorts of pain-killers and joy-killers. Somewhere I wrote that compassion is not an electric blanket but a blazing flame. Neither Waldens burned that hot; nor is the romanticism tag much more valid. I suggest watching the butchering of a hog or a steer and having a glimpse of the "romantic" turmoil of its entrails while life drains away. And that is still pure genetic-instinctual-automatic unacceptance of naught. Move up to the mind and the self-conscious, and the Arcadian-romantic landscape becomes a devastated battlefield, blood-fertile and expectant on the blazing flame of compassion.

As we are discovering how rigorous is the discipline of nature, we can be congruous to it only in terms of a no-less-disciplined and rigorous performance. Furthermore, at the ultracomplex level of the human, social, and cultural performance at this rigor must be translated into a concrete awareness of the future as something factual as any so-called hard fact. From this recognition arises the necessity for "planning" and "projecting" within the behavioral flux of evolving life within which existential toil is only part of the story, possibly the least part of it.

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



THE OTHER SPIRITUAL FORMS ARE STILL ONLY LEFT OVER FROM HIS MIND (MINIMAL) THAT HE PUT TO USE WITH AS MEANS TO REACH THE UNRECORDED SPIRITUALITY OF CREATIVITY

99,999% IS TOOL MAKING

ENTERED THE ARTIST, IS A VERY POOR LOOKING MINIMAL & OUT OF ITS EXISTENCE, QUEST IS LEFT WITH SHROUDED UNCERTAINTY, UNPLEASANT VOLUBILITY, SULLABILITY, & NO SENSE OF MEASURE. HE IS AN UNPLEASANT MINIMAL!

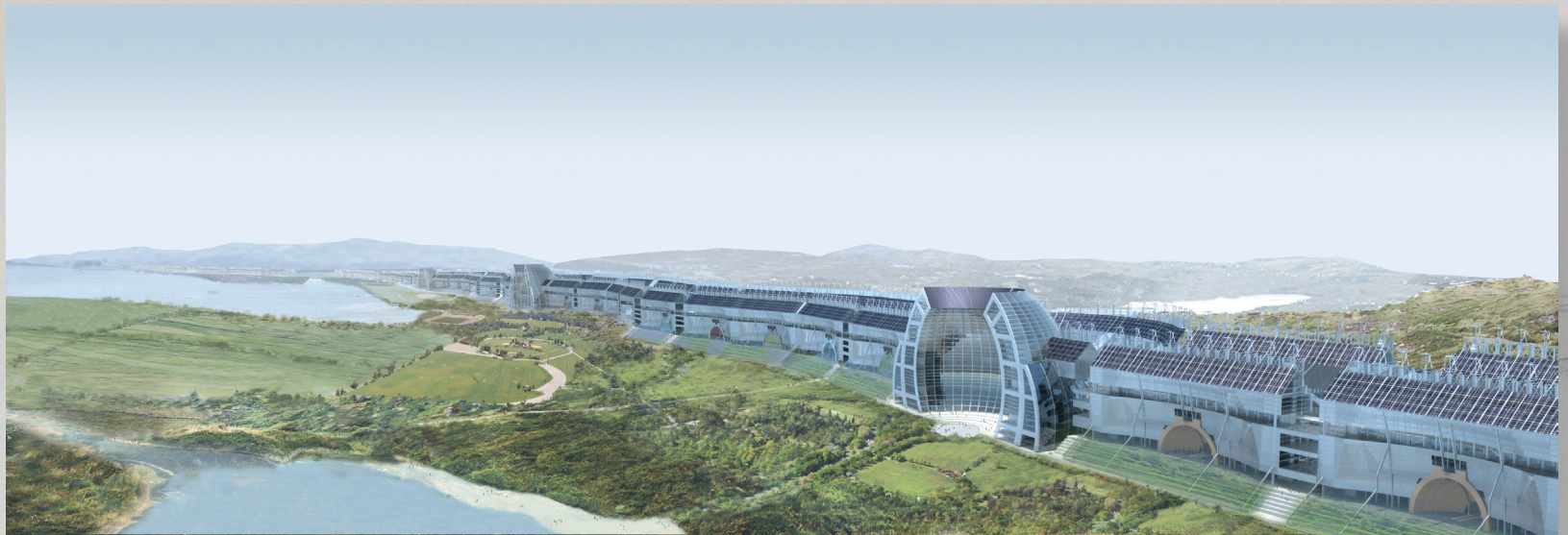
THE FALSE ARTIST, THAT ORDE OF FOOLS HANGS FROM HIS TIER EDITION OF PARASITISM ON THE WOLF BODY OF MANKIND. CREATION & CREATIVITY ARE BACK TO BACK & BOND TOGETHER.

THAT THERE IS NEGATIVITY, WHICH CAN BE GLORIOUS, IN A MANKIND WAY.

ONE'S DOOM IS NOT IN THE CREATIVITY OF MAN BUT IN THE INDIFFERENCE OF THE CIVILIZED. CREATIVITY OF MAN IS THE ADDITIVE WHICH MAKES ABILITY ATTEMPT AND UNREMARKABLE FELLY.

(IN A SENSE) CREATIVITY REQUIRE CREATIVITY TO OVERCOME THE CRYSTAL ANGLISH & TO BE ABLE TO DO, TO DO ACCORDING AS POSSIBLE RATHER, LIT AN IMPETUOUS AND SHORTSITED AN HOPEFUL, FULFILLING...

BONDAGES ARE THOSE FACTORS THAT, EMULATION OF RELATEDNESS WILL MAKE OF IT (ISLANDS) THE BINDING ELEMENT FOR A MORE COMPREHENSIVE GRASP ON THE VIKING (MOSAIC) THAT WILL ENJOY LIFE FROM BE IT.

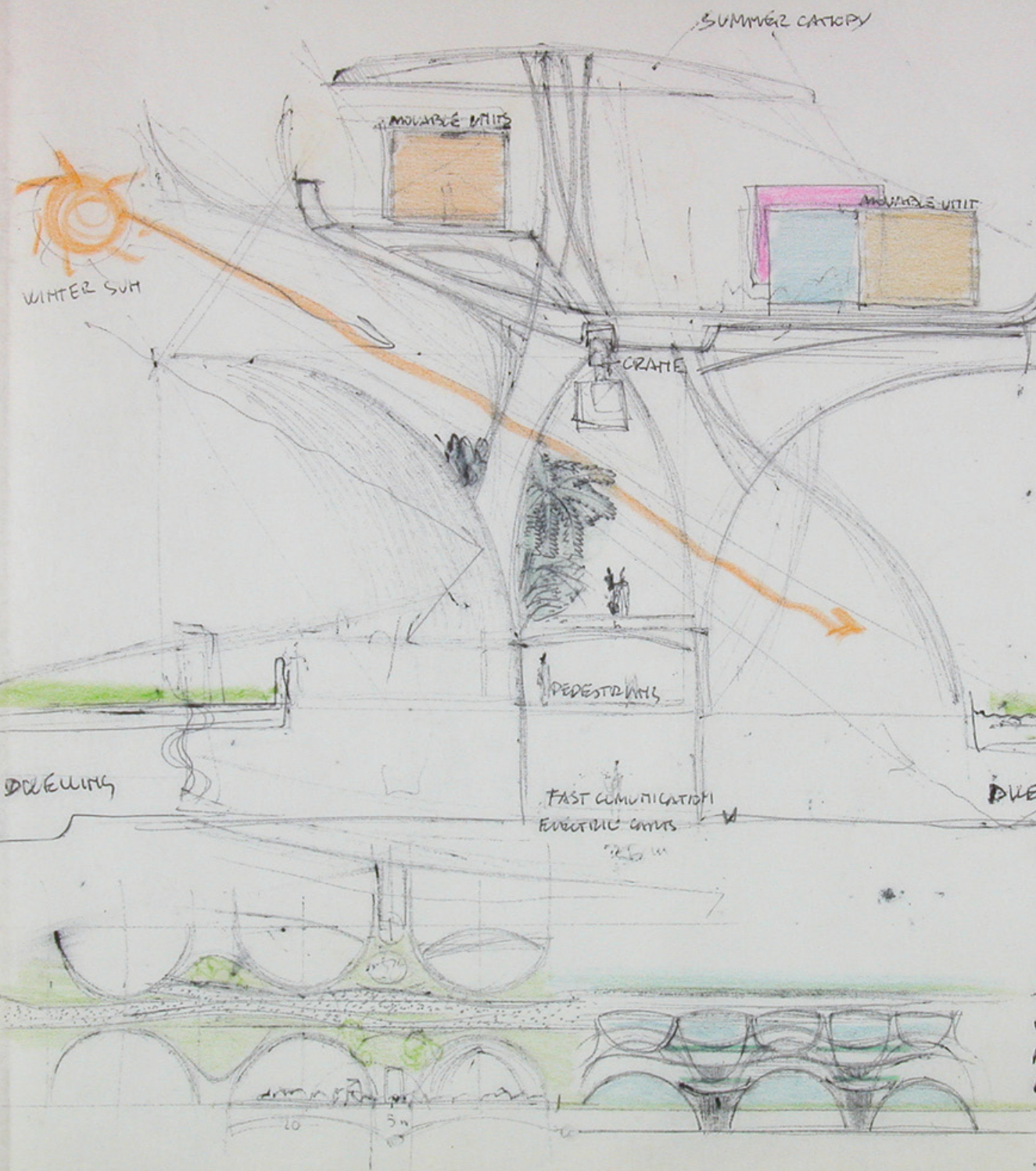


LEAN LINEAR CITY / ARTERIAL ARCOLOGY

2011

3d Rendering by Tomiaki Tamura

LEAN LINEAR CITY / ARTERIAL ARCOLOGY proposes a continuous urban ribbon, designed to intercept wind patterns of the region and to be sensitized to the sun's radiation, both photovoltaic and greenhouse. A climate controlled volume constitutes the inner park defined by the two structures. Two main parallel structures of modules measuring 150 meters in length, 30 or more stories, extending for kilometers to hundreds of kilometers. Each module accommodates about 1500 residents and the spaces for productive, commercial, institutional, cultural, recreational and health activities. At the base of the city on the southerly side are greenhouse aprons and orchard aprons on the northerly side.



IS THE BEAUTY THAT
 IDEAL BEAUTY HAS REACHED THE END
 OF THE LINE

THAT SOMEWHERE IT MUST HAVE
 TOUCHED PERFECTION (POSSIBLY BE)
 CAUSE OF IT) NOW IT IS DEAD.
 AS ONE OF THOSE PROMISING EVO-
 LUTIONARY BRANCHES. SUDDENLY
 FLOPPED OUT OF GROWTH BY ITS
 RETREATING INTO A TOO SHORT
 LIFELINE OF EXISTENCE.

WHEN AS AN ART HAS A SHORT-
 LIVED EXISTENCE; TECHNICALLY CON-
 TAINED AS AESTHETIC ENDEAVOUR.
 RARELY SURVIVE THE EXPEDIENT
 OF THE MOMENT. ARE REMEMBE-
 RED ONLY FOR WHAT EVER PARCEL
 OF TRUTH THEY DISCOVERED
 (SCIENTIFIC TRUTH)

OF ALL FIELD (JUSTICE, MORALITY, SCIENCE,
 ECONOMY & AESTHETIC ONLY) AESTHETIC WILL ESCAPE THE
 DIVINE, TYRANNY OF THE SUPER
 COMPUTER & ITS OMNIPOTENCE

THIS EVEN THE PERFECT MAN;
 DREAMING TO WORK JUSTICE WILL BE A
 LITTLE OF FAITH AS MORE,
 LIT ON MEDICINE OR SCIENCE...
 WILL STILL HAVE TO WORKER &
 MAKE FOR & CREATE THE BEA-
 UTIFUL. ITS FINAL ATTRIBUTE
 FOR ORIENTATION.

TODAY "ARTIST, SCULPTORS WHEN
 WANT THE OBSCURE MAXIMUM AP-
 PEARING, AMONG THE RARETY OF THE
 PRESENT ERA. ITS RETENTION
 IS NOT IN VANITY BLOOD, IN
 PLACENTH ORGANS, BUT IN A MENTAL
 FORM WHICH IS IN QUEST FOR
 THE UNUSUAL & THE UNKNOWN

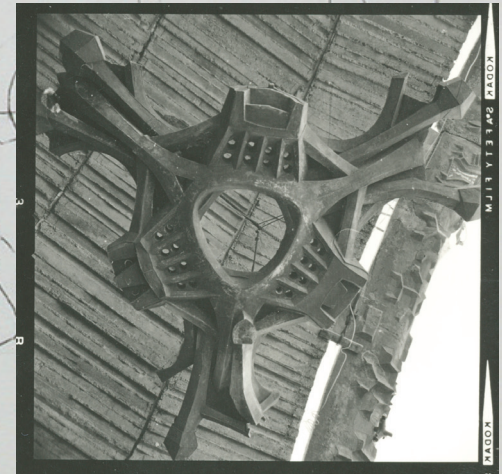
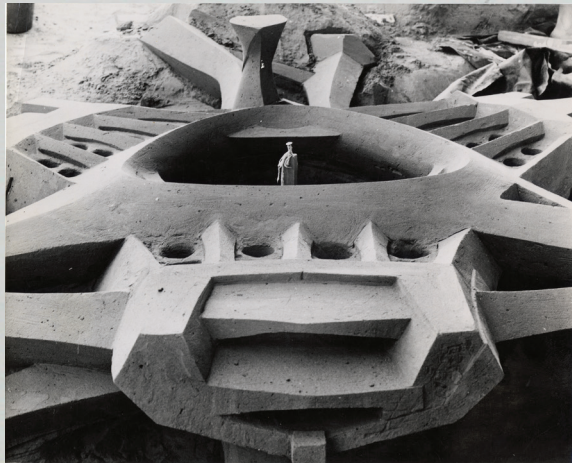
Mesa City / Airport

The airport is that place where things don't seem able to stay put together. To say that this is a sign of dynamism just obscures the issue. The fact is that the aircraft is a cumbersome and, on land, a very awkward animal.

Here the airport is conceived as a building containing all services and vertical shafts for the takeoff and landing of saucerlike crafts. They land from the top: they take off by dropping down and out. The tripod of the structure is above an artificial lake surrounded by gardens planted on high-buoyancy canisters. In case of takeoff or landing accidents, the craft can fall on this gigantic cushion which is part of the landscape on which the airport is poised.

At a ten-year distance, considering that facilities for vertical takeoff and landing as a normal mode have not been developed, the only reasonable answer to the air transportation problem is the identification of the airport with the city. This is only feasible in an arcological scheme.

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



FORWARD

START
EASTERN

13
35



WEIGHT

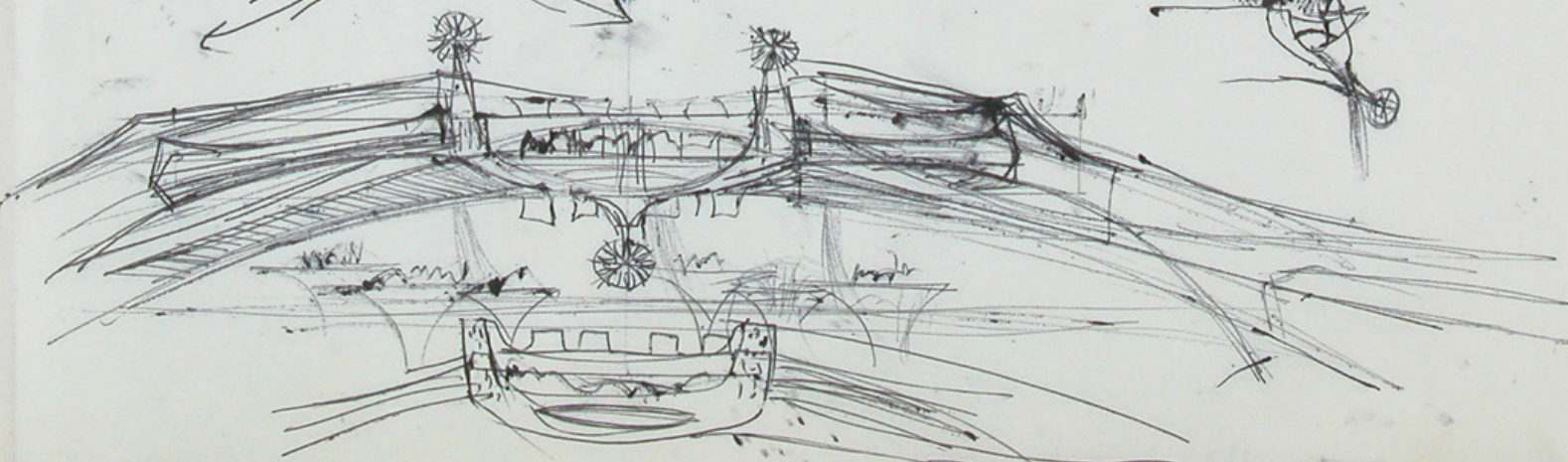
EMERGENCY

EMERGENCY

WESTERN

HIGH

UP

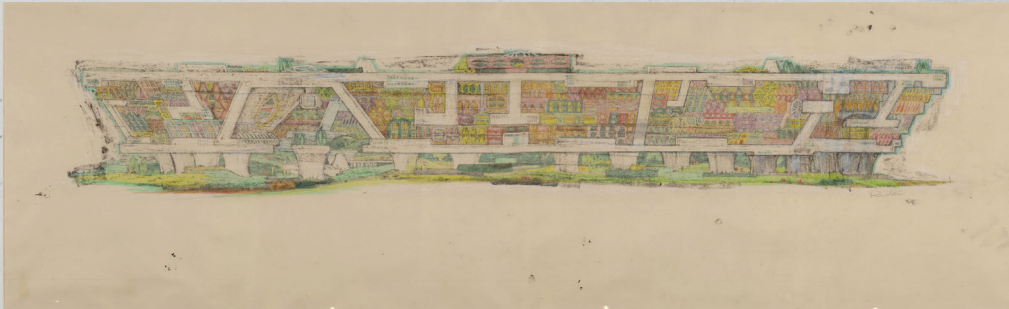


Arcology

The concept of Arcology arose as a noncentral element of a larger concept: Mesa City. It might be pure coincidence, but it would seem that ideas tend to be born as individuals or species are. There is the parent larger than life. And there is the offspring, puny and helpless, inexperienced, unfit. But the trajectory of the parent is downward, and the trajectory of the offspring is upward. Later, the offspring is on par with the wilting parent, and then the prime mover fades off, the offspring taking not its place but an analogous place in another time.

Mesa City fades away, leaving as its own justification the embryos of a number of archeological fragments, each a parcel in need of complementarity and roundness. There is the village fragment, the study fragment, the commercial fragment, the governmental fragment. If a magnet is placed among them and the magnet is called the arcological concept, then there they come together. This is in fact how the arcologies were defined. The complete genesis might be rather more sophisticated, but then the reality they symbolize is far more complex.

Excerpt from "Sketchbooks of Paolo Soleri", published by MIT Press in 1971.



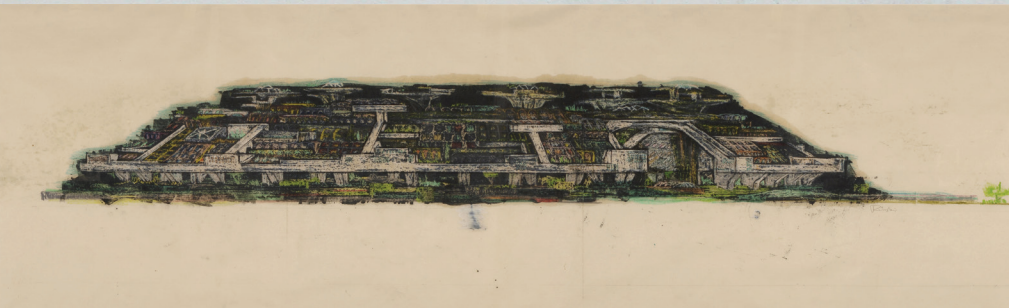
Top Image:

Arcology / Lean Linear City

1964

Charcoal and Crayon on paper

Size 58' x 18'



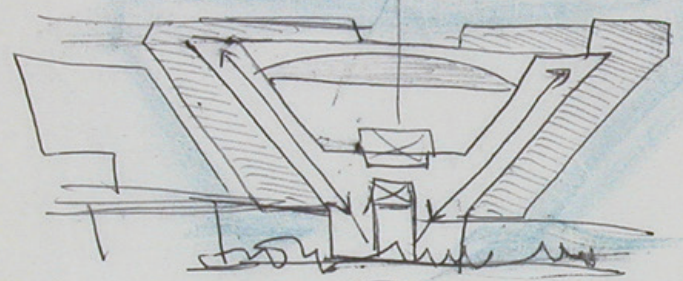
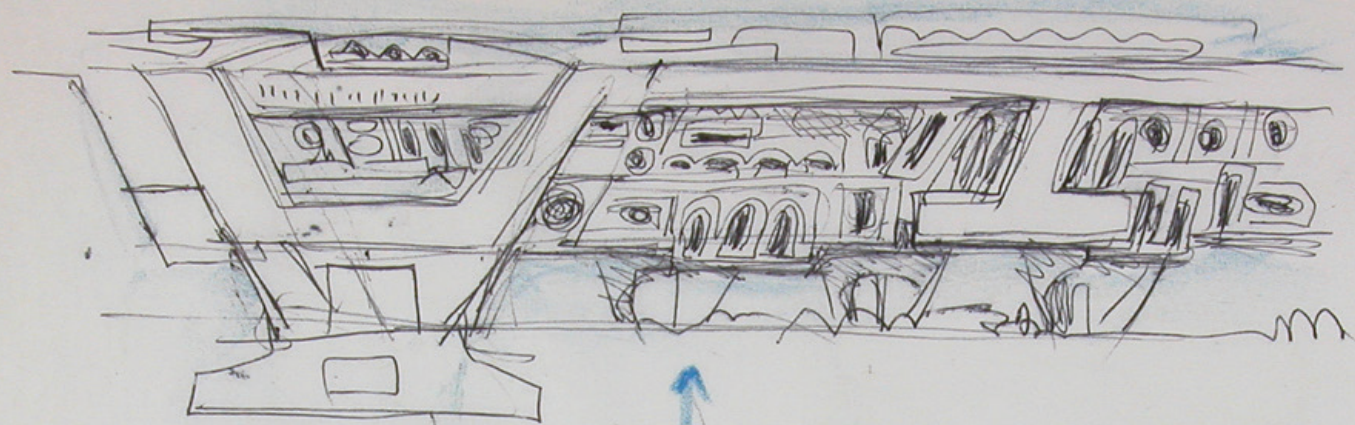
Bottom Image:

Arcology / Lean Linear City #2

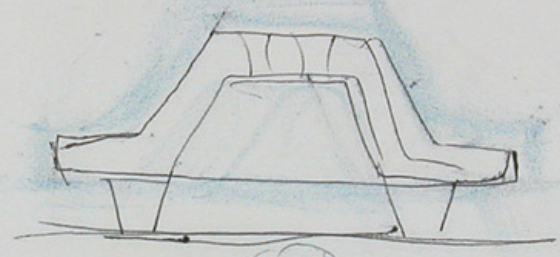
1964

Charcoal and Crayon on Paper

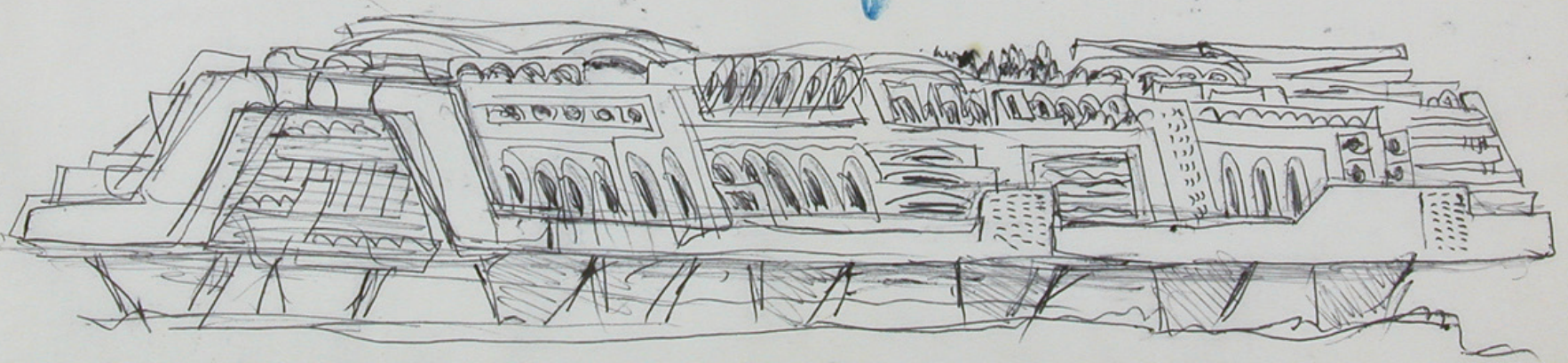
Size 58" x 18"



2



3



ABOUT THE COSANTI FOUNDATION

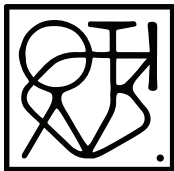
Since 1965, The Cosanti Foundation, a nonprofit organization, has been dedicated to influencing the way our built world is created in balance with the environment. By stewarding the culturally significant architectural sites of Cosanti in Paradise Valley and Arcosanti near Cordes Junction, The Cosanti Foundation continues its important work of influencing the way cities and the communities within them are shaped through the central tenets of arcology:



- Exhibit Ecological Accountability: Responsibly develop a habitat for humankind that protects the surrounding natural environment



- Leave a Limited Carbon Footprint: Advocate the advantages of building multi-use, live/workspaces where more activities can take place using less space, giving more people access to the essential economic, social, and recreational foundations of community life



- Demonstrate Resourcefulness: Support a careful, thoughtful approach to planning, building, and day-to-day living that is experientially enriched but materially frugal
- Learn by Doing: Challenge ourselves to be empowered by the satisfaction of trying to do something differently and being agents for change

SOLERI ARCHIVES COLLECTION AT ARCOSANTI



COSANTI FOUNDATION

