# The RSVP Cycles

## Creative Processes
## in the Human Environment

Lawrence Halprin

This book started as an exploration of "scores" and the interrelationships between scoring in the various fields of art. Scores are *symbolizations of processes* which extend over time. The most familiar kind of "score" is a musical one, but I have extended this meaning to include "scores" in all fields of human endeavor. Even a grocery list or a calendar, for example, are scores. I have been interested in the idea of scoring not any one particular system of scoring, but scoring generally—for many years. This interest grew, quite clearly, from two different sources: first, because I am professionally an environmental designer and planner involved in the broad landscape where human beings and nature interface; and, second, because of my close relationship to dance and theatre due largely to my wife, the dancer and choreographer Ann Halprin, who is Director of the Dancers' Workshop in San Francisco.

Both sources—the new theatre-dance and the environment as Ann and I have been practicing them are nonstatic, very closely related in that they are process-oriented, rather than simply result-oriented. Both derive their strengths and fundaments from a deep involvement in activity. In both fields, the process is like an iceberg—9/10 invisible but nonetheless vital to achievement. Both deal with subtleties and nuance, intuition, and fantasy, and go to the root-source of human needs and desires—atavistic ones at that. In both, values, though there, are not *really* demonstrable. At all events, I have been searching for years (and still am) for means to describe and evoke processes on other than a

simply random basis. I thought that this would have meaning not only for my field of the environmental arts and dance-theatre, but also for all the *other* arts where the elements of time and activity over time (particularly of numbers of people) would have meaning and usefulness.

I saw scores as a way of describing all such processes in all the arts, of making process visible and thereby designing with process through scores. I saw scores also as a way of communicating these processes over time and space to other people in other places at other moments and as a vehicle to allow many people to enter into the act of creation together, *allowing* for participation, feedback, and communications.

I hope that scores will lead into new ways of designing and planning large-scale environments of regions and large communities whose essential nature is complexity and whose purpose is diversity. I hope that the idea of scores will make it possible to work in these regional communities as a method for energizing processes and people and the natural environment in a constantly evolving and mutually involving procedure over time. I hope to see scores used as catalytic agents for creativity leading to a constructive use of change.

The book itself has been a score. It was not preconceived, and has developed its own shape while a work in progress. I started out with many scores for ephemera that I have done for dance or for environmental events over the years. I explored primitive scores, mystical scores,

scores for happenings, based on my wife's work, and my friends' who, too, have been pushing the boundaries of their arts. Inevitably much of my own personal experience comes out in the "scores for environment" which is my professional interest as well as the field in which I have had my most personal experiences. Thus, the second half of the book explores street scores, ecological scoring, city scores, and finally community scores.

As I worked on the score for the book, however, one fact kept on emerging to plague me—it demanded consideration, and this became increasingly clear as I worked in communiscores. The scheme was not complete. As I worked on "scores" *only*, there were elements that kept cropping up in the creative process which were not being covered by the scoring procedure, especially as the projects became more and more complex. I found that scores are nonjudgmental—this is one of their primary characteristics. Yet, in many instances some outside witnessing must be reached, some selectivity must be exercised. But scores do not do that, they don't perform that function.

As I continued to develop the characteristics of scores, I found that often before actual scoring starts the scorer has a great deal of preliminary work to do in collecting resource material, inventory items to use in his scores. I found too that a clear differentiation has to be made between the score, which is usually graphic and precedes the fact, and the performance, which is the resultant of the score. Much of my

own professional life has been involved in this apparent dichotomy: between the score and the performance, which are not the same but have an intricate relationship to each other. Finally, I found that scoring has to allow for feedback, for analysis before, during, and after a score is created in order for the score to develop and allow for change—to grow. All of these important functions were not, I found, taken care of in scores themselves.

In the long run, I found that what I had really been working toward, what I really wanted to explore, was nothing less than the creative process—what energizes it—how it functions—and how its universal aspects can have implications for all our fields. Scores alone were not doing this. I was not interested exclusively in what the score-performance relation was—how the particular event, the building, or piece of music, or piece of legislation, was beautiful, but how the process of arriving at it came about. I found that I had to understand the context in which it all had happened and to see if, by understanding what had been required to make it happen, I could apply the principle across many fields, in a multidimensional way, to a life process. Perhaps most importantly, I found that by themselves scores could not deal with the humanistic aspects of life situations including individual passions, wills, and values. And it seemed necessary to round out the scheme so that human communications—including values and decisions as well as performance—could be accounted

2

for in the process.

When that became clear, I found that the procedures I needed to get all these inputs into some context had four parts and they were all interrelated. Each part had its own internal significance, but got really cracking only when it related to the others. They have similarities to Jung's cycle which he called the compass of the psyche.

**R** *Resources* which are what you have to work with. These include human and physical resources *and* their motivation and aims.

**S** *Scores* which describe the process leading to the performance.

**V** *Valuaction* which analyzes the results of action and possible selectivity and decisions. The term "valuaction" is one coined to suggest the action-oriented as well as the decision-oriented aspects of V in the cycle.

**P** *Performance* which is the resultant of scores and is the "style" of the process.

Together I feel that these describe all the procedures inherent in the creative process. They must feed back all along the way, each to the other, and thus make communication possible. In a process-oriented society they must *all* be visible

continuously, in order to work so as to avoid secrecy and the manipulation of people.

Together they form what I have called the RSVP cycles.
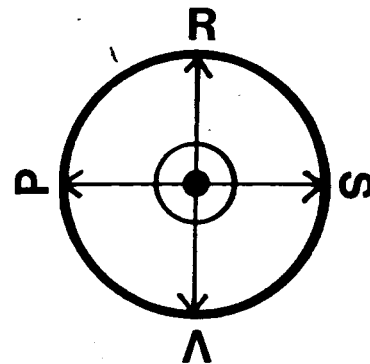
The diagram above describes the multidimensional and moving interconnectedness between all the elements of the cycle. It can as correctly read, P, R, S, V or any other combination. It is important to emphasize this point. The cycle operates in *any* direction and by overlapping. The cycle can start at any point and move in any direction. The sequence is completely variable depending on the situation, the scorer, and the intent. By chance, when I finally put the headings together, they spelled out RSVP, which is a communications idea meaning "respond."

This is, obviously, an essential ingredient of the cycle. As I and others have worked with this cycle it has become increasingly clear that the cycle must work at two levels. The first of these is the personal, private level of the self, which I use with a lower case "s" according to the Gestalt psychology. This cycle is

an inner one refers to one the people w your persona interests, eve motivational from one's o self RSVP cy at the center group RSVP composed of self-cycles er scoring.

The private, s and the comn outer cycle to RSVP cycles i encompass al processes. Th with the two I cycle as the s outer cycle as individual and

The book ther describes the parts of the R process of sc emerged from Particularly in ction the er

an inner one, appropriately, and refers to one's own personal Gestalt: the people who are close to you, your personal environment, attitudes, interests, even hangups; one's motivational inner world as distinct from one's outer-oriented world. This self RSVP cycle appears graphically at the center of the community or group RSVP cycle which is in effect composed of all the individual self-cycles engaged in the activity of scoring.
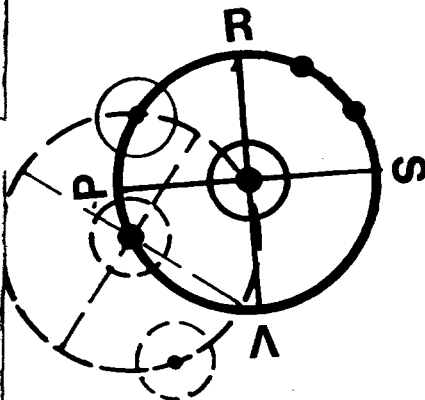


The private, self-oriented inner cycle and the community, group-oriented outer cycle together make up the RSVP cycles necessary to encompass all human creative processes. Thus, this book deals with the two RSVP cycles. The inner cycle as the separate self and the outer cycle as the collective self: individual and community.

The book then, as it finally emerged, describes the effects of the various parts of the RSVP cycles on the process of scoring and on what has emerged from the scores. Particularly in the environmental section the entire RSVP cycles are in

use all the way through, since in the planning of environments every facet of the total cycle has importance. In other activities, the whole cycle is not desired or required. When that is the case it has been so indicated. I believe, however, that it is important for anyone working with the cycle to understand where he is concentrating and which parts are operating. If, for instance, you jump immediately to Performance (P), you are improvising. There are times when improvisation, for example, or spontaneous responses are vital to the release of creative energies which might remain locked up otherwise. But these energies can often fruitfully feed back into the rest of the cycle or remain isolated for their own sake. See page 38 for a review of this point.

The same is true of other portions of the cycle, which does not have to be in complete operation at all times in order to have validity. A personal word to my friends in the various art fields. I know how resistant artists are to the notion of "systematizing" the processes by which art evolves. There is a feeling that to enclose gossamer is to destroy it. These RSVP cycles and the point of "scoring" are not meant to categorize or organize, but to free the creative process by making the process visible. I have found, in my own work, that my hangups come when there is some buried obstacle that I don't understand and can't flush out. When I can "see" obstacles or get in touch with what's blocking me, I can deal with them. I hope the RSVP cycle can do that; it already has for me and others with whom I have discussed it.

Nothing in the RSVP has attempted to define talent or ability or the final making of a decision which, of course, remains at the very core of personal creation. The magic of magic remains.

For me, professionally, the significance of the RSVP cycles lies in the fact that as an ecological designer I have always been interested in pluralism and the generative force of many contributions to solutions. I view the earth and its life processes as a model for the creative process, where not one but many forces interact with each other with results emergent—not imposed. I see the earth as a vast and intricately interrelated ecosystem. In this system all of the parts have value, and they are all moving toward balance.

The essential characteristic of community in the ecological sense is that all of the parts are functioning within their own habitat, that no one element outweighs the other, that each contributes to the whole. Thus, the total ecological community has the characteristics of an organism which lives and grows and reproduces itself in an on-going process.

Human communities, too, have many of the same characteristics, to which we have given the name "tout ensemble," that is, the sum is itself valuable and has more qualities than simply one additive of its ingredients. Such a "tout ensemble," recently threatened by a freeway in New Orleans, has been saved by the decision not to allow that one factor to undermine the balance of

the whole community. The balance of climax communities in natural or human communities is tenuous and easily destroyed—it is not static—it exists as long as no one force outweighs the others. This I believe to be true of all human affairs and a model for all the life processes in which we need to integrate ourselves.

One of the gravest dangers that we experience is the danger of becoming *goal-oriented*. It is a tendency that crops up on every hand and in every field of endeavor. It is a trap which goes like this: things are going poorly (in the realm of politics or religion or building a city or the world community or a personal relationship or whatever). As thinking people we must try to solve this problem that faces us. Let us set ourselves a "goal" upon which we can all agree (most goals after all are quite clearly moralistically based and incontrovertibly "good ideas"). Having set ourselves this goal we can then proceed posthaste to achieve it by the *most direct method possible*. Everyone can put his shoulder to the wheel, and systems engineering, technology, and our leader (or whatever) will get us to the agreed goal.

It doesn't work! The results of this oversimplified approach, now coming into general vogue, are all around us in the chaos of our cities and the confusion of our politics (or other politics—fascism and communism are clear statements of this approach). It generates tension in personal relationships by burying the real problems; it avoids the central issue of education, which is

why today's young people are dropping out; it is destroying the resources and physical beauty of our planet; and it avoids the basic issue.

There are evidences of this kind of thinking in the attempt to make a science out of community design, as if by assigning it the term "science" then the goal of perfection can be reached. Human community planning cannot ever be a science anymore than politics can rightly be called political science. Science implies codification of knowledge and a drive toward perfectibility none of which are possible or even desirable in human affairs. When ekisticians, for example, say that the "search for the ideal is our greatest obligation" they are making the same basic error that all goal-oriented thinking does—a confusion between motivation and process. We can be scientific and precise about gathering data and inventorying resources, but in the multivariable and open scoring process necessary for human lifestyles and attitudes, creativity, inquantifiable attitudes, and openness will always be required. There is a vast difference between being idealistic, which is life-oriented and process-oriented, and utopian, which implies a finite and formal goal. In that sense scores are non-utopian.

We don't really want to be involved in goal-making or goal-solving. Fritz Perls says, "Scores face the possible where goals face the impossible." What we want, what we desperately need, is a feeling of close and creative involvement in processes. It is the *doing* that we all enjoy and which is meaningful to us. That is what is needed in education, in the

ghetto, and in the young and the downtrodden who feel that they are excluded from the process of decision-making in our communities; certainly it is needed in personal relations. It is on-goingness, the process that will build and develop great cities and regions and a world community on this planet Earth. By involvement in process we all interact; our input is significant, visible, meaningful, useful, and no one point of view can hold us in thralldom. Scores are not goal-oriented; they are hope-oriented.

This is why "scores," which describe process, seem to me so significant. It is through them that we can involve ourselves creatively in "doing," from which, in fact, structure emerges—the form of anything is latent in the process. The *score* is the mechanism which allows us *all* to become involved, to make our presence felt. Scores are process-oriented, not thing-oriented. In dance and theatre this works through open scoring, which establishes "lines of action" to which each person contributes and from which a final performance then emerges. In personal relations scoring allows a constant interaction devoid of the moralisms and shoulds and shouldn'ts which inhibit growth and deep contacts and involvement. In the planning of communities a score visible to all the people allows each one of us to respond, to find our own input, to influence *before* the performance is fixed, *before* decisions are made. Scoring makes the process *visible*. For that reason scores seem to me the key link in the entire RSVP cycles—though only one link, still at the core of the whole procedure.
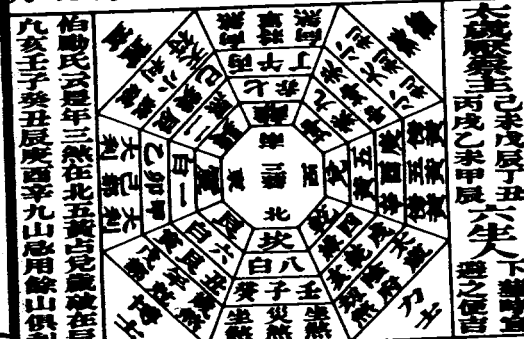
Hop
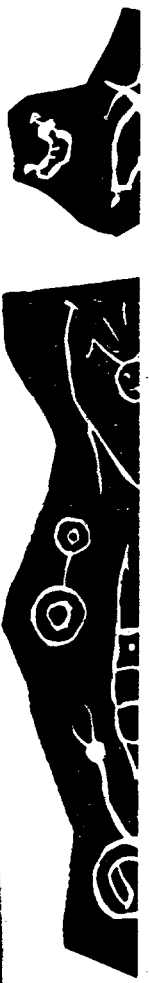
Hopi petroglyph from San Cristobal carved as a propitiatory gesture to corn pests.

The RSVP cycles is a balanced scheme in which all the parts are mutually related and constantly interacting. It functions best when all parts are operating. Its purpose is to make procedures and processes visible, to allow for constant communication and ultimately to insure the diversity and pluralism necessary for change and growth.

Planning for future events is the essential purpose of a scoring mechanism. Scores are notations which use symbols to describe processes over a period of time. Scores generally employ graphic symbols but they also may use words, or sounds, either written or spoken—often sung. Scores are devices used for controlling events, of influencing what is to occur. They may also record events from the past (a reconstructed battle plan) or notate what is happening in the present (daily stock-market graphs). But the real importance of a score is its relationship to the future. A score is a way of using media to cause things to happen—to plan, if you will. They are related in Husserls' "intentionality"—they are "orientation-oriented." From earliest times men have striven to control the future through the symbolization inherent in scores. The earliest cave paintings were attempts, through paintings, to insure good luck in hunting. The symbolization of the various deities in *all* religions has been a technique to capture through images and incantations the power of the unknown, and thus influence the course of events.

## JUNE, 6th Month



方北利不南東利大歉事年流戊庚

（中式黃曆八卦圖）

| Days and Weeks | Remarkable Days | H.W. h. | The Moon — South morn. h.m. | Place & Age | sets morn. h.m. | Miscellaneous Particulars | The Sun m. h. rises m. h. |
|---|---|---|---|---|---|---|---|
| Monday | 1 Nicodemus | 11 | 9 47 | ♈27 | 2 31 | ♀ sets 9:44e.　♂♃☽ | 2 4 33 7 2 |
| Tuesday | 2 Marcellus | 12 | 10 39 | ♈28 | 3 03 | ● Castor sets 10:56e. | 2 4 33 7 2 |
| Wednesda | 3 Jeff. Davis b. | 1 | 11 32 | ♉29 | — | 3. Arcturus so. 9:26e. | 2 4 32 7 2 |
| Thursday | 4 Darius | 2 | ev. 27 | ♉ 0 | 8 32 | So. Cross so. 7:30e.　♈ | 2 4 32 7 2 |
| Friday | 5 Boniface | 3 | 1 23 | ♊ 1 | 9 23 | Deneb so. 3:47 mo.　♂♃☽ | 2 4 32 7 2 |
| Saturday | 6 Artensius | 3 | 2 15 | ♊ 2 | 10 04 | ♈ sets 12-1 mo. Cl.　♂♀☽ | 1 4 32 7 2 |

**23]** *2nd Sunday after Trinity* — Day's length 14 hours 55 minutes

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sunday | 7 Lucretia | 4 | 3 06 | ♊ 3 | 10 39 | ♊ rises 10-12 eve. | 1 4 31 7 2 |
| Monday | 8 Medardus | 5 | 3 53 | ♋ 4 | 11 07 | Pollux sets 10:23e. | 1 4 31 7 2 |
| Tuesday | 9 Barnimus | 6 | 4 36 | ♋ 5 | 11 52 | Moon Apogee | 1 4 31 7 2 |
| Wednesda | 10 Flavius | 6 | 5 17 | ♌ 6 | 11 52 | ☾ Ophiuchus so. 11e.-1 mo. | 0 4 30 7 3 |
| Thursday | 11 Barnabas | 7 | 5 57 | ♌ 7 | morn. | 11. Unuk so. 10:22e. | 0 4 30 7 3 |
| Friday | 12 Basilides | 8 | 6 37 | ♌ 8 | 12 12 | ♂ sets 8:36 eve. | 0 4 30 7 3 |
| Saturday | 13 Tobias | 9 | 7 17 | ♍ 9 | 12 32 | ♋ ri. 8-10e.　♂♀☽ | 1 4 30 7 3 |

**24]** *3rd Sunday after Trinity* — Day's length 15 hours 0 minutes

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sunday | 14 Children's Day Flag Day | 10 | 8 00 | ♍10 | 12 55 | Antares so. 10:57e. | 0 4 30 7 3 |
| Monday | 15 Vitus | 10 | 8 47 | ♎11 | 1 17 | Hercules so. 11-12e. ♂♃☽ | 0 4 30 7 3 |
| Tuesday | 16 Rolandus | 11 | 9 39 | ♎12 | 1 46 | Spica so. 7:43 eve. | 1 4 30 7 3 |
| Wednesda | 17 Nicander | 12 | 10 36 | ♏13 | 2 22 | N. Crown so. 9:30-10:30e. | 1 4 30 7 3 |
| Thursday | 18 Arnolphus | 1 | 11 38 | ♏14 | 3 07 | ☽ Lyre so. 12-1 mo. | 1 4 30 7 3 |
| Friday | 19 Gervasius | 2 | morn. | ♐15 | 3 07 | 19. Sickle sets 11-12e. | 1 4 30 7 3 |
| Saturday | 20 Sylverius | 2 | 12 42 | ♐16 | 9 11 | Bernice's Hair so. 7e. | 1 4 31 7 3 |

**25]** *4th Sunday after Trinity* — Day's length 15 hours 1 minute

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sunday | 21 Father's Day Summer begins | 3 | 1 46 | ♐17 | 9 53 | Sum. beg. ⊙ ent. ♋ Perl. | 2 4 31 7 2 |
| Monday | 22 Achatius | 4 | 2 46 | ♑18 | 10 27 | ♃ sets 1:07 mo. | 2 4 31 7 2 |
| Tuesday | 23 Agrippina | 5 | 3 42 | ♑19 | 10 55 | Corvus sets 10:30-11:30e.　♌ | 2 4 31 7 2 |
| Wednesda | 24 John, Bapt. | 6 | 4 34 | ♒20 | 11 20 | ☽ Algenib ri. 11:09e. | 2 4 32 7 2 |
| Thursday | 25 Elogius | 6 | 5 23 | ♒21 | 11 44 | 25. ♏ ri. 9-11e. | 3 4 32 7 2 |
| Friday | 26 Jeremiah | 7 | 6 09 | ♒22 | morn. | □ of Pegasus ri. 10-11e. | 3 4 32 7 2 |
| Saturday | 27 7-Sleepers | 8 | 6 56 | ♓23 | 12 08 | Algol rises 11:35e. | 3 4 33 7 2 |

**26]** *5th Sunday after Trinity* — Day's length 15 hours 0 minutes

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Sunday | 28 Leo | 9 | 7 44 | ♈24 | 12 35 | Fomalhaut ri. 12:31 mo. | 3 4 33 7 3 |
| Monday | 29 Peter & Paul | 10 | 8 34 | ♈25 | 1 05 | ♓ so. 7:30-9:30e.　♂♀☽ | 3 4 33 7 3 |
| Tuesday | 30 Lucina | 11 | 9 26 | ♉26 | 1 40 | ♈ rises 1:42 mo. | 4 4 34 7 3 |

The purpose of art in primitive societies has been simply as a scoring mechanism, a functional purpose by which earlier societies influenced events. This "primitive" attitude toward the functional purposes of art as a tool for influencing events extends to modern times. The uses to which dictatorships put art must be understood in this same light. It is not so much that they foist representational art on their artists, but that they envision art as a specific kind of tool—a specific kind of scoring device to be used to "control" events. They

see art now, as did primitive societies, as a way of influencing the course of events in directions decided upon by the rulers of the society. Hierarchically controlled societies have closed attitudes about art, because they view art as a closed score to influence events in the interest of their own self-image. But primitive scores were not only the provenance of art and artists, they also were part of the early purposes of law, religion, of the hunt, and of the rhythms of agriculture and farming.

A page from the Chinese almanac forecasting the "run" of the coming year. The top line predicts that the east-south direction will be auspicious and north unfavorable. Within the octagon are the compass directions with south facing the top of the page. The lower part indicates seasonal changes and their relationship to agriculture.

A comparable page from a farmer's almanac for the sixth month of 1970.

There are ... scores, ma... many kinds ... that scores ... of the issue ... you contro... and what y... what the s... what it lea... much is c... artist-plann... what is to ... degree wh... and the qu... happens is... the influen... time; the v... or unfores... the feedba... initiates a ...

The esser... that it is a... which car... control (a... interactio... such as s... sequence ... activities ... which res... scores in... elements-... they can ... control. T... type of sc... controllin... device is ... particular... inherent I... great dea... and inter... ...st. Sc... ...cord... ...st

There are many different kinds of scores, many systems of scoring, many kinds of things and events that scores record. The real nub of the issue, however, is what you control through the score and what you leave to chance; what the score determines and what it leaves indeterminate; how much is conveyed of the artist-planner's own intention of what is to happen and to what degree what actually happens and the quality of what actually happens is left open to chance; the influences of the passage of time; the variables of unforeseen or unforeseeable events; and to the feedback process which initiates a new score.

The essential quality of a score is that it is a system of symbols which can convey, or guide, or control (as you wish), the interactions between elements such as space, time, rhythm, and sequences, people and their activities and the combinations which result from them. Not all scores invoke all of these elements—scores vary as to what they can or are intended to control. The characteristics of the type of score as a potential controlling or communicative device is a function of the particular art form and its inherent limitations. It also has a great deal to do with the attitudes and intentions of the scoring artist. Scores have been a means of recording past events, of prognosticating the future, and of influencing the present. Scores extend over time and space to communicate and control; they have involved myths and rituals, mysticism and religion. They have been used to record folklore and communicate music to future generations. For centuries scores have been used to plan cities and build buildings, to write plays and diagram procedures.

Scores have enabled us to reach out to other people, even across cultural and language barriers, and tell them what we would like to have happen. Scores have made it possible, as well, for us to say to someone else what happened to us.

Plans from which buildings are built are scores.
Music is composed and recorded by scores.
Mathematics is a score.
Concrete poems are scores.
Stage directions for a play is a score, as is the written dialogue itself.
A shopping list is a score.
A football play is a score.
The choreography of dance can be determined by a score.
Navajo sand paintings are scores.
The intricacies of urban street systems are scores as are the plans for transportation systems and the configurations of regions.
Construction diagrams of engineers are scores.
$E = MC^2$ is a score.

The different elements that scores deal with vary considerably with the art form and the field of work.

Scores are ways of symbolizing reality—of communicating experience through devices other than the experience itself. The score of a musical event is not itself music anymore than the plan and the elevation of a building are the building. But the one predates the other and in our complex society is required by the other. First comes the score and then the performance. But they are inextricably interrelated.

Increasingly the difference between scores as communication mechanisms and controlling devices becomes significant.

Some scores are used to *control* events with precision—some scores are simply communicative devices—others do both or combinations of each. Here are some examples of elements that scores engage in:

Space     Present
Time     Future

Sound     Past (recording a
Smell         previous experience)
Touch     Configuration
Sequence     Cost
Event     Precision
Rhythm     Form
Movement     Force
Action     Locale
Gesture     People
Interaction     Light
        Natural configurations

These elements, put together in a variety of ways, produce the work of art—some are controlled and some can be left undetermined as part of the designer's choice. When the work emerges in its final form it will possess qualities resulting from both the controlled and noncontrolled elements, and the work will have its own unique characteristics.

In the following chart are a few examples of different scores and an analysis of to what degree, as intended by the designer as an element of the scoring technique, they control or leave open.

| | CONTROL | ENERGIZE | HOW MUCH |
|---|---|---|---|
| Words | X | X | depends on use |
| CPM chart | X | | with great precision |
| I Ching | | X | mystic (open to personal interpretation) |
| Tarot | | X | mystic (open to personal interpretation) |
| Paintings | | X | per intent of artist |
| Zoning | X | | varies with laws, etc. |
| Football plays | X | | feedback during the play |
| City Plans | X | | change over time |
| Music | X (classical) | X (new) | varies with intent of the musician |
| Poetry | | X | varies with intent of the poet |
| Evaluative listening | X | | gives advice |
| Active listening | | X | feeling and understanding of listener |
| Movement | X | X | varies with intent of choreographer |
| Beef sale | | X | activity of many ladies |

Scores can either control or allow leeway. The difference, however, is enormous. In the older music, scoring devices were used to control, with precision, the notes and true intervals played by the performer. A Bach score is Bach and not something else. It communicates exactly what Bach had in mind and controls what the performer does. The newer musical scores on the other hand are not devices for control in the same way, they communicate an idea and a ,ality—what emerges is something both more and less than what was intended. The hand of the composer lies less heavily on the performer.

In the field of architecture the reverse sequence is true—plans, as scores, were originally used to guide and communicate an image of what the building was to be, but the participating craftsmen exercised a great deal of latitude in their own choices and contributions to earlier buildings. There was much greater allowable latitude for individual participation and creativity. Today, building workers are simply technicians; all is precise and prefixed, not only form and proportion but performance standards and repetitively prefabricated units are joined together according to preordained scoring devices. tolerances are minimal, and mechanical, electrical, as well as

10

structural elements all must dovetail together with great precision. The modern building emerges not in response to the immediate contribution of thousands of workers but as a predetermined event planned years in advance and simply assembled to match the intent. The score controls absolutely, with assembly-line logic.

Fortunately, this closed and controlled approach is not necessarily inevitable and there are techniques by which the architectural score can be freed from rigidity to permit a freedom in the emergent form of building as well as the acceptance of the interaction of time, the necessities of chance and change, and the input of many people. See page 94.

In fields of human interaction scores can be used to control or communicate, depending on their intention and purposes. Words seen as scoring devices can score for interaction and mutual feedback or they can order and thus block interaction—preventing communication. Vast new areas of understanding and communication among people open up when this relation is understood—when the word as a scoring device becomes a generator of feedback between people rather than an ordering or injunctive mechanism.

Score for dialogue between people.



feedback
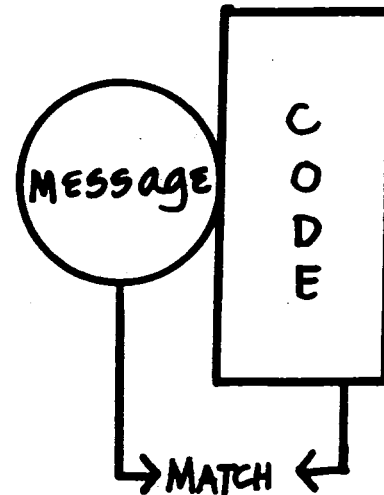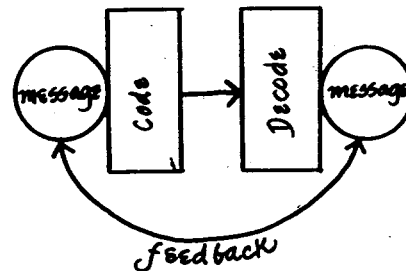


Score for "congruent sending."

One of the common problems in communications between people is that the listener prejudges the content of the message rather than attempting to understand the "feelings" behind the message, i.e., Valuaction (V) in the cycle is operating to the exclusion of the score itself. New understandings of how "active listening procedures" and "congruent sending messages" can "open up" dialogues are at the core of the new view of words as communicative rather than controlling devices. (Based on a theory by Dr. Thomas Gordon, Psychologist.)

The most
have mad
influence
on the re
begun to
considera
scoring c
Cage wa:
compose
or sound
may ask.
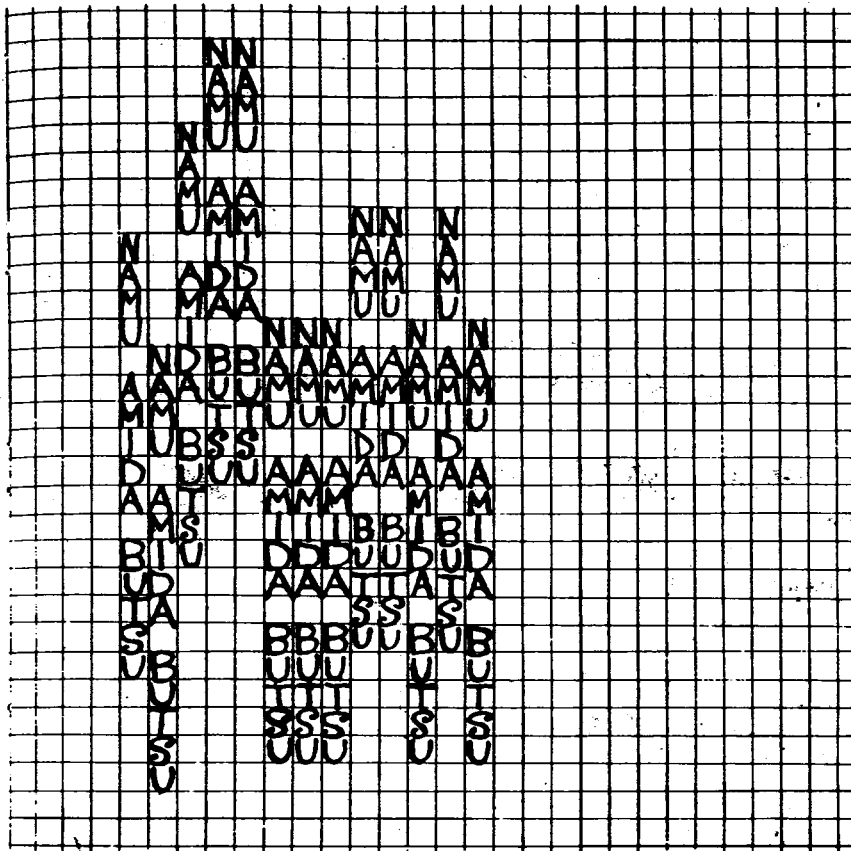entities, I
The estal
determin
form can
coring f
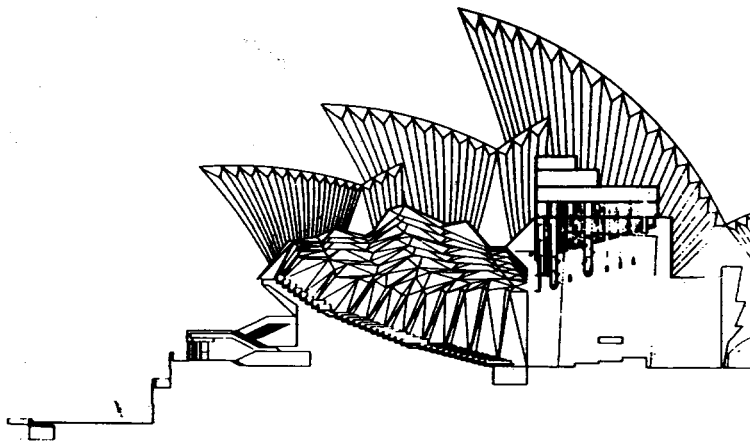
The Sydney opera house by Jorn Utzon—an intricate architectural masterpiece which had to be scored through other than standard techniques by cutting out segments of a wooden ball. This is in Utzon's words, "done as easily as slicing up an orange."

The most significant discovery we have made in modern scoring is the influence of the scoring device itself on the resulting product. We have begun to realize that, to a considerable extent, the technique of scoring controls what happens. John Cage was asked: "When you compose do you think notation first or sound first, may I ask?" "Yes, you may ask. Both constitute inseparable entities, I cannot separate them." The established scoring techniques determine what the limits of the art form can be. In classic musical scoring for example, notes and time intervals are established as are pitch and time. Even the quality is established (by words) and the performers' positions are absolutely fixed in space on stage. This kind of score in itself controls the character and quality of the resulting composition and fixes a limit beyond which music, as an environmental event with feedback, cannot go. Except for some limited passages where improvisation is called for, traditional music leaves little latitude except "interpretation" to the performer. Today's new musicians have had to develop their own form of scoring in order to break through to a new kind of music. Traditional music notation simply precluded the kind of music they wished to compose. When we attempt to design architecture through accepted techniques of plan and elevation the resulting form of buildings is severely limited by our graphic inability to draw, and thus communicate, certain kinds of intricate forms. Thus, real intricacy of forms is limited by the standard architectural scoring devices.

It is the performers almost more than the composer now who make the music—an approach, incidentally, dating at least back to the beginning of jazz. Although the controls that Bach used in his day were completely valid, we today have new ways of a multiplicity of input as our guides in composition. The inevitable question that arises is: Which is better, that the composer control what we do or that we ourselves play a major role in determining our own music? Each artist must determine this answer for himself, depending a great deal, of course, on what his motivations are. There is no universally acceptable answer. Both composer and performer have to make this decision. But it goes beyond that. This is not only a question of the artist's own intention, of his own way of working, of his own desire to set limits on results. More important in many ways is the acceptance by the audience of the demand put upon it for its own involvement—the degree to which it is, or is not, willing to become involved in the processes of creation. It is the audience itself which is being asked to become a group of participants. Its members, too, are beginning to be involved in the act, the process, of making art. They need to be willing to do so with an understanding of the reasons, and submit themselves to the necessary discipline.

The new open attitude toward composition in which the participation of the audience is an essential ingredient of the score is not limited to music but can also be seen in concrete poetry. Here is a "poem" by Jackson MacLow in which the directions read: "The reader begins at any square (empty squares are silences). He moves to any adjacent square horizontally, vertically, or diagonally, and continues this process until the end of the piece. Letters are read as any sound they can stand for in any language. When letters are repeated in a number of adjacent squares their sound may be continued for the duration thought of as equivalent to that number of squares, or they may be reiterated the same number of times as of squares. Letters can be read occasionally as one-letter words denoting the letters (e.g., "D" as "dee"). Groups of adjacent letters can be read as syllables, words, word-groups, and complete sentences: The following six possibilities should be produced by each performer during the piece: silences, phones, syllables, words, word-groups, and sentences (e.g., Namu Amida Butsu)." The relation to other scores in the book should be noted (Parades and Changes, Amirkhanian, Safdie architectural score).

The musical analogy is simple. The implication of open (as against closed) scoring in other fields gets more complex (because more demanding). Advocacy planning—the pluralistic involvement of members of communities in scoring the environment where they live and its future—is an important analogous situation. In previous times planners in their wisdom prepared plans *for* the people. Perhaps some may have been excellent plans, but there was a very basic issue missing. Today, in ghettos (and out) the residents themselves wish to engage actively in the scoring. They wish to participate in the action themselves, they wish to establish their own motivations under Resources (R) in the cycle and then go on to score the process. They no longer wish to be *scored for.* Advocacy planning uses questionnaires as a Resource (R) container from which community goals can be inventoried. Using these Resources, architects with their special technical abilities can write a score expressive of and including all of the community needs and desires.

Architecture has had its own failing in these "closed" systems of scoring. At Versailles this is apparent; but such latter-day Versailles as Le Corbusier's new city of Chandigarh, in India, the capital of Brazil called Brasilia, by Costa and Niemeyer, the British new towns or even Corbu's Unité d'Habitation in Marseilles, though often beautiful in visual form, lack congruence with the lifestyles of their people because the score was closed to them.

± 2 miles